

**A CORRELATION OF TRAITS WRITING™ FROM RUTH CULHAM TO THE COMMON CORE STATE STANDARDS INITIATIVE
FOR ENGLISH LANGUAGE ARTS • GRADE 4**

Grade 4 Common Core State Standards for English Language Arts

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<p>Reading: Literature Key Ideas and Details</p> <p>1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>2. Determine a theme of a story, drama, or poem from details in the text; summarize the text.</p> <p>3. 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).</p>	<p>Traits Writing connects to reading in every core week of instruction. Twenty-six mentor texts include authentic literature as well as everyday text. These mentor texts represent examples of exceptional writing and serve as models of the key qualities of the traits. IG p. 19. Teachers read aloud excerpts of the books and posters. Students listen for the main ideas, central messages and key details. The mentor texts cover a variety of genres, including poetry, humor, realistic fiction, biography, tall tales and a comic book. These texts are made available in the classroom for students’ independent reading pleasure and reference. See the grade 4 narrative mentor texts:</p> <p><i>Because of Winn-Dixie</i>, TG p. 28-31 <i>Clemente!</i>, TG p. 38-41 <i>The Hatmaker’s Sign</i>, TG p. 48-51 <i>Bobby vs. Girls (Accidentally)</i>, TG p. 58-61 <i>Tall Tales</i>, TG p. 68, 69 <i>Zero is the Leaves on the Tree</i>, TG p. 82, 83 <i>Bad Kitty</i>, TG p. 120, 121 <i>Dexter the Tough</i>, TG. p. 140,141 <i>My Brother Martin</i>, TG p. 196, 197 “<i>Ultraviolet</i>” Comic, TG 234, 235 <i>Carlos and the Squash Plant</i>, TG 244, 245 <i>Hello Muddah, Hello Faddah</i>, TG 254, 255 <i>Don’t Let the Pigeon Drive the Bus!</i>, TG 272, 273 <i>How to Eat Like a Child, Lesson #21</i>, TG 292, 293 <i>Hope Is An Open Heart</i> by Lauren Thompson, TG p. 282, 283 <i>African Acrostics</i> by Avis Harley, TG p. 310, 311</p> <p>Students explore story elements, including character, setting and story events in mentor texts: TG p. 28-31, 48-51, 58-61, 68, 69, 82, 83, 120, 121, 140, 141, 183, 196, 197, 234, 235, 244, 245, 254, 255, 272, 273, 292, 293; SH p. 53, 68, 71, 76, 79, 84, 87, 110, 120, 123, 126, 154, 162, 172, 191, 201</p>
<p>Craft and Structure</p> <p>4. 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., Hercules).</p> <p>5. 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.</p> <p>6. Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.</p>	<p>All the narrative literature represents outstanding examples of authors’ craft and structure. Teachers can use the text to support the students’ competency, determining the meaning of phrases and new or challenging vocabulary. See especially the texts selected as exemplary models of the trait Word Choice:</p> <p><i>Bad Kitty</i>, TG p. 120, 121 <i>Carlos and the Squash Plant</i>, TG 244, 245 <i>African Acrostics</i> by Avis Harley, TG p. 310, 311</p> <p>Students explore structural differences between poetry, drama, and prose. The high-quality mentor texts that include poetry, drama and prose are as follows:</p> <p><i>Because of Winn-Dixie</i>, TG p. 28-31 <i>Clemente!</i>, TG p. 38-41</p>

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	<p><i>The Hatmaker’s Sign</i>, TG p. 48-51 <i>Bobby vs. Girls (Accidentally)</i>, TG p. 58-61 <i>Tall Tales</i>, TG p. 68, 69 <i>Zero is the Leaves on the Tree</i>, TG p. 82, 83 <i>Bad Kitty</i>, TG p. 120, 121 <i>Dexter the Tough</i>, TG. p. 140,141 <i>My Brother Martin</i>, TG p. 196, 197 <i>Carlos and the Squash Plant</i>, TG 244, 245 <i>Hello Muddah, Hello Faddah</i>, TG 254, 255 <i>Don’t Let the Pigeon Drive the Bus!</i>, TG 272, 273 <i>How to Eat Like a Child, Lesson #21</i>, TG 292, 293 <i>Hope Is An Open Heart</i> by Lauren Thompson, TG p. 282, 283 <i>African Acrostics</i> by Avis Harley, TG p. 310, 311</p> <p>The books in Traits Writing represent different points of view, including first and third person narrative:</p> <p><i>Because of Winn-Dixie</i> <i>Clemente!</i> <i>Don’t Let the Pigeon Drive the Bus!</i> <i>Dexter the Tough</i> <i>Bad Kitty</i> <i>Hello Muddah, Hello Faddah</i></p>
<p>Integration of Knowledge and Ideas 7. 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. 8. (Not applicable to literature) 9. 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.</p>	<p>Teachers read the books and every day text aloud. On the Mentor Videos, accessible on <i>Traitspace</i>, authors discuss their writing, character development, word choice and how they conducted their research. All the mentor texts connect the reader to the text. In addition, the mentor text, <i>Because of Winn-Dixie</i>, is available as a major motion picture, providing students an opportunity to see a visual presentation of the story. In the following Mentor Videos on <i>Traitspace</i>, the authors read a portion of their writing: <i>Hope Is An Open Heart</i>, TG p. 282, 283 <i>African Acrostics</i>, TG p. 310, 311 <i>Hello Muddah, Hello Faddah</i>, TG 254, 255</p> <p>Traits Writing promotes a well-stocked library of reading materials across various genres. The mentor literature can become a part of the classroom library. It is recommended the teacher stock the classroom library with a range of text complexity appropriate for grade 4. IG p. 29. Teachers can use the mentor texts and the usual classroom resources to compare and contrast themes, plots and genres.</p>
<p>Range of Reading and Complexity of Text 10. By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band</p>	<p>Traits Writing mentor and everyday texts represent a range of text complexity and outstanding writing, including examples of drama, poetry and humor. Traits Writing promotes a well-stocked classroom library of reading materials across genre. In addition, the classroom library</p>

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<p>proficiently, with scaffolding as needed at the high end of the range.</p>	<p>should represent a range of text complexity appropriate for grade 4. IG p. 29. Teachers supplement the mentor texts with additional examples of outstanding genres, including non-fiction, plays and every day texts and poetry. TG p. 92, 130, 168, 200, 204, 248, 276, 292, 320</p>
<p>Reading: Informational Text Key Ideas and Details</p> <ol style="list-style-type: none"> 1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text. 2. Determine the main idea of a text and explain how it is supported by key details; summarize the text. 3. 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. 	<p>The high-quality mentor texts in Traits Writing include information and expository texts. While the teacher reads aloud, students listen for details and explicit meaning. The mentor books are available in the classroom library for students to re-read and use as reference. In this context, students can focus on the main idea, key details and summarizing the texts. Students may access the books independently. See the grade 4 informational mentor texts:</p> <p><i>Clemente!</i>, TG p. 38-41 <i>Zero is the Leaves on the Tree</i>, TG p. 82, 83 <i>Bigfoot</i> Article, TG p. 92 <i>Living Sunlight</i>, TG p. 102, 103 “World’s Largest Twine Ball,” TG p. 130, 131 <i>The Shocking Truth about Energy</i>, TG p. 158, 159 <i>You Wouldn’t Want to Be an Egyptian Mummy!</i>, TG p. 178, 179 <i>Water Bottle Labels</i>, TG p. 168, 169 <i>My Brother Martin</i>, TG p. 196, 197 <i>Stillwater Doll</i>, an advertisement about a toy, based on the read aloud, “Zen Shorts,” TG p. 206, 207 <i>Spiders</i>, TG p. 216, 217 <i>African Acrostics</i> by Avis Harley, TG p. 310, 311 “World’s Greatest Dad!” Birthday Card (greeting card writer), TG p. 320, 321 <i>Manfish: A Story of Jacques Cousteau</i> by Jennifer Berne, TG p. 330, 331 <i>Hope Is An Open Heart</i> by Lauren Thompson, TG p. 282, 283</p> <p>Selected mentor texts provide an opportunity to read technical and content area material. These resources represent historical, scientific, or technical text, allowing students to explain events, procedures, ideas, or concepts. TG p. 38-41, 82, 83, 92, 102, 103, 130, 131, 158-59, 178-79, 196-197, 216, 217, 282, 283, 330-331</p>
<p>Craft and Structure</p> <ol style="list-style-type: none"> 4. Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area. 5. 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. 6. Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided. 	<p>All the informational literature represents outstanding examples of authors’ craft and structure. Teachers can use the text to support the students’ competency determining the meaning of phrases and new or challenging vocabulary, including academic and domain-specific words.</p> <p>The mentor texts present a variety of structures. The following mentor and every day texts represent examples of chronological, cause and effect, compare and contrast, and problem and solution structure.</p> <p><i>Clemente!</i>, TG p. 38-41 <i>Living Sunlight</i>, TG p. 102, 103 <i>The Shocking Truth about Energy</i>, TG p. 158, 159</p>

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	<p><i>You Wouldn't Want to Be an Egyptian Mummy!</i>, TG p. 178, 179 <i>My Brother Martin</i>, TG p. 196, 197 <i>Manfish: A Story of Jacques Cousteau</i> by Jennifer Berne, TG p. 330, 331</p> <p>Teachers can use the mentor text, along with their available classroom resources, to compare and contrast first and second hand accounts. For example, teacher and students can use <i>My Brother Martin</i> as both a first and second hand account of events or topics.</p> <p>The informative books in Traits Writing represent different points of view, including first and third person narrative. See the following mentor texts: <i>Clemente!</i> <i>My Brother Martin</i> <i>Manfish: A Story of Jacques Cousteau.</i></p>
<p>Integration of Knowledge and Ideas 7. 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. 8. Explain how an author uses reasons and evidence to support particular points in a text. 9. Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.</p>	<p>Students use illustrations and details in text to describe key ideas. Students explore 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 mentor texts, including the following: <i>Clemente!</i>, TG p. 38-41 <i>Living Sunlight</i>, TG p. 102, 103 “World’s Largest Twine Ball”, TG p. 130, 131 <i>The Shocking Truth about Energy</i>, TG p. 158, 159 <i>You Wouldn't Want to Be an Egyptian Mummy!</i>, TG p. 178, 179 <i>Water Bottle Labels</i>, TG p. 168, 169 <i>Stillwater Doll</i>, an advertisement about a toy, based on the read-aloud, “Zen Shorts,” TG p. 206, 207 <i>Spiders</i>, TG p. 216, 217 <i>African Acrostics</i>, TG p. 310, 311 <i>Manfish: A Story of Jacques Cousteau</i>, TG p. 330, 331</p> <p>Students hear first-hand author discussions of the importance of chronology and structure in the following Mentor Videos on <i>Traitspace</i>: <i>Clemente!</i>, <i>Traitspace</i> <i>The Shocking Truth about Energy</i>, <i>Traitspace</i> <i>You Wouldn't Want to Be an Egyptian Mummy!</i>, <i>Traitspace</i> <i>Spiders</i>, <i>Traitspace</i> <i>Manfish: A Story of Jacques Cousteau</i>, <i>Traitspace</i></p> <p>Authors discuss the importance of research in the following Mentor Videos on <i>Traitspace</i>: <i>Clemente!</i>, <i>Traitspace</i> <i>You Wouldn't Want to Be an Egyptian Mummy!</i>, <i>Traitspace</i> <i>My Brother Martin</i>, <i>Traitspace</i></p>

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	<p><i>Spiders, Traitspace</i> <i>Manfish: A Story of Jacques Cousteau</i> by Jennifer Berne, <i>Traitspace</i></p> <p>High quality mentor texts can inspire research engaging students with additional classroom or library resources to extend their knowledge on a person, events or period in history. These books can inspire students can read further about the information presented in the biographies, energy, and animals from spiders to African wildlife. Some of the mentor texts that could help launch a research project include:</p> <p><i>Clemente!</i>, TG p. 38-41 <i>Bigfoot</i> Article, TG p. 92 <i>Living Sunlight</i>, TG p. 102, 103 <i>The Shocking Truth about Energy</i>, TG p. 158, 159 <i>You Wouldn't Want to Be an Egyptian Mummy!</i>, TG p. 178, 179 <i>My Brother Martin</i>, TG p. 196, 197 <i>African Acrostics</i> by Avis Harley, TG p. 310, 311 <i>Manfish: A Story of Jacques Cousteau</i> by Jennifer Berne, TG p. 330, 331</p> <p>Teachers are instructed to bring in more books. Selected mentor texts provide an opportunity to read technical and content area material. These resources represent historical, scientific, or technical text, allowing students to explain events, procedures, ideas, or concepts. Teachers supplement the mentor texts with additional examples of outstanding genres, including poetry, non-fiction, and every day texts. Students may then integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably. TG p. 92, 130, 168, 200, 204, 248, 276, 292, 320</p>
<p>Range of Reading and Level of Text Complexity 10. 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.</p>	<p>Traits Writing mentor and everyday texts represent a range of text complexity and outstanding writing, including examples of historical, scientific or technical text. Traits Writing promotes a well-stocked classroom library of reading materials across genre. Teachers supplement the mentor texts with additional examples of outstanding genres, including poetry, plays, non-fiction and every day text, representing a range of text complexity appropriate for grade 4. IG p. 29. TG p. 92, 130, 168, 200, 204, 248, 276, 292, 320</p>
<p>Reading: Foundational Skills Phonics and Word Recognition 3. Know and apply grade-level phonics and word analysis skills in decoding words. 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.</p>	<p>Most of the weeks in Traits Writing focus on spelling. Students read and edit a revised version on the week’s warm-up paragraph (available on <i>Traitspace</i>). This writing piece contains six spelling errors that are drawn from high-frequency word lists. Students also analyze spelling pattern words, e.g., words that contain the same prefix or vowel spelling. Students are provided with three words following this target pattern to add to their My Spelling Word List that they write down on either in the Student Handbook or on the page printed from <i>Traitspace</i>. Finally, to round out the nine spelling words for the week. The students visit their own writing</p>

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	<p>folders and find three words with which they struggle. On day five of each week, students work with another student in Partner Spell Check where they quiz each other their own words. Activities are provided in the lesson to assist students as they learn the words. Students improve their spelling by participating in the following activities: TG p. 88-91, 94, 116-117, 122, 136-137, 142, 164-165, 170, 192-193, 198, 240-241, 246, 268-269, 274</p>
<p>Fluency 4. Read with sufficient accuracy and fluency to support comprehension. Read grade-level text with purpose and understanding. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</p>	<p>Students listen to teachers read aloud modeling excellent fluency. Teachers are encouraged to provide professional, well-edited podcasts for their students to hear. Every student makes his or her own podcast. The students practice reading their own podcasts in pairs, focusing on reading fluently and expressively, before recording their stories as podcasts. TG p. 222</p> <p>The following lessons in the Teachers’ Guide and Student Handbook support reading with accuracy and fluency, supporting comprehension. They should re-read as necessary and self-correct their word recognition as they read aloud, working in pairs, in groups and presenting before the class:</p> <ul style="list-style-type: none"> Students read aloud their “My Hero” pieces to the class, TG p. 39 Students chorally read aloud to compare the original and the revision, TG p. 128 Students practice reading aloud in Broadcast Promo, TG p. 184 Students read aloud their original sentences, TG p. 197 Students read a paragraph aloud to the class, TG p. 249 Students read aloud sentence fragments to judge whether they sound natural or lyrical. TG p. 315 Students chorally read aloud to gain a feel for natural-sounding English, TG p. 250
<p>Language Conventions of Standard English 1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. Use relative pronouns (who, whose, whom, which, that) and relative adverbs (where, when, why). Form and use the progressive (e.g., I was walking; I am walking; I will be walking) verb tenses. Use modal auxiliaries (e.g., can, may, must) to convey various conditions. Order adjectives within sentences according to conventional patterns (e.g., a small red bag rather than a red small bag). Form and use prepositional phrases. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.* Correctly use frequently confused words (e.g., to, too, two; there, their).* 2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. Use correct capitalization. Use commas and quotation marks to mark direct speech and quotations from a text.</p>	<p>Conventions, one of the seven traits of writing, identify the mechanical correctness of the writing. Every lesson in Traits Writing includes a Conventions Focus activity in which students practice editing skills such as spelling, punctuation, capitalization, and grammar. These skills spiral throughout the year. To demonstrate command of the conventions of standard English, students analyze sentences for proper usage of conventions in activities found in both the Student Handbook and on <i>Traitspace</i>, IG p. 51-52. <i>Traitspace</i> offers students additional practice to gain command of the conventions of standard English capitalization, punctuation, and spelling when writing in the Revised Warm-Up Activities With Errors. Most of the weeks in Traits Writing focus on spelling. Students read and edit a revised version on the week’s warm-up paragraph (available on <i>Traitspace</i>). This writing piece contains six spelling errors that are drawn from high-frequency word lists. Students also analyze spelling pattern words, e.g. words that contain the same prefix or vowel spelling. Students are provided with three words following this target pattern to add to their My Spelling Word List that they write down on either in the Student Handbook or on the page printed from <i>Traitspace</i>. Finally, to round out the nine spelling words for the week, the students visit their own writing folders and find three words with which they struggle. On day five of each week, students work with another student in Partner Spell Check where they quiz each other their own words. Activities are provided in the lesson to assist students as they learn the words.</p>

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Use a comma before a coordinating conjunction in a compound sentence.
Spell grade-appropriate words correctly, consulting references as needed.

The balance of the weeks where spelling is not covered focus on the other conventions: punctuation, capitalization, and grammar and usage.
Students analyze a series of sentences that do and do not contain proper usage of the target convention to determine the focus skill and related rule(s) of the week. Students then apply the skill by writing sentences in the Student Handbook.
Next students read a revised warm-up paragraph with conventions errors (available on *Traitspace*). Students work together to locate and correct the errors.
Finally, students check pieces in their writing folders for correct application of the target convention.

Students improve their spelling by participating in the following activities: TG p. 88-91, 94, 117, 122, 137, 142, 165, 170, 193, 198, 241, 246, 269, 274, 307; SH 52, 70, 86, 104, 122, 138, 156, 174, 190; *Traitspace* : See activities: Lesson Plans of Revised Warm-Up Activities With Errors

Students distinguish between confusing homophones, e.g., to, too, two; TG p. 307; *Traitspace*: See Lesson Plans for Steps in the Writing Process in Unit 1 and Revised Warm-Up Activities With Errors in Units 2 through 8

Students improve their punctuation by participating in the following activities: TG p. 78-79; 84; *Traitspace* : See activities: Lesson Plans of Revised Warm-Up Activities With Errors

Students improve their capitalization by participating in the following activities: TG p. 98-99; 104; SH p. 60; *Traitspace*: See Lesson Plans for Steps in the Writing Process in Unit 1 and Revised Warm-Up Activities With Errors in Units 2 through 8

Students improve their grammar and usage by participating in the following activities: TG p. 126-127, 132, 154-155, 160, 174-175, 180, 202-203, 208, 230-231, 236, 278-279, 284; SH p. 31, 32, 33, 34, 36, 204, 205; SH p. 74, 78, 96, 112, 130, 148, 164, 182, 200, 208; *Traitspace*: See Lesson Plans for Steps in the Writing Process in Unit 1 and Revised Warm-Up Activities With Errors in Units 2 through 8

Students review their conventions at the end of the lesson and end of the year: TG p. 111, 149, 187, 225, 263, 301, 307, 317; and in the Conventions Lessons on *Traitspace*, particularly the *Traitspace*: See Lesson Plans for Steps in the Writing Process in Unit 1 and Revised Warm-Up Activities With Errors in Units 2 through 8

Students refer to Student-Friendly Scoring Guide: Conventions, SH p. 239

Students apply their competency with conventions as they refine and publish all of their major Trait Writing projects. Students learn to produce clear and coherent writing, paying attention to organization, task, purpose, and their audience. They also learn to develop and strengthen writing as needed by planning, revising, and editing, by working with both peers and adults. They learn about the writing process and what writers do when they write in the following activities: TG p. 24, 25, 26, 27, 29, 33-41; 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 64, 65, 66, 67, 69, 77, 79, 80,81, 83, 87, 89, 90, 91, 93, 97, 99, 100,101, 103, 111, 117,118, 119, 121, 125, 128, 129, 131, 135, 137, 138, 139, 141, 153, 155, 156, 157, 159, 163, 165, 166,167, 169, 173, 175, 176, 177, 179, 191, 192, 193, 194, 195, 197, 201, 202, 203, 204, 205, 207, 211, 212, 213, 214, 215, 216, 217, 229, 230, 231, 232,

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	<p>233, 235, 239, 240, 241, 242, 243, 245, 248, 249, 250, 251, 252, 253, 255, 267, 268, 269, 270, 271, 273, 277, 278, 279, 280, 281, 283, 287, 288, 289, 290, 291, 293, 305, 306, 307, 308, 309, 311, 315, 316, 317, 318, 319, 321, 325, 326, 327, 328, 329, 331, 338, 339, 353; SH p. 10, 13, 14, 16, 17, 21, 25, 26, 27, 28, 29, 31, 32, 33, 35, 35, 36, 48, 49, 53, 92, 94, 96, 135, 136, 139, 140, 177, 178, 179, 180, 234, 235, 236, 237, 238</p> <p>Students work on revision using several activities, including Steps in the Writing Process in Unit 1 and Revised Warm-Up Activities With Errors in Units 2-8 found on <i>Traitspace</i>.</p>
<p>Knowledge of Language 3. Use knowledge of language and its conventions when writing, speaking, reading, or listening. Choose words and phrases to convey ideas precisely.* Choose punctuation for effect.* Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).</p>	<p>Word Choice, one of the seven traits, concerns using rich, colorful, precise language to encourage students to communicate, not just in a functional way, but also in a moving and enlightening way. For example, strong verbs give writing punch. Dollar for dollar, students get their money’s worth by paying attention to the power that verbs bring to their work. (TG p. 113). Striking words and phrases catch the eye and linger in the mind. By painting verbal pictures, they help the reader understand the writer’s purpose and message. Some exercises that help students choose their words and phrases to convey their ideas precisely are as follows: Students choose vivid, accurate words and phrase to deepen their writing’s meaning. TG p. 116, 174, 240, 306; SH p. 66, 71, 107, 108, 113, 157, 196, 237, 151, 152, 153, 154, 157, 195, 196, 197, 201, 237 Sometimes writing can be more effective with unusual punctuation or sentence structure. Unit 8, Week 2 introduces ways in which students can break the rules to create more creative, fluent writing in the following activities: TG p. 314, 315, 316, 318, 319, 320, 321, 322; SH p. 196, 204, 205, 237 Students refer to Student-Friendly Scoring Guide: Word Choice, SH p. 237</p>
<p>Vocabulary Acquisition and Use 4. 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. Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., telegraph, photograph, autograph). 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. 5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. Explain the meaning of simple similes and metaphors (e.g., as pretty as a picture) in context. Recognize and explain the meaning of common idioms, adages, and proverbs. Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).</p>	<p>Traits Writing mentor texts demonstrate exceptional writing examples that include some challenging vocabulary for beginning readers. Teachers provide appropriate differentiated instruction as necessary and appropriate to meet the needs of their students. Students acquire and use new vocabulary throughout Traits Writing. Word Choice is a trait addressed in specific instruction. In this context students extend their experience with a wide range of colorful, sensory and content area vocabulary that they apply to their writing products. IG p. 12 Students also use accurately grade-appropriate words and phrases, including those that signal precise actions, emotions and states of being. These key qualities of vocabulary and word usage are highlighted in Traits Writing Units 3, 4, 6 and 7 and spiraled throughout the seven core units of focus. (IG, p. 12; TG p. 6-7). See the following activities in the Student Handbook for grade 4: Students apply strong verbs, TG p.115-116, 120-121 Students select striking words and phrases, TG p. 174-175, 178-179 Students use specific and accurate words, TG p. 239-245 Students choose words that deepen meaning, TG p. 305-311 Students choose vivid verbs, SH p. 66, 71 Students select striking words and phrases, SH p. 107, 108, 109, 110, 113, 151, 152, 153, 154,</p>

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<p>6. 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).</p>	<p>157, 195, 196, 197, 201 Students evaluate their work with the Student-Friendly Scoring Guide: Word Choice, SH p. 237</p>
<p>Writing Text Types and Purposes</p> <p>1. Write opinion pieces on topics or texts, supporting a point of view with reasons and information. 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.</p> <p>2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly. 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). 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.</p> <p>3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. 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.</p>	<p>Traits Writing is a full-year writing curriculum based on the Trait Model. It is an effective, research-based tool for assessing and teaching writing. The fundamental principles include high-quality assessment that leads to focused, differentiated instruction, establishing clear goals for teaching and learning, using a shared vocabulary to discuss writing, and weaving revision and editing together seamlessly and strategically to give students voices and skills to write effectively.</p> <p>The Trait Model consists of seven traits of writing: Ideas, Organization, Voice, Word Choice, Sentence Fluency, Conventions and Presentation. Each trait is divided into four key qualities that spiral throughout the program. The program builds upon each trait, improving the students’ writing skills throughout the year. Traits Writing’s ultimate goal of is to give students the tools, skills, experience and practice, ensuring students will become lifelong, successful writers. IG p. 4-5</p> <p>Traits Writing Unit 1 covers instruction over a five week period engaging and clarifying for students the steps of the writing process: prewriting, drafting, revising, editing and publishing. Students learn routines and write a beginning-of-year benchmark paper. Teachers use the writing traits as an assessment tool and instructional tool to support students’ writing as they learn to apply the writing process. IG p. 21 TG p.22-73</p> <p>The three basic modes of writing are narrative, expository and persuasive. Units 4 and 7 focus on opinion, or persuasive, writing where students write opinion pieces to support claims based on specific topics using valid reasoning and relevant evidence. Students are encouraged to take a stand on an issue in persuasive writing activities in Traits Writing. As they learn to write persuasively, students learn that juicy, sensory details make their writing more interesting, providing reason that are supported by facts and details.</p> <p>Students begin work on their Independent Writing Persuasive Unit Project by researching topics on speeches that will persuade the audience to share or better understand their opinions or to take action in a cause. Teachers could assign other persuasive formats in place of the speech for the Independent Writing Persuasive Unit Project, including an advertisement, an award nomination, an editorial, a review, a debate outline, or a persuasive essay. Reality Check 2, TG p. 145</p> <p>Students write nonstop for 3 minutes in the Key Quality Quickwrites exercise, presented in Reality Checks. Students choose one of three photos from the Unit’s weekly introductions in the Student Handbook and answer the question posed in caption by connecting to the key quality they studied during that week. Reality Checks 1 and 5 focus on persuasive writing. TG p. 109, 261</p> <p>See additional persuasive writing activities: Students add transition words to their Independent Writing Persuasive Unit Project. TG p. 159 Students persuade someone to let them adopt a puppy, applying the tones they have learned</p>

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	<p>about in Voice, TG p. 163; Students analyze how a product developer finds ways to make items appealing to people, SH, p. 102</p> <p>Students apply the trait, “Voice,” describing the tone one would use to write a Help Wanted Ad, a Job Application, Thank-You Note, etc. SH, p. 100</p> <p>Students create their own persuasive packaging labels for a product. TG p. 169</p> <p>Students follow a “Persuasive Publishing Checklist” to ensure their writing is convincing, SH, p. 114</p> <p>Students continue work on their Independent Writing Persuasive Unit Project improving how they convey their purpose. TG p. 169</p> <p>Students create persuasive product packaging and a new slogan for it, SH, p. 105</p> <p>Students work with partners to create their own examples of different literary techniques for creating striking words and phrases to make their writing sparkle – to have bling, not blah. TG p. 173; SH, p. 107</p> <p>Students continue work on their Independent Writing Persuasive Unit Project by paying special attention to selecting striking words and phrases. TG p. 173</p> <p>Students create a back cover for the book, “You Wouldn’t Want to be an Egyptian Mummy,” filled with words that will entice people to open the book to read it. TG, p. 179; SH, p. 110</p> <p>Students continue work on their Independent Writing Persuasive Unit Project by adding even more striking words and phrases. TG p. 179</p> <p>Students begin work on their Independent Writing Persuasive Unit Project by brainstorming topics for editorials that will persuade their readers to take action in a cause. Students choose a topic about which they care passionately. Teachers could assign other persuasive formats in place of the editorial for the Independent Writing Persuasive Unit Project, including an advertisement, an award nomination, a review, or a debate outline / notes. Reality Check 5, TG p. 259</p> <p>Students write a letter to the principal explaining what would make them a good school tour guide. TG p. 267; SH, p. 168-170</p> <p>Students continue work on their Independent Writing Persuasive Unit Project, adding juicy, sensory details to make their writing more interesting. TG p. 267</p> <p>Students create arguments for the pigeon to persuade the audience, whether asking, begging, negotiating, or demanding to let them drive the bus, TG p. 273; SH, p. 175</p> <p>Students write a new ending to one of the teacher provided examples, such as book jacket blurbs, ads, brochures, editorials, and reviews, TG p. 276; SH p. 178</p> <p>Students compare a dramatic sunset to an ending of a strong piece of writing and learn to provide a concluding statement or section related to the opinion presented, SH, p. 177</p> <p>Students continue work on their Independent Writing Persuasive Unit Project by paying special attention to ending with a sense of resolution. TG p. 277; 283</p> <p>Students evaluate the persuasive afterward in “Hope is an Open Heart.” TG p. 283; SH, p. 183</p> <p>Students change the point of view of a piece of writing to create an original voice, reflecting the point of view of a different person, animal, or thing (such as a city dweller, mouse or cloud). TG p. 287</p> <p>Students continue work on their Independent Writing Persuasive Unit Project by paying taking</p>
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	<p>risks to create a voice. TG p. 287</p> <p>Students compare how both face paint and writing can make one stick out from the crowd, SH, p. 185</p> <p>Students write a scene for a play in which the characters try to persuade each other, TG, p. 293; SH, p. 191</p> <p>Students continue work on their Independent Writing Persuasive Unit Project by working to create a strong a voice. TG p. 293</p> <p>See the following persuasive writing activities in the Student Handbook for Grade 4: SH p., 114, 176, 179, 186, 187, 192</p> <p>Students need to use concrete words and phrases and details to convey experiences and events precisely. Traits Writing help students focus on details in the following exercises: TG p. 265, 266, 267, 268, 270, 271, 272, 273, 274; SH p. 169, 170, 171, 172, 175, 234</p> <p>Students practice linking words to flow text smoothly and manage the sequence of events, using a variety of transitional words and phrases and linking words and phrases (e.g., for instance, in order to, in addition). Students practice linking words activities in the following activities in the student handbook: SH p. 91, 92, 93, 94, 97</p> <p>The conclusion is the final touch on a piece of writing. A good conclusion ties up all the loose ends and makes your piece feel complete. The following activities cover conclusions in grade 4: TG p. 277, 278, 280-281, 283; SH p. 178, 179, 180, 183</p> <p>Units 2, 5 and 8 in Traits Writing focus on the expository or the informative/explanatory mode of writing learning that the purpose is to explain or inform. They conduct research, learning how to narrow their topic's focus. Students work on both short and long-term projects, including a three week long Independent Writing Expository Unit Project corresponding with each expository writing unit. Students choose the format of their Independent Writing Expository Unit Project from several formats, including a letter, guidebook, how-to manual, magazine article, news story, and research report.</p> <p>Students focus on structuring the body of their writing as they continue their Independent Writing Expository Unit Project, evaluate other students' work and write short pieces of their own, TG p. 209-218</p> <p>Students review expository writing and learn they will be creating a fact-based magazine article over the three week unit 8. They will use all the traits they have worked during the school year, including developing the topic, linking ideas within categories of information using words and phrases, using precise language and domain-specific vocabulary to inform about or explain the topic. They will provide a concluding statement or section related to the information or explanation presented. TG p. 296-297, 302-322, 323-332</p> <p>Students focus on choosing a top for their Independent Writing Expository Unit Project, learning how to narrow the topic's focus. Students choose their topic from several formats, including letter, guidebook, how-to manual, magazine article, news story, and research report. TG p. 72</p> <p>Students write nonstop for three minutes in the Key Quality Quickwrites exercise, presented in Reality Checks. Students choose one of three photos from the Unit's weekly introductions</p>
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	<p>in the Student Handbook and answer the question posed in caption by connecting to the key quality they studied during that week. Reality Checks 3 and 6 focus on expository writing. TG p. 185, 299</p> <p>See the following additional expository writing activities:</p> <p>Students jot down ideas about various topics, sharing their observations, thoughts and feelings about it. TG p. 77; SH p. 40</p> <p>Students begin working on their Independent Writing Expository Unit Project, focusing on their topic. TG, p. 77</p> <p>Students create a good lead. TG p. 87</p> <p>Students continue working on their Independent Writing Expository Unit Project, focusing on creating a strong lead. TG p. 87; 93</p> <p>Students write a short article based on their self-conducted research on their creature of choice in reference books and online. TG p. 93</p> <p>Students create tone logs. TG p. 97; SH p, 56</p> <p>Students continue to improve their Independent Writing Expository Unit Project by reviewing their work for their voice and tone, TG, p. 97, 103</p> <p>Students focus on investigating expository writing, learning that their next expository writing piece will be a research report – an expository piece built on factual information from reliable sources. Teachers could also assign other types of expository writing, including letters, guidebooks, how-to manuals, magazine articles, news stories and research reports,, Reality Check 3, TG p. 183</p> <p>Students begin their Independent Writing Expository Unit Project while working on variety of sentence structure and sentence fluency. TG, p. 191, 197</p> <p>Students write simple and compound, complex sentences. TG p. 197; SH p. 123</p> <p>Students focus on developing the topic with facts, concrete details, or other information and examples related to the topic as they continue their Independent Writing Expository Unit Project, TG p. 201; 207</p> <p>Students write descriptions for a new line of dolls. TG p. 207; SH p. 131</p> <p>Students continue their Independent Writing Expository Unit Project as they focus on structuring the body of their writing. TG p. 207; 211; 217</p> <p>Students create a list for the grocery store and compare and contrast the list of name-brand versus generic items. TG p. 211; SH p. 134</p> <p>Students focus on investigating expository writing, learning that their next expository writing piece will be a magazine article in the expository mode. Teachers could also assign other types of expository writing, including letters, guidebooks, how-to manuals, news stories and research reports. Reality Check 6, TG p. 297</p> <p>Students work in teams of four to write sentences; each will write one each building on the last sentence. TG p. 305</p> <p>Students begin a new Independent Writing Expository Unit Project as they work on choosing words that deepen meaning. TG p. 305; 311</p> <p>Students write their own acrostic poems. TG p. 311</p> <p>Students conclude their Independent Writing Expository Unit Project, paying special attention</p>
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	<p>to all seven writing traits. TG, p. 325</p> <p>Students can compare their work to the Expository Writing Scoring Guide Rubric, TG p. 357</p> <p>Units 3 and 6 in Traits Writing focus on narrative writing. Students apply the target trait and key quality to develop real or imagined experiences using well-chosen details and well-structured event sequence. They investigate narrative writing, gaining understanding of the purpose of the narrative mode, learning that it could be in the form of a short story, biographical sketch, historical account, personal essay, skit, or set of journal entries.</p> <p>Students write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. Students also use a variety of transitional words and phrases to manage the sequence of events and use concrete words and phrases and sensory details to convey experiences and events precisely. Finally, they provide a conclusion that follows from the narrated experiences or events. Students work on both short and long-term projects, including a three week long Independent Writing Narrative Unit Project corresponding with each narrative writing unit.</p> <p>Students produce narrative compositions. They apply the target trait and key quality highlighted in each unit to develop real or imagined experiences using well-chosen details and well-structured event sequence. In Grade 4, students work on both short and long-term projects, including a three week long Independent Writing Narrative Unit Project corresponding with each narrative writing unit. See the following focused writing projects:</p> <p style="padding-left: 40px;">Students create a short story for their Independent Narrative Expository Unit Project. Teachers could also assign a biographical sketch, historical account, personal essay, skit, or set of journal entries, Reality Check 1, TG, p. 107</p> <p style="padding-left: 40px;">Students write nonstop for three minutes in the Key Quality Quickwrites exercise, presented in Reality Checks. Students choose one of three photos from the Unit’s weekly introductions in the Student Handbook and answer the question posed in caption by connecting to the key quality they studied during that week. Reality Checks 2 and 4 focus on expository writing. TG p. 147, 223</p> <p>See the following additional narrative writing activities:</p> <p style="padding-left: 40px;">Students choose strong verbs for their Independent Narrative Expository Unit Project. TG p. 115; 121; 125</p> <p style="padding-left: 40px;">Students craft well-built sentences for their Independent Narrative Expository Unit Project. TG p. 125; 131</p> <p style="padding-left: 40px;">Students research a travel destination and create a review. TG p. 131</p> <p style="padding-left: 40px;">Students narrow a topic, focusing a big topic such as a vacation to “how I entertained myself in a line at an amusement park.” TG p. 135, SH p. 82</p> <p style="padding-left: 40px;">Students continue to work on their Independent Narrative Expository Unit Projects, focusing on narrowing their topics. TG p. 135</p> <p style="padding-left: 40px;">Students write a letter to explain a mistake. TG p. 229; SH p. 144</p> <p style="padding-left: 40px;">Students continue to work on their Independent Narrative Expository Unit Projects, paying special attention to creating a connection to the audience. TG p. 135, 235</p>
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	<p>Students connect their target audience by applying what they have learned from listening to the “Ultraviolet” comic book author on Traitspace. TG p. 235; SH, p. 149</p> <p>Students create a t-shirt design and write clues for their partners to guess; TG p. 239; SH p. 152</p> <p>Students continue to work on their Independent Narrative Expository Unit Projects, paying special attention to using specific and accurate words. TG p. 239; 245</p> <p>Students continue to work on their Independent Narrative Expository Unit Projects, paying special attention to capturing smooth and rhythmic flow and sentence fluency. TG p. 249, 255</p>
<p>Production and Distribution of Writing</p> <p>4. 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.)</p> <p>5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.</p> <p>6. 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.</p>	<p>In Traits Writing, students use independent writing time to produce mode-specific unit projects. Each student completes one project per unit, using all newly acquired and established trait-focused skills and applying all the steps in the writing process: prewrite, draft, revise, edit and publish. At the end of each unit, students use a mode-specific Publishing Checklist in the Students Handbook to evaluate their unit project before creating a final, polished version for publication. IG p. 57</p> <p>Deliberate and specific instruction on the writing process gets students started on their writing journey in the Traits Writing curriculum. Unit 1 covers instruction over a five week period engaging and clarifying for students the steps of the writing process: prewriting, drafting, revising, editing and publishing. Students learn routines and write a beginning-of-year benchmark paper. Teachers use the writing traits as an assessment tool and instructional tool to support students’ writing as they learn to apply the writing process. IG p. 21</p> <p>In Units 2–8, students revise and edit their writing as needed, applying what they learn as they study it, leading to thoughtful and polished final pieces. Students store key pieces of writing they complete each week in their writing folder to be used in a two-part Writing Folder Application activity:</p> <p>On Day 1 of each lesson, students will select one piece in their writing folder that would benefit from being revised based on the week’s focus trait and key quality. Students apply their knowledge of the new trait and identify aspects of their writing to revise. Students can meet with a partner to discuss their revision ideas and get additional feedback.</p> <p>On Day 4, students continue revising their selected piece using what they’ve learned about the trait and key quality throughout the week. Students save their revision in writing folder for possible revision in subsequent weeks. (IG p. 56)</p> <p>See specific instruction of the Writing Folder Application: p. 83, 87, 93, 97, 103, 115, 121, 125, 131, 135, 141, 153, 159, 163, 169, 173, 179, 191, 197, 201, 207, 211, 229, 235, 239, 245, 249, 255, 267, 273, 277, 283, 287, 293, 305, 311, 315, 321, 325, 331</p> <p>Additionally, the Whole-Class Warm-Up Activities on Day 2 of each lesson are designed to give students focused practice in revision. Each activity is based on one key quality of one trait. Teachers project the Warm-Up page from the Student Handbook, discuss the Think About so</p>

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	<p>students understand the trait’s key quality and instruct students to complete the warm-up activity by revising the poorly written paragraph. See specifically: SH p. 41, 49, 57, 67, 75, 83, 93, 101, 109, 119, 127, 135, 145, 153, 161, 171, 179, 187, 197, 205, 213. These Warm-Up activities are also available on <i>Traitspace</i>.</p> <p>Traits Writing embodies a wealth of technology resources that extend students learning. The Technology Activities feature is provided at the end of units 2-7 within the Reality Check. Teachers engage students in individual, small-group, or whole-class publishing activities, such as creating pieces. Print and technology-related activities are provided, including using the computer to create final products, videotaping student reading aloud, or performing completed pieces. IG p. 35, 60-61 Technology Activities for grade 4 include the following:</p> <ul style="list-style-type: none"> Students learn how to edit on a computer. TG p. 70-71 Students create PowerPoint presentations or a digital bookmark. p. 108 Students create a newspaper, storyboard, or their own newscast, using technology. TG p. 10 Students create a music video. TG p. 146 Students compete in an online writing contest. TG p. 146 Students participate in technology debate and opinion poll. TG p. 184 Students design a broadcast promo. TG p. 184 Students create a digital movie. TG p. 222 Students create a podcast. TG p. 222 Students produce a television news broadcast. TG p. 298 Students establish a blog. TG p. 298 Students play word games, e.g., Hangman, Scrabble, and Boggle, on electronic hand-held devices. TG p. 345 Students make their own puzzles by visiting language-rich websites. They can create crossword puzzles, double puzzles, and others and then present them as a challenge to their classmates. TG p. 346 Students produce an autograph album. TG p. 346
<p>Research to Build and Present Knowledge</p> <p>7. Conduct short research projects that build knowledge through investigation of different aspects of a topic.</p> <p>8. 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.</p> <p>9. Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>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].”).</p> <p>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”).</p>	<p>To facilitate student-led research, teachers should stock the classroom library. A well-stocked carefully developed library opens the door to unknown worlds and adventure for students. IG p. 29. Students investigate expository writing, learning that the purpose is to explain or inform TG p. 72. In Grade 4, students work on both short and long-term projects, including a three week long Independent Writing Expository Unit Project corresponding with each expository writing unit. Students apply the target traits and key qualities highlighted in each unit to accumulate and present information clearly and accurately.</p> <p>Students conduct short research projects that build knowledge through investigation. They focus on choosing a topic for their Independent Writing Expository Unit Project, learning how to narrow the topic’s focus and to develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic. They also choose the format of their Independent Writing Expository Unit Project from several formats, including a letter, guidebook, how-to manual, magazine article, news stories, and research reports. Students recall</p>

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	<p>information from experiences or gather information from multiple sources to complete assignment. Students research in both digital and print formats.</p> <p>Students focus on investigating expository writing, learning that their next expository writing piece will be a research report – an expository piece built on factual information from reliable sources, Reality Check 3, TG p. 182-183</p> <p>Students begin their Independent Writing Expository Unit Project while working on variety of sentence structure and sentence fluency, TG p. 190-191, 196-197</p> <p>Students focus on developing the topic with facts, concrete details, or other information and examples related to the topic as they continue their Independent Writing Expository Unit Project, TG p.</p> <p>Students review expository writing and learn they will be creating a fact-based magazine article over the three week unit 8. They will use all the traits they have worked during the school year, including developing the topic, linking ideas within categories of information using words and phrases, using precise language and domain-specific vocabulary to inform about or explain the topic. They will provide a concluding statement or section related to the information or explanation presented, TG p. 296-297, 302-322, 323-332</p> <p>Students end their Independent Writing Expository Unit Project, TG p. 323-332</p> <p>Students can compare their work to the Expository Writing Scoring Guide Rubric, TG p. 357</p>
<p>Range of Writing</p> <p>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 discipline-specific tasks, purposes, and audiences.</p>	<p>Traits Writing is a full-year writing curriculum based on the Trait Model. It is an effective, research-based tool for assessing and teaching writing. The fundamental principles include high-quality assessment that leads to focused, differentiated instruction, establishing clear goals for teaching and learning, using a shared vocabulary to discuss writing, and weaving revision and editing together seamlessly and strategically to give students voices and skills to write effectively.</p> <p>The Trait Model consists of seven traits of writing: Ideas, Organization, Voice, Word Choice, Sentence Fluency, Conventions and Presentation. Each trait is divided into four key qualities that spiral throughout the program. The program builds upon each trait, improving the students’ writing skills throughout the year. Traits Writing’s ultimate goal of is to give students the tools, skills, experience and practice, ensuring students will become lifelong, successful writers. IG p. 4-5</p> <p>In Traits Writing, students write independently for extended periods of time, five days a week, to implement what they have learned and to develop strong writing muscles. Student use independent writing time to work on the mode-specific unit project over the course of three weeks. On days 1 and 4 of each week, teachers guide students to apply all their newly acquired and established trait-focused skills to their writing project. IG p. 57</p> <p>At the end of each unit, students produce Key Quality Quickwrites (non-stop writing for 3 minutes) connecting their writing to the key quality studied that week. IG p. 61 Students also work on a three-week long Independent Writing Unit Project in Units 2-7. Each Independent Writing Unit Project corresponds with one of the three basic modes of writing of narrative,</p>

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<p>Speaking & Listening Comprehension and Collaboration</p> <p>1. 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. 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. Follow agreed-upon rules for discussions and carry out assigned roles. 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. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.</p> <p>2. Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</p> <p>3. Identify the reasons and evidence a speaker provides to support particular points.</p>	<p>expository and persuasive.</p> <p>Opportunities for students to collaborate with their peers are provided throughout Traits Writing. Each week’s lesson ends with a Whole-Class Reflection to help students make sense of what they are learning and apply it to their writing. Teachers gather students to discuss the week’s writing project. Teachers ask open-ended questions to spark conversation and prompt students to provide examples for their work that illustrate what they have learned. In addition, teachers should review speaking and listening routines to enhance the conversation and provide time for all students to share their ideas. At the end of each week, teachers conduct one-on-one conferences with each child. The Implementation Guide gives examples of how to conduct the conferences to encourage the growth of young writers. IG p. 58-59. Students share their work with one another, reviewing, editing and offering suggestions. The following lessons in the Teachers’ Guide and Student Handbook support reading with accuracy and fluency, supporting comprehension. Students listen to the teacher read aloud from the exemplary Traits Writing’s Mentor Texts:</p> <p><i>Because of Winn-Dixie Clemente!</i>, TG p. 28-31 <i>Clemente!</i>, TG p. 38-41 <i>The Hatmaker’s Sign</i>, TG p. 48-51 <i>Bobby vs. Girls (Accidentally)</i>, TG p. 58-61 <i>Tall Tales</i>, TG p. 68, 69 <i>Zero is the Leaves on the Tree</i>, TG p. 82, 83 <i>Bigfoot</i> Article, TG p. 92 <i>Living Sunlight</i>, TG p. 102, 103 <i>Bad Kitty</i>, TG p. 120, 121 “World’s Largest Twine Ball,” TG p. 130, 131 <i>Dexter the Tough</i>, TG. p. 140,141 <i>The Shocking Truth about Energy</i>, TG p. 158, 159 <i>Water Bottle Labels</i>, TG p. 168, 169 <i>You Wouldn’t Want to Be an Egyptian Mummy!</i>, TG p. 178, 179 <i>My Brother Martin</i>, TG p. 196, 197 <i>Stillwater Doll</i>, an advertisement about a toy, based on the read aloud, “Zen Shorts,” TG p. 206, 207 <i>Spiders</i>, TG p. 216, 217 “Ultraviolet” Comic, TG 234, 235 <i>Carlos and the Squash Plant</i>, TG 244, 245 <i>Hello Muddah, Hello Faddah</i>, TG 254, 255 <i>Don’t Let the Pigeon Drive the Bus!</i>, TG 272, 273 <i>Hope Is An Open Heart</i> by Lauren Thompson, TG p. 282, 283 <i>How to Eat Like a Child, Lesson #21</i>, TG 292, 293 <i>African Acrostics</i> by Avis Harley, TG p. 310, 311 “World’s Greatest Dad!” Birthday Card (greeting card writer), TG p. 320, 321 <i>Manfish: A Story of Jacques Cousteau</i> by Jennifer Berne, TG p. 330, 331</p>

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Students engage each other in a range of collaborative discussions. They work one-on-one, in groups, and teacher-led with diverse partners, building on others' ideas and expressing their own clearly. Students should re-read as necessary and self-correct their word recognition as they read aloud, working in pairs, in groups and presenting before the class. The following activities grant students the opportunities for collaboration and discussion:

Tips for Teaching about Prewriting: Talk: Classmates listen to one another talk for three minutes while another student writes down what he or she has to say. TG p. 41

Reaching Students Who Struggle: Read aloud chorally with the group and then ask, "How does that sound?" TG p. 126

Chorally read aloud to compare the original and the revision. TG p. 128

Students collaborate to create a techno debate and opinion poll. TG p. 184

Students create a broadcast promo. TG p. 184

Tips for teaching grammar and usage: review errors in verb tenses by reading aloud. TG p. 203

Introduction to capturing smooth and rhythmic flow. TG p. 248-249

Students learn what makes a song sing. SH p. 165

Students learn how to edit on a computer, TG p. 70-71

Students create PowerPoint presentations or a digital bookmark. TG p. 108

Students create a newspaper, storyboard, or their own newscast, using technology, TG p. 10

Students create a music video. TG p. 146

Students compete in an online writing contest. TG p. 146

Students participate in technology debate and opinion poll. TG p. 184

Students design a broadcast promo. TG p. 184

Students create a digital movie, TG p. 222

Students create a podcast, TG p. 222

Students produce a television news roadcast, TG p. 298

Students establish a blog, TG p. 298

Students play word games, e.g., Hangman, Scrabble, and Boggle, on electronic hand-held devices. TG p. 345

Students make their own puzzles by visiting language-rich websites. They can create crossword puzzles, double puzzles, and others and then present them as a challenge to their classmates, TG p. 346

Students produce an autograph album, TG p. 346

Students listen to authors, a playwright, copy writer, journalist and others discuss the writing process in the Mentor Video section on *Traitspace*. They identify the reasons and evidence a speaker provides to support particular point in the following mentor videos:

Kate DiCamillo, author of *Because of Winn-Dixie*, *Traitspace*

Willie Perdomo, author of *Clemente!*, *Traitspace*

Candace Fleming, author of *The Hatmaker's Sign*, *Traitspace*

Lisa Yee, author of *Bobby vs. Girls (Accidentally)*, *Traitspace*

Charles R. Smith Jr., author of *Tall Tales*, *Traitspace*

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	<p>Journalist, author of the <i>Bigfoot</i> article Betsy Franco, author of <i>Zero is the Leaves on the Tree, Traitspace</i> Molly Bang, one of the authors of <i>Living Sunlight, Traitspace</i> Nick Bruel, author of <i>Bad Kitty, Traitspace</i> Travel Writer, author of “World’s Largest Twine Ball,” <i>Traitspace</i> Margaret Peterson Haddix, author of <i>Dexter the Tough, Traitspace</i> Loreen Leedy, author of <i>The Shocking Truth about Energy, Traitspace.</i> Product Developer, author of “Water Bottle Labels”, <i>Traitspace</i> David Stewart, author of <i>You Wouldn’t Want to Be an Egyptian Mummy! Traitspace</i> Christine King Farris, author of <i>My Brother Martin, Traitspace</i> Advertising Copy Writer, creator of Stillwater Doll advertisement about a toy, based on the read aloud, “Zen Shorts,” TG, p. 206-207, <i>Traitspace</i> Nic Bishop, author of <i>Spiders , Traitspace</i> Comic book author of “Ultraviolet” Comic, <i>Traitspace</i> Narrator discusses the writing style and life of late writer, Jan Romero Stevens, author of <i>Carlos and the Squash Plant, Traitspace</i> Narrator discusses the writing style and life of the late song writer Allan Sherman, songwriter for <i>Hello Muddah, Hello Faddah!, Traitspace</i> Mo Willems, author of <i>Don’t Let the Pigeon Drive the Bus!, Traitspace</i> Lauren Thompson, author of <i>Hope Is An Open Heart, Traitspace</i> Playwright of <i>How to Eat Like a Child, Lesson #21, Traitspace</i> Avis Harley, author of <i>African Acrostics, Traitspace</i> Greeting card writer, creator of “World’s Greatest Dad!” Birthday Card, <i>Traitspace</i> Jennifer Berne, author of <i>Manfish: A Story of Jacques Cousteau , Traitspace</i></p>
<p>Presentation of Knowledge and Ideas 4. 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. 5. Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes. 6. 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.</p>	<p>Students report, recount and present their writing products to the class or using creative technology such as a podcast and making a digital movie. Teachers encourage students to speak clearly and articulately in relation to the media that they are using when they are presenting their projects. The students collaborate with each other, discussing proper grammar, and present their work to the class. Students export 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. See the following projects in the Teaching Guide and Student Handbook: TG p. 248, 249, 250, 254, 255, 315, 320, 321; SH p. 165, 238, Students present their posters to the class in the Focus Lesson: How the Writing Traits Help Writers. TG p. 26 Students create a PowerPoint presentations or a digital bookmark, TG p. 108 Students create a newspaper, storyboard, or their own newscast, using technology. TG p. 109. Students create a music video. TG p. 146 Students participate in techno debate and opinion poll. TG p. 184 Students design a broadcast prom. TG p. 184</p>

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Students create a digital movie. TG p. 222
Students create a podcast. TG p. 222
Students produce a television news broadcast. TG p. 298

Traits Writing students learn to differentiate between contexts that call for formal English and conversational English during small-group and informal discussions. Traits Writing offers many opportunities for peer-to-peer discussions during the Differentiated Small Groups, calling out spelling words to a partner during Partner Spell Check, during Whole-Class Reflection and while brainstorming in class for good ideas about the traits and the writing. Teachers would encourage students to speak more formally during class presentations, such as those listed in Reality Check.