

Writing Unit of Study
Fifth Grade – Launching with Personal Narrative, Unit 1



5th Grade
Launching with Personal Narrative
Unit 1
8/17/15

This unit is currently under pilot and review. Revisions will be made summer 2016.

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Resource Materials

See Separate Packet

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Abstract

The Common Core State Standards require Fifth grade students to write narratives in which they orient their reader by establishing a situation and introducing a narrator or characters with the event sequence unfolding naturally. Additionally, students are expected to use details including dialogue, descriptions of actions, thoughts, and feelings, use temporal words and phrases to signal event order, and provide a sense of closure. The goal of this unit is for students to write personal narrative stories that elaborate the tension or problem and focus upon an important message or heart of the story. Students will immerse themselves in age-appropriate personal narrative mentors to discern how these texts tend to go and to gather possible story ideas from turning points in their lives experiences. They will draw on everything they've learned from writing small moment stories from Kindergarten-second grade, as well as personal narrative writing in third grade. Additionally, students revisit qualities of good writing and craft to write personal narratives. They will select their best work to revise, edit, and publish.

Lessons are designed to teach writers how to navigate through the process: generating story ideas, rehearsing for writing, drafting, rereading, revising and publishing. Mid- unit, children will choose their best work and revise this more deeply and extensively to share with an audience. Students will begin a second realistic fiction piece as an independent writing project guided by previous sessions, anchor charts and conferences and small groups. Students will learn ways to raise the level of their writing within their independent writing project working at their own pace within the writing process. The unit culminates with students surveying their growth, recognizing their growing knowledge of good writing, their increasing repertoires of writing strategies and their success with cycling through the writing process to name their strengths but also determine future goals.

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This unit assumes that writers have had four previous years of Writing Workshop organized by aligned units of study. Teachers may want to invest time in reading Kindergarten-Fourth Grade MAISA Writing Units of study or talk to previous grade level teachers before beginning this unit. If students have not had previous experience in a writing workshop or with aligned units of study teachers may want to include lessons from previous grade levels as support and build towards the outcomes of this unit. A teacher can always carry over any session from any grade into minilesson, conferences or small group work if a need is observed for the instruction.

Some teachers keep table bins which hold each student's notebook and folder seated at that table. Other teachers have students keep their writer's notebooks and writing folders in student's desks. Alternatively, some classrooms house materials in magazine boxes lined up along a shelf or ledge. Teachers also consider whether to utilize pencils or pens with students. Pens allow students to write without the pull to erase but instead edit through crossing out. Pens also help teachers see all the ideas placed on the paper even though teachers were not present to view the writing in action. Teachers should think about the habits and routines that will need to be demonstrated based on organization and material choices. Teachers should add sessions to the unit demonstrating habits, rituals and routines based on their own classroom's practice of workshop structures. Please see Routines and Rituals section for more information.

It is critical that teachers draft their own personal narrative story that will ultimately become the class shared story, because there will be times when the teacher elicits student's ideas while crafting the story. A class story is different than a teacher's personal piece. A teacher should also be crafting his/her own piece that is produced without the suggestions of the class. For some teachers, sharing their personal writing will feel awkward and overwhelming – student writers feel the same. Make a point to write your personal narratives with this unit of study as a guide knowing that a teacher/writer gains much more insight on ways to coach fifth grade writers as they write side-by-side along students. During a lesson, a teacher may use the class piece or demonstrate with his/her own work. The idea for this story should come out of the immersion work and session 1 and session 2 strategies. Writing Workshop teachers create a writer's notebook which mirrors student's notebooks; decorated, filled with thoughts, personal accounts of experiences and lists of writing ideas. This teacher's writer's notebook becomes an important teaching tool. Teachers should also copy and save writing crafted by students throughout the unit to utilize in minilessons and future units. There are many opportunities to share exemplar student work in an effort to lift the expectations for all students.

Although mentor text for the immersion phase is detailed for this unit, any personal narrative which is short, offers a character dealing with tension; wants, wishes, hopes, struggles who tells their story over a sequence of events with dialogue, actions, thoughts, feelings and an important message or heart and an ending which resolves the tension with a change of thinking or feeling from the narrator/character is appropriate to study. Reading the personal narratives included in the Resource Materials Packet will give teachers a concrete example of appropriate mentor text for this unit.

Partnerships are an integral part of a learning community. Teachers should discuss with colleagues their philosophy and procedures for forming student partnerships.

There are many ways to publish or go public with writing pieces. The units give some suggestions however the CCSS W.3.6., 4.6 & 5.6 suggests students use keyboarding as one way to publish their pieces. If students have limited experience with keyboarding, teachers may want to consider opportunities outside of writing workshop for students to learn these skills.

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Resources and Materials Needed

Anchor Charts

- Collecting Story Ideas
- Writing Process Steps
- Rehearsal Bookmark
- How to Write Realistic Fiction
- Leads
- Mentor Craft Study
- Elaborate or Stretch Writing
- Special Endings
- Working with a Partner

Mentor or Teaching Text

- Mentor text – See Resource Materials Packet
Please note: Any of the following text may be replaced by an available text that has similar qualities.
 - An Angel for Solomon Singer by Cynthia Rylant
 - ChildTimes by Eloise Greenfield
 - “Doing the Laundry”
 - “Langston Terrace”
 - “Separation”*
 - “A Play”
 - Marshfield Dreams When I Was a Kid by Ralph Fletcher
 - “School”*
 - “Last Kiss”*
 - “Johnathon Miller”
 - “Attack”
 - The House on Mango Street by Sandra Cisneros
 - “Our Good Day”*
 - “Gil’s Furniture Bought and Sold”
 - “Papa Who Wakes Up Tired in the Dark”*
 - Hey World Here I Am by Jean Little
 - “Growing Pains”
 - “Maybe a Fight”
 - “Mr. Entwhistle”*
 - “Five Dollars”*
 - “About Old People”*
 - Mrs. Thurstone
 - “Smart Remark”
 - “Who Are You”
 - Women Hollering Creek by Sandra Cisneros
 - Eleven*

*Titles specifically called out in sessions

- Teacher and class sample story/stories - The following items will be targeted in the unit, so it is suggested to write a variety of text that lend themselves to teaching into these items:
 - Session 8 – Teacher’s Story – Flash Draft – Time from life lacking feeling/meaning, more list-like
 - Session 9 – Teacher’s Story – Rewrite or Second Draft of Flash Draft – Plot on Story Arc
 - Session 10 – Teacher’s Story on Story Arc – Draft from Story Arc/Mountain
 - Session 11- Teacher’s Story – Third Draft – Elaborate the Important part
 - Session 14 – Teacher or Student Story
 - Session 15 – Teacher’s Story – Show Revising Using Structure

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- Session 20 – Teacher’s Story Third Draft or Current Draft – Revise by Studying Mentors
- Session 21 – Teacher’s New Seed Idea –Practice Slowing Tension
- Session 25 – Student’s Story – Survey for Future Goals and Plans

Resource and Materials

- Narrative Learning Progression, Writing Pathways: Performance Assessments and Learning Progressions by Lucy Calkins (2015) or another assessment measure if teacher chooses to do a pre-assessment
- Writer’s Notebooks
- Project Folders
- Loose leaf paper
- Differentiate paper based on student needs.
- Anchor Chart Paper
- Materials duplicated (student handouts)
- Shared class experience (this could be used for whole class demonstrations or small group work)
- Teacher’s writers notebook, seed idea and story to be used for modeling
- Sticky notes (various sizes) and post-it flags
- “Revision” pens (different color from drafting utensil)
- Literature samples to model leads, endings, paragraphing, etc.

Important: Teachers should keep some student work (finished pieces and drafts) for future units and reflection; they will be able to apply/practice newly learned craft techniques to past work.

Celebration Activity – Select Celebration Idea before starting the unit. Explain to student early on how their work will be shared at the end of the unit. This should motivate them to do their personal best. Collect, plan, and develop resources and materials needed for the event.

Professional Resources

- Atwell, Nancy. (2002) *Lessons That Change Writers*. Portsmouth, NH: Heinemann.
- Calkins, Lucy. (2015). *Writing Pathways, Performance Assessments and Learning Progressions*. Portsmouth, NH: Heinemann.
- Calkins, Lucy. (2013). *Units of Study in Opinion, Information and Narrative Writing*. Portsmouth, NH: Heinemann.
- Davis, Judy and Hill, Sharon. (2003). *The No-Nonsense Guide to Teaching Writing*. Portsmouth, NH: Heinemann.
- Fletcher, Ralph. (2000). *How Writers Work*. New York. NY: Harper Trophy.
- Fletcher, Ralph. (1999). *Live Writing*. New York. NY: Avon Camelot.
- Fletcher, Ralph. (2013) *What a Writer Needs, Second Edition*. Portsmouth, NH: Heinemann.
- Lane, Barry. (1993) *After the End: Teaching and Learning Creative Revision*. Portsmouth, NH: Heinemann.

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Why a Script?

Teachers, whether new to the profession, Writing Workshop, or to the Common Core Standards can benefit from scripted lesson plans. A script serves as a “writing coach” by guiding instruction to include routines, procedures, strategies, and academic vocabulary. The goal over time is that teachers will no longer need scripted lessons because they will have studied and gained procedural knowledge around writing workshop, the Common Core, and the units of instruction. The script is a framework from which teachers can work -- rewrite, revise, and reshape to align with their teaching style and the individualized needs of their students. Furthermore, the scripted lessons can also be easily utilized by student teachers or substitute teachers.

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Essential Writing Concepts and Components

Assessment –

Assessment is an essential component before, during and after a unit to determine future teaching points, note trends and plan for individual and small group work. See Part One: On-Demand Assessment and General Assessment Background Information section for more information.

Balanced Literacy Program (BLP) –

A Balanced Literacy Program which is necessary to support literacy acquisition includes: reading and writing workshop, word study, read-aloud with accountable talk, small group work, shared reading and writing, and interactive writing. Teachers should make every effort to include all components of a balanced literacy program into their language arts block. Reading and Writing workshop are only one part of a balanced literacy program. The MAISA unit framework is based on a workshop approach. Therefore, teachers will need to also include these other components in their program to support student learning.

Collaborative Writing –

Collaborative writing is when small groups of students work together to write sections of a piece (e.g. research report), which are then compiled. Students benefit from writing group pieces for two basic reasons: First, they learn the steps in writing that text type with the group as a scaffold or support system before having to write individual pieces. The second benefit of working in groups it lets students share the challenging parts of the task. (Tompkins, Gail E. (1998). *Language Arts: Content and Teaching Strategies*, NJ: Prentice-Hall. **Collaborative learning** – “learning by working together in small groups, as to understand new information or create a common product” (Harris, Theodore L. & Hodges, Richard E. (1995). *The Literacy Dictionary: The Vocabulary of Reading and Writing*, Newark, Delaware: International Reading Association.

Independent Writing and Confering –

Following the mini-lesson, students will be sent off to write independently. During independent writing time, teachers will confer with individual or small groups of students.

Learning Log or Student Resource Collection

Throughout the units, students will be given handouts to be used as reference pages. These resources will be used throughout the year. Teachers should determine how students will house these reference sheets. Some teachers denote a section of a Writer’s Notebook as the Learning Log. Handouts are glued or taped into this section. Other teachers provide project folders that have grommets in the center. Teachers put sheet protectors in this middle part, making it easy for students to slide in hand outs for future reference. Wherever handouts are stored, there should be an accompanying table of contents so students can find resources quickly.

Mentor Text vs. Teaching Text –

A Mentor text (or Touchstone text) is a piece of literature that is used by a writing community to study craft or some aspect of craft (such as genre or structure) across an extended period of time. Teachers would study this text in-depth to teach different aspects of a text type and specific writing strategies. These texts would be studied over and over again throughout a unit of study or during the immersion phase. (Ray, Katie Wood. (1999). Wondrous words: Writers and writing in the elementary classroom. Portsmouth, NH: Heinemann.)

A teaching text is a piece (literature, student authored or teacher authored) that has a good example of a particular item that is being taught (e.g. setting lead or internal thinking). A teacher may only use this text to show an example of the particular teaching point and not necessarily as an overall sample of how that text type tends to go.

Mid-Workshop Teaching Point –

The purpose of a mid-workshop teaching point is to speak to the whole class, often halfway into the work time. Teachers may relay an observation from a conference, extend or reinforce the teaching point, highlight a particular example of good work, or steer children around a peer problem. Add or modify mid-workshop teaching points based on students’ needs.

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Mini-lesson –

A mini-lesson is a short (10-15 minute) focused lesson where the teacher directly instructs on a skill, strategy or habit students will need to use in independent work. A mini-lesson has a set architecture: Connection, Teach, Active Engagement, Link and Share. A Mid-workshop teaching point may be included during independent writing time.

Share Component –

Each lesson includes a possible share option. Teachers may modify based on students' needs. Share options may include: follow-up on a mini lesson to reinforce and/or clarify the teaching point; problem solve to build community; review to recall prior learning and build repertoire of strategies; preview tomorrow's mini lesson; or celebrate learning via the work of a few students or partner/whole class share (Source: Teachers College Reading and Writing Project). See Resource Materials Packet for handout – Some Possibilities for Purposeful Use of the Share Time.

Shared Writing –

Frank Smith (1990) has said, "The most direct and relevant way to demonstrate to a child the power of writing is to write with the child." Shared writing, where the teacher and students compose collaboratively, with the teacher acting as a scribe and expert to her group of apprentices is appropriate for older as well as younger students. Shared writing goes beyond language experiences in which the teacher takes dictation from the child's language. In shared writing, the writing is a negotiated process with meanings, choices of words, and topics discussed and decided jointly by students and teacher. (Regie Routman, (1991), *Invitations*, p. 60)

Teacher Choice Lessons –

Teachers should modify, delete or add lessons based on the needs of their young writers.

Teaching the Writer, Not the Writing –

According to Calkins, "One of the cardinal rules of any responsible approach to teaching writing is that instruction must teach students in ways that affect not just today, but every day." Teaching the writer focuses on building students' skills by teaching transferable skills and strategies – teaching a principle or a strategy that students can use often in their writing, on another day and another piece. On the other hand, when teaching the writing, the focus becomes more about "fixing" a piece or improving a part of a piece versus teaching transferable strategies. The piece may get better, but the student may not have learned anything that will help him or her on another day with another piece. (Calkins, Lucy. (2015.) *Writing pathways: Performance assessments and learning progressions, grade K-8*. Portsmouth, NH: Heinemann.)

Volume, Stamina and Fluency

Teachers should set goals for students for volume, stamina and fluency. Volume refers to the amount of writing students do during independent writing time. Stamina is how long a child is engaged in writing tasks. Fluency is the ease with which students' writing ideas flow and how they are communicated on the page. It is important that students write on a regular basis and gain experience with all aspects of writing. See the following resource for grade level expectations for these three areas: (Calkins, Lucy. (2015.) *Writing pathways: Performance assessments and learning progressions, grade K-8*. Portsmouth, NH: Heinemann.)

Writer's Notebooks –

An integral component of an upper elementary writing program is a Writer's Notebook. "The purpose of a notebook is to provide a place for students to practice writing. It's a place for them to generate text, find ideas, and practice what they know about..." (Buckner, 2005). In a nutshell, students will use their notebooks to collect writing ideas and try strategies demonstrated in mini-lessons. The MAISA units do not have a separate unit on introducing or using a Writer's Notebook. Based on students' background and experience with notebooks, teachers may need to add additional lessons to each unit or develop a mini-unit on notebooks. Many teachers make a point of having students decorate their writer's notebooks with pictures and artifacts to ignite writing ideas.

Additional Resources on Writer's Notebooks:

** Favorite - Fletcher, Ralph. (1996). *A writer's notebook: Unlocking the writer within you*. New York: Avon Books.

Buckner, Aimee. (2013). *Nonfiction notebooks: Strategies for informational writing*. Portland, MA: Stenhouse.

Portland, MA: Stenhouse.

Buckner, Aimee. (2005). *Notebook know how: Strategies for the writer's notebook*. Portland, MA: Stenhouse.

Fletcher, Ralph. (2001). *The Writer's Notebook*. *School Talk*, 6(4), NCTE.

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Writer’s Notebooks and Drafting Options –

When it is time for students to choose a seed idea to draft, revise, edit and publish, teachers will need to decide if they are going to have students use loose leaf paper or drafting booklets. Either way, students move their ideas from their writer’s notebooks and onto loose leaf paper or draft booklets which are housed in writing folders. Moving out of a notebook often signifies two things: 1) This piece is now being written for an audience, not just the writer, and 2) revision work will be emphasized. Students are much more inclined to engage in more sophisticated revision and editing work that gets “messy” if it is on paper and not in their writer’s notebooks. They will do more subsequent changes that may need cutting and pasting to add additional paragraphs or to reorder pages. Teachers will want to think through what is needed for these transitions and how notebooks, paper, folders, and writing materials in general will be stored.

Pilot and Review: Please let us know what other concepts and terms should be included and defined.

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Overview of Sessions – Teaching and Learning Points

Alter this unit based on students’ needs, resources available, and your teaching style. Add and subtract according to what works for you and your students.

Part One:	On-Demand Assessment (optional)
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Part Two:	Immersion Phase – See Immersion Packet for more information
Concept I:	Writers use mentor text to study characteristics of personal narratives and generate writing ideas.

Part Three:	Lesson Sequence Phase
Concept II:	Writers draw on everything they know to craft personal narratives.
Session 1	Writers generate story ideas by thinking of turning point moments
Session 2	Writers step into the character’s shoes to re-experience a story as it unfolds.
Session 3	Writers uncover details for their stories by rehearsing through acting.
Session 4	Writers keep the perspective of the narrator by looking through the eyes of the main character.
Session 5	Writers pause to assess their own growth and set new goals.
Session 6	Teacher Choice Lesson based teacher’s observations of class needs.
Concept III:	Writers use the writing process to publish personal narratives.
Session 7	Writers write fast to stay focused on the movie in their mind.
Session 8	Writers rewrite to revise with the question, ‘so what?’ in mind.
Session 9	Writers try multiple plotlines for their stories using story arcs.
Session 10	Writers rehearse for story writing by telling their story again and again.
Session 11	Writers elaborate the important parts of their story to focus attention on those scenes.
Session 12	Writers craft leads that hook readers and connect to the story’s importance.
Session 13	Writers craft endings which resolve tension and connect to the story’s message.
Session 14	Writers revise by cross-checking for structure and basic elements of a text type.
Session 15	Writers reread their story to see their story through different lenses.
Session 16	Writers edit their story by rereading their story several times for different purposes.
Session 17	Writers get ready to share their published stories.
Session 18	Writers celebrate by sharing their personal narratives
Session 19	Writers monitor their writing process using a pacing guide.
Session 20	Writers revise by studying mentor’s craft to develop their own techniques.
Concept IV	Writers independently plan and publish personal narratives.
Session 21	Writers slow down the tension in their story to focus the story’s importance.
Session 22	Writers include the exact details that caused a thought or feeling before including the thought or feeling.
Session 23	Teacher Choice Lesson based teacher’s observations of class needs.
Session 24	Writers learn the purpose of varied punctuation marks by studying mentors.
Session 25	Writers survey their work to plan future goals.
Session 26	Unit Wrap-Up Session.

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Routines and Rituals: Building a Community of Independent Writers

Writing workshops are structured in predictable, consistent ways so that the infrastructure of any one workshop is almost the same throughout the year and throughout a child's elementary school experience (Calkins, 2005). One means of developing a community of independent writers is to implement routines and rituals that are consistent within and across grade levels. Typically in the early grades, many lessons are devoted to the management of the writing classroom. So, it is assumed that students entering upper elementary have background knowledge on these routines and rituals. It is suggested that teachers across grade levels in a building share how they teach the items listed on the next couple of pages. Therefore, upper elementary teachers may need to merely review and remind students of how procedures go in their classrooms. Depending on the class, teachers may add a focus lesson on a particular routine if needed or review routines and rituals during mid-workshop teaching points or during the after-the-workshop share, especially in the first unit of study. Also, it is assumed that many of these routines and rituals go across curricular areas so they will be addressed and taught throughout the school day and not just in writing workshop. This shift in focus allows more mini lessons to be devoted to supporting students in cycling through the writing process and acquiring a toolbox of writing strategies.

The following are a collection of routines and rituals teachers may want to review. Select based on students' needs.

Routines

- Opening Routine
- Mini or Focus Lessons
- Sending children off to work
- Independent work time
- Closing Routine or Share
- Partnership

Opening Routine – Beginning Each Day's Writing Instruction

- Meeting area/ Room arrangement
- Signal for students to meet for writing workshop
- What to bring to meeting area
- Partnerships at meeting area

Mini-lessons – The Fuel for Continued Growth

- Student expectations as they participate in a mini lesson
- Partnership guidelines
- How students sit during a mini lesson and share

Sending Children Off to Work – Transition from Mini-lesson to Work Time

- Expectation to "go off" and get started working
- Dismissal options

Independent work time – Students working on their own

- Assigned writing spots
- Getting started – reread writing from previous day
- Students work initially without teacher guidance and/or conference
- Nature of Children's Work – Topic choice
- Role of Mini-lesson
- Role of Writer's Notebooks
- Conversations in Writing Workshop: productive talk, silent writing time & whole-class intervals for partnership talks
- Signal for noise volume
- Mid-Workshop Teaching Point
- Invitational/flexible writing groups
- Teacher conferences
- Productivity – early in the year, later in the year (expectations)

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- What to do if you need assistance – Example: “Three before me” (Students must ask three students before asking the teacher.)

Closing Routine – Managing the Share Session

- Signal to meet
- Share session at meeting Area
- Celebration of Growth

Partnership Routine – Being an Effective Partner

It is recommended that several mid-workshop teaching points focus on teaching students how to build effective partnerships.

- Turning and Talking – discussing something with a partner per teacher’s guidance
- Who goes first?
- Compliments can be helpful when they are specific
- Constructive suggestions – people can be sensitive about their work, so it’s best to ask questions or give suggestions in a gentle way
- One helpful way to listen (or read) a partner’s work is to see if everything is clear and makes sense
- How partners can help us when we are stuck
- Effective questions to ask partners
- If your partner has a suggestion, it may be worth trying (value the input/role of partnerships)
- Appropriate times to meet with your partner, where to meet with your partner, why to meet with your partner

Other Rituals for Consideration

- What students do upon entering the room/leaving the room
- What to do at the beginning and end of Writing Workshop
- How the room is arranged
- Where certain activities take place in the room (e.g., where to meet with another writer to listen to his/her work)
- Where things are kept
- How and when movement is constrained or not constrained
- What to do when one activity is completed
- What to do when we think we are done
- How to use the classroom library
- How to use the word wall and other resources
- How to behave in small group meeting
- How students work
- How to get supplies when needed
- How to turn in work
- How to get the teacher’s attention for a conference
- How to behave when a student is reading/talking
- How to conference
- How to begin the editing process
- How to begin the publishing process
- How to store drafts/past work/finished pieces
- How to communicate writing status

Adapted from presentation by Sally Hampton, *Reading and writing grade by grade: Primary literacy standards for kindergarten through third grade* (1999) by New Standards.

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Part One: On-Demand Assessment and General Assessment Background Information

On-Demand Writing Performance Assessment Explanation

Each district should develop a comprehensive writing assessment plan that includes on-demand writing performance assessment tasks. Please follow district guidelines for the specifics of administering, scoring, and analyzing this task. It is highly recommended that teachers conduct on-demand writing assessments throughout the year. Data collected from analyzing this writing will allow teachers to begin to develop insight into what their young writers know and can do on their own, where they need additional help, and possible next teaching points. For more comprehensive information, please read: Calkins, Lucy. (2015.) *Writing pathways: Performance assessments and learning progressions, grade K-8*. Portsmouth, NH: Heinemann.

When to Conduct the On-Demand

An On-Demand Writing Performance Assessment, if given, should be administered before the Immersion Phase begins.

General Assessment Background Information

Please note that assessments were not created for the MAISA 3-5 writing units of study. Instead, Oakland Schools highly recommends using *Writing pathways: Performance assessments and learning progressions, grade K-8* by Lucy Calkins as an assessment resource. *Writing Pathways* was designed to work with any curriculum aligned to the Common Core State Standards. This toolkit has comprehensive resources available, as well as possible mentor text. Each 3rd through 5th grade MAISA unit is generally aligned with *Writing Pathways'* learning progressions and teaching rubrics. Using Calkins' assessment tools (versus developing your own), allows more time to be devoted to studying the assessment measures, analyzing data collected, and planning for future needs (e.g. student, class, grade level and district).

The following are some of the components available in the *Writing Pathways* assessment resource. If districts choose not to utilize *Writing Pathways*, they should consider creating similar components to support their assessment of student writing and subsequent teaching.

- A. Learning Progressions for each text type
- B. On-Demand Performance Assessment Prompts for each text type
- C. Teaching Rubrics
- D. Student Checklists
- E. Leveled Student Writing Samples
- F. Annotated Demonstration Texts
- G. Writing Process Learning Progressions

The text also includes an extensive background section on areas such as: Components of the Toolkit, Conducting On-Demand Performance Assessments, Norming Meetings and Subsequent Scoring, Using Results and Adapting Writing Curriculum, Self-Assessment Checklists, Tracking Data, Teaching Using Learning Progressions, Transference to Content Areas, Designing Reading-Writing Performance Assessments, etc.

Source: Calkins, Lucy. (2015.) *Writing pathways: Performance assessments and learning progressions, grade K-8*. Portsmouth, NH: Heinemann.

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Part Two: Immersion Phase

Please review the Immersion Resource Packet to assist in planning lessons for this phase. Once lessons are decided, teachers may want to record them for reference purposes. The following template may be helpful. Duplicate as needed.

Lesson Plan Template for Immersion Phase

Session #	
Concept	
Teaching Point	

Materials	
•	•

Outline immersion lesson:

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Part Three: Lesson Plan

Session	1
Concept	Writers draw on everything they know to craft personal narratives.
Teaching Point	Writers generate story ideas by thinking of turning point moments.

Materials	
<ul style="list-style-type: none"> • Strategies for Collecting Personal Narrative Writing Ideas - anchor chart [See Resource Materials Packet] • Chart, titled before session, TURNING POINTS or TURNING POINTS in teacher notebook on document camera • Copied for each student - Detail Hand [See Resource Materials Packet] • Copied for each student - Process Journey Checklist for 5th Grade Personal Narrative [See Resource Materials Packet] – Refer to Journey Checklist as you move through the process. Students will be expected to follow it with more independence on a second personal narrative beginning with session 20 	<ul style="list-style-type: none"> • Copied for each student – 5TH Grade Narrative Student Checklist, page 399-402, from <u>Writing Pathways</u> by Lucy Calkins (or teacher created one) • Handouts stored in writing folders • Writer’s notebook for each student • Writing Folder for each student • Teacher examples of a first time, last time, and one time you realized something important • Teacher’s personal “in-progress” writer’s notebook (could be decorated with photos/pictures) filled with narrative entries and margin notes – post-it notes, etc. • Sticky notes for each writer

Tips	<ul style="list-style-type: none"> • In 2nd grade we begin to teach students to do a cartoon strip of sketches on a sheet or in writer’s notebooks vs. a sketch per page of what happens first, second, third, etc. If they only do a one page sketch, some won’t focus on events, but may focus on describing the place. This session models a one page sketch but teachers will still story-tell using the sketch of what happen first, second, etc. – you are really modeling a comic strip sketch that is on one page • Writers are working in their writer’s notebooks to either gather ideas for personal narratives. Essentially they could be writing a new narrative on a new topic every day. Or writing more than one narrative on separate topics in one day. This will depend on the writer. In time, Session 6, writers will choose one idea from their notebook to take through the writing process completely. Throughout these first sessions, however, writers are given numerous opportunities to practice the process within their writer’s notebooks over and over again before choosing that one special seed idea. Students are invited to rewrite ideas with the session teaching points in mind or revise entries based on new learning – all in an effort to collect ideas for possible personal narrative stories. • Long term partnerships will be established in session 4. Until then, ask that partners talk with someone nearby. • “Write in the air” refers to speaking the words that could be written. This instructional strategy is used in session 1 and throughout the unit. It is utilized in an effort to save the time it takes to write language on paper. “Write in the air” is the possible written language spoken or shared with others. For more information, see Immersion Resource Packet. • “Voice over” is used throughout this unit. Voicing over aims to simply share instructional targets with students as they are in the midst of the work. Teacher says, “Remember to use all that you know as writers” without asking the class to stop working and give their attention to him/her. • Reread or revisit “Mr. Entwhistle” or “About Old People” from <u>Hey World Here I Am!</u> or another mentor some time before Session 8 outside of the Writing Workshop. It will be referenced in session 8 for plotting story structure. Plan to plot the story across a story mountain during or after the read aloud on large chart paper using sticky notes to jot each scene leading up to the heart of the story. Use a heart shaped sticky note (or draw a big heart on a regular sticky note) at the top of the page indicating the heart of the story. Save and bring chart into session 8 for reference. [See Materials Resource Packet for example] • Plotting mentor text in this way will help writers (and readers) internalize a structure for narrative stories. When it comes time to structure their own stories, the task will be much easier based on their previous immersion with story structure.
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Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

	<ul style="list-style-type: none">• Writers should be invited to personalize their notebooks with pictures, stickers, artifacts from their lives.• Collect students' story ideas and formatively assess – Who needs additional assistance in developing story ideas where the character struggles with something or has a strong emotion in connection with something happening in their lives? Students will have a difficult time writing an effective realistic fiction story if their story ideas aren't strong from the onset.
Connection	<ul style="list-style-type: none">• <i>Writers, for the past few days we've been thinking about and writing down lots of possible ideas for stories from our lives. Let's take a look at the "Strategies for Collecting Personal Narrative Writing Ideas" chart we started during the immersion phase (or from last year).</i>• <i>We also noted many noticings about personal narratives as we read our mentor text...so we already know so very much from reading personal narratives.</i>• <i>Last year you used a chart like this to write personal narratives. In this first unit as a fifth grader, you will write personal narratives! Your personal narratives will not only share something personal from your life –it will also share something you realized or learned because of that moment. You will use your new writer's notebook to continue collecting ideas for personal narratives.</i>• <i>Today I want to teach you that writers generate story ideas by thinking of turning point moments.</i>
Teach	<ul style="list-style-type: none">• <i>I have my notebook here. I'm going to begin today with my date on a clean page.</i>• <i>To write powerful stories with feelings, we need to think about times in our lives where we might have learned something or felt something.</i>• <i>A strategy that helps uncover these moments in our lives is thinking about turning point moments.</i>• <i>These moments might be easily found by thinking about the FIRST TIME you did something or the LAST TIME you did something. Sometimes, just thinking about A TIME in your life where you felt powerful or you had a strong feeling, works too. A time when you realized something important about life, yourself or someone else.</i>• <i>I'm going to think for a moment about my own FIRST TIME, LAST TIME, and THE TIME. As a writer I can think of these moments and then list small moments related to these TIMES. Then I will pick one of these ideas to begin the writing of my true story. Our mentor text, Hey World Here I AM! (Hold up) was focused many of THE TIMES Kate had in her life. Our Mentor, Childtimes, "Langston Terrace" actually begins with "I fell in love with Langston Terrace the first time I saw it". The authors then tell their small moment bit by bit after thinking about THE TIME or THE FIRST TIME.</i>• <i>Watch me as I do this. Use think aloud and your teacher notebook on document camera or chart with title TURNING POINTS to generate: THE FIRST TIME, THE LAST TIME and THE TIME. Use your own teacher/personal ideas - jot quickly...</i>• <i>Examples: The first time I taught 5th grade I was so worried about helping kids learn all their important lessons. The first time I felt like a golfer when I hit the green from the tee box. The last time I visited my grandma in the hospital, talking all about my own life – not realizing it would be the last time I'd ever get to talk to her. The last time I made the drive home from college as a graduate feeling proud but scared about what I'd do next. The time I was so mad with my son for making a mess in the kitchen, later realizing he was only trying to help make dinner...I felt awful. The time I was so embarrassed that a shrimp go caught in my braces at my first real dance. Back then, I was so humiliated...Now I would have just laughed about it.</i>• <i>Writers do you notice how I not only thought of the TIMES but I also included feelings "worried and awful" or actions "talking, helping, realizing". I could have just listed "Last time visited grandma." But then I wouldn't have really uncovered anything important or powerful about that time. Writing more words helps us uncover the importance.</i>• <i>When I want to pick a topic for a personal narrative that will make a powerful story, one that will have the structure of a story – a beginning, middle and end and one that has something important to say – it often helps to think about turning points in our lives. You have watched me find some turning points in my own life. A turning point is a moment or point where you realize something new or you realize you think about something differently. You can always brainstorm, first times, last times and times when you realized something important about life, yourself or someone else.</i>• <i>Think aloud about which TIME idea you feel like writing about given your thinking. Show how you choose one of the ideas by circling it. For example circle "The last time I visited my grandma...."</i>• <i>Well, that part was pretty easy. I have my idea. But I remember from last year when we rehearse a story</i>

Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

	<p><i>idea we can also sketch, in addition to using our hand. So I'm going to sketch this time because this story is so important to me. I'm going to suggest you use your writer's notebook to draw your own comic strip across two pages of your notebook like this, (Show in teacher notebook) I'm going to sketch bit-by-bit telling the story of the last time I visited my grandma... Plan to zoom into an intense part of that time - the moment with the most feeling. Plan to use 'write in the air' to story-tell your story as you sketch.</i></p> <table border="1" data-bbox="313 348 1528 583"> <tr> <td data-bbox="313 348 553 583">SKETCH HERE</td> <td data-bbox="553 348 797 583"></td> <td data-bbox="797 348 1040 583"></td> <td data-bbox="1040 348 1284 583"></td> <td data-bbox="1284 348 1528 583"></td> </tr> </table> <ul style="list-style-type: none"> Below the list show and think aloud as you sketch with labels and details about this small moment. This is quick (one minute or less) Labels should lead to adding more detail to the personal narrative (Example: photos of my new house, photos of my wedding cake, grandma smiling (I selfishly rambled about my wonderful life, while grandma smiled on vs. me, grandma, bed, table etc...) <i>Watch how I do this. Notice that after I sketch, I try it out. I practice how my story may go...here I could use my hand for the beginning, event, event, event, end. The sketch is one way to rehearse; the story hand is additional way to rehearse. I want you to have multiple rehearsals before you draft.</i> Model – Think, Sketch, Try it (oral rehearsal). When we go to the sketch in comic strips, we often put words under the box or the event. Starting it with a verb keeps them focused on events – walked in grams room, shared stories, helped her to the ... What happen first, next, after that... they get a movie in their mind of each scene and a quick sketch and a quick jot of the scene. 	SKETCH HERE				
SKETCH HERE						
<p>Active Engagement</p>	<ul style="list-style-type: none"> <i>Writers I'd like you to think of a time or two – a first time you...a last time...a time you...list for a minute a couple times you can recall on a fresh page of your notebook.</i> <i>Now I want you to open to your next page in your notebook and just like I did make a quick sketch of the first time, the last time and the time...remember these are times when you realized or learned something about life, yourself or someone else.</i> Give time and coach. <i>Pick one of those ideas.</i> <i>Now, think about a sketch for that idea...quickly...you have one minute...sketch and label those moments.</i> <i>Writers, I can see so many gems inside these sketches...so many details waiting to be shared.</i> 					
<p>Link</p>	<ul style="list-style-type: none"> <i>Writers, listing moments on paper, listing stories across hands, sketching...these are all ways to warm up our minds to do the hard part –the actual writing of one of those stories.</i> <i>It wouldn't make sense to spend an entire writing workshop sketching and listing...Listing and sketching take no more than 5 minutes. It is just a warm up- like a little stretching before gym class or a run.</i> <i>I want you to begin your work right now. Do you already know your story idea for today because you are already warmed up or do you need a few minutes to finish a list or sketch before you begin? Decide quickly and then return to your seats to get to work.</i> <i>Remember, today, see if you can use turning points or first times, last times or the time when you realized something important to start a story idea. Remember to use our "Strategies for Collecting Personal Narrative Writing Ideas" chart to help you think of story ideas.</i> 					
<p>Independent Writing and Conferencing</p>	<ul style="list-style-type: none"> Ideally, fifth graders are learning that they can create their own organizers for this work inside their writer's notebooks. Anticipate that writers will need help developing their characters and meet with conferences and small groups as needed. Encourage writers through conferences and small group work to begin again when they believe they are done. Remind readers through conferences, small group work and voice overs (talking over the students working) to follow the process over and over trying different story ideas and using their charts (Detail hand), mentors, checklists (Journey Chart and 4th Grade Narrative Checklist) as supports for their work. 					

Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

Mid-Workshop Teaching Point	<ul style="list-style-type: none">• Stop the class to talk about writing without interruption. Use your voice over the working hum of the class to notice what writers are doing to stay focused and sustained during the writing time.• Remind students to generate lots of turning point ideas. Writers don't just think of one and stop... writers sift through their past and think of lots of potential stories.
After-the-Workshop Share	<ul style="list-style-type: none">• Each writer has one post-it note.• <i>Writers, I want us to think about our very own writing lives for a few moments so that we can make a resolution for this new fifth grade year,</i>• <i>When we make resolutions – we promise ourselves to do something in order to make our lives better. I want us to make our writing lives better.</i>• <i>So, think of a time when writing was really awful for you. When you just could not stand your writing life. Think about what was going on and why it was so awful.</i>• <i>Now I want you to think about a time when writing was really great...it was the best. Think about what made it the best. Think about what you need in your life to make writing like that again.</i>• <i>Now on your post-it note, I want you to think about how you are going to make your writing life the best that it can be this year. You might start with "I can make my writing life the best this year by...." Or "I need to _____ to make my writing life the best"</i>• <i>Put your idea on your post-it and write your name on it, please post them on the inside cover of your notebook.</i>• <i>I want to help you meet these resolutions. I will read each post-it to see how I can help you make writing the best this year as I meet with you during our writing time.</i>

Please see sample charts on next page

Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

SAMPLE Anchor Chart

5th grade classroom Bridged from Immersion

Personal Narratives or True Stories from our Lives*

Define: A personal narrative is a true story from our lives.

People write Personal Narratives to share with others memories they have of things that they did or things that have happened to them that include a realization or learning from the event.

People read Personal Narratives because they are interested in these true stories and can often relate to them or learn from them.

Noticings:

- True story of something that the author DID or something that happened to the author that created significant feelings, learning, or resolutions. A turning point or A time.
- The author tried to tell the story bit-by-bit (storyteller's voice). Acted like it was happening right now!
- Structure - Beginning, middle and end or introduction, body, conclusion
- Introduction or lead – introduced the character and what the character was doing along with clues or hints to what later becomes tension or a problem for the character;
 - lead types we noticed: setting, dialogue...
- Ending – brought the story to a close and is connected to the main part of the story with the character learning or realizing something in the end because of the events;
 - ending types we noticed: action, talk, feeling, ...
- Title - gives a sneak preview of the storyline
- Organization - Story was told in order in which it happen (events) or uses flashbacks and flash-forwards
- Sometimes the writer signaled a new event with transition words; transition words we noticed: a little later, after that, then, after, etc.
- Paragraphs
- Narrow focus – not an all about story, told about *one* time did something
- No pictures or only one
- Details, details, details – dialogue, internal thinking, physical description, exact action (add as students notice)
- Show, Not Tell – tried to bring story to life, made a movie in reader's mind
- Heart of the Story – the story was more than a retelling, tried to convey a big idea from the author
- Precise word choice – especially verbs, nouns, adjectives (helps paint picture in reader's mind)
- The author has realized or learned something important to life which is shared through the story's heart or message.
- Etc.

Students may not give the category (e.g. structure, lead, ending, etc.) but the teacher can teach them the writing term for what they are describing. This helps students to notice the same characteristics across different text and text types, as well as builds writing discourse (academic vocabulary per CCSS).

Please note: Teachers will spend several sessions reading and developing background knowledge of the text type under study. Students will add new learning to charts as the unit proceeds. All items will not be "discovered" or "noticed" during immersion. Use what they notice as a means of formative assessment. Teachers should not try and get students to notice everything that is listed on the sample charts in the units. Many of these sample charts are cumulative charts -- from Immersion as well as additional information students added as the unit progressed and they learned more. Periodically, revisit the chart/s throughout the unit and ask students if they would like to add something they've recently learned/discovered about that text type.

*Teachers should talk with previous grade level teachers to note the strategies learned before 5th grade or look into Launching Units grades 3-4 for ideas.

Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

SAMPLE Anchor Chart

5th grade classroom Bridged from Immersion

Strategies for Collecting Story Ideas

Think of...

- A turning point in my life – a first time, last time, only time
- A time something was really hard
- A Special time with a special person
- A time I learned something about myself or someone else
- A time I realized something about a person/myself
- A Visit to place that made me realize something new
- A time I learned something new
- A time I learned a lesson
- A Special time with a friend
- A time when I had strong feelings – examples: losing someone/something special, getting hurt or sick, or wanting, wishing or hoping for something that you can't hold in your hand or couldn't be bought or traded
- Another author's words and let them inspire you to think of your own story

These charts should be co-constructed with students based on how they would describe things, mentor text read, and immersion activities completed.

Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

Session	2
Concept	Writers draw on everything they know to craft personal narratives.
Teaching Point	Writers step into the character’s shoes to re-experience a story as it unfolds.

Materials	
<ul style="list-style-type: none"> Strategies for Collecting Personal Narrative Ideas - anchor chart [See Resource Materials Packet] Chart or on document camera, STRONG EMOTION MOMENTS (See Mid-Workshop) Detail Hand - handout [See Resource Materials Packet] Process Journey Checklist for 5th Grade Personal Narrative – Plan to refer to this checklist throughout the unit demonstrations – it’s use is review from 3rd and 4th grade MASIA units 	<ul style="list-style-type: none"> Writer’s notebook for each student Writing Folder for each student Teacher examples of places of significance from your own life, along with a couple moments you remember from those places. Prepare to take one of those moments and re-experience the story with the class. Teacher’s personal “in-progress” writer’s notebook (could be decorated with photos/pictures) filled with narrative entries and margin notes – post-it notes, etc.

Tips	<ul style="list-style-type: none"> Remind writers to pull out their tools during their work time (detail hand and process journey checklist) each and every day. These tools will be listed as Materials if used with instruction but should always be present to assist craft and process. These tools can be referenced in the lesson demonstrations, conferences and small group meetings as supports to the teaching and learning. These tools are review from previous grade levels. Some students will remember their usefulness right away, while others will need reminders. Watch for a group of writers who appear to be above grade level expectations and encourage their independence toward publication using the Process Journey Checklist. This would be an example of small group differentiation in the writing workshop. Teachers would continue to meet with these students to coach and guide in their small group and conferences and of course students continue attending the whole group lesson. Some teachers list what is needed for students to bring to the meeting area, under Writers Workshop on their daily schedule, so that minutes are not wasted on logistics and materials needed. Simply point this out to writers. Otherwise, have students always bring their notebook, pen, and folder to each and every meeting. This unit assumes this request has been made. Remind writers to always date everything -list pages, post-its, checklists, stories. Spending time in read aloud talking about the heart or message of the story and how each story’s message leaves us thinking about our own lives. This will help writers think more deeply about the stories they are writing. Talking about what the author realized or learned and how the moment of the personal narrative is significant in the writer’s life will also help writers find stories with significance. Read or revisit “Growing Pains” from Hey World Here I Am, before session 4, to help showcase Kate’s/narrator’s perspective throughout. Kate only shares what she can see, hear and feel even though the piece involves two characters. The reader does not know the true perspective of Kate’s mom although it could partly be inferred. This will support the work in session 4 on perspective. Collect students’ character ideas and formatively assess – Who needs additional assistance in developing character? Form a strategy group.
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Connection	<ul style="list-style-type: none"> <i>Writers, I know you have heard for years that it is important to SHOW the story not TELL the story. So instead of writing, ‘I was sad,’ writers write ‘I fought my tears with sniffles, then gasps - but felt the wet drops streaming down my cheeks as I cupped my hands over my face’</i> <i>But what you may not know is that many writers will tell you that SHOWING or re-experiencing the story bit-by-bit as it happens is the most important thing writer can do. Writers need to live in each moment of their story.</i> <i>So today I want to show you how writers step into the character’s shoes to re-experience a story as it unfolds.</i>
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Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

<p>Teach</p>	<ul style="list-style-type: none"> As writers, you need to live in your character's shoes as you draft your stories. Watch and listen as I do this work and then you will be able to try it. It is important that teachers have thought about their own moments to re-experience so that they can show the story bit-by-bit. So I'm going to write in the air...a story idea from my list... First, I need to ask, "How did it start?" hmmm? Oh, Yes I remember....I was _____ (no details) WAIT! Let me close my eyes and step into my character shoes...I'm the character so I need to step back into my shoes in that moment. Let me see all the details in that moment. EXAMPLE: <i>Ok I see it now, the empty hallway leading to my grandma's room. A nurse passing me with a tiny turned up smile as I squinted to see the room numbers. It was warm that April day, really sunny, I could see the sun bouncing off the walls in my grandma's room. I see it. I'm there. ...</i> Teacher example should follow: <ul style="list-style-type: none"> It was an unusually warm and sunny day for a Michigan April. I hurried through the parking lot, through sliding doors, up elevators, down big and small halls, stepping softly as I made my way to grandma's room. Squinting to see the tiny room numbers in the long empty hall, a nurse passed me with a tiny turned up smile which made me smile back. I could hear laughter from a room close-by and my grandma's voice as I stopped in the open doorway. Writers, do you see how I have put myself back inside that story, back inside the character's shoes, to re-experience the details of that moment as it unfolds (warm day, parking lot, halls, passing nurse, the turned up smile) so I could STORY-TELL it or SHOW it instead of just tell it?
<p>Active Engagement</p>	<ul style="list-style-type: none"> Writers, now you get to try this. Remember the story you have chosen to tell? Will you close your eyes and put yourself back inside those shoes, in that moment? Where are you precisely? What, exactly, are you doing? Give students time to think. In a minute you will STORY-TELL or UNFOLD and SHOW a partner your story. Have partners turn to talk about the scene and write in the air details that they could see in this portion of the story. Coach and encourage living in the character's shoe and re-experiencing the moment.
<p>Link</p>	<ul style="list-style-type: none"> Writers, every time you write a personal story, you need to put yourself back in your shoes in that moment. You are the character and you need to re-experience what you experienced in that moment. Readers want to see a story unfold bit-by-bit...and to make sure that happens you need to live inside of your story as you write it. Closing your eyes and really taking yourself back to that time. Listening to the talk, what was said, and paying attention to what you saw and how you felt will help you step into the character's shoes to re-experience a story as it unfolds.
<p>Independent Writing and Conferring</p>	<ul style="list-style-type: none">
<p>Mid-Workshop Teaching Point</p>	<ul style="list-style-type: none"> Writers, we are writing stories that really matter, stories chosen because we have something significant or important to share. I remember that another way to generate story ideas that are powerful is to remember moments in our lives where we have had strong feelings. I'm going to add that to our strategies for generating Personal Narrative Ideas chart. Teacher should quickly brainstorm moments where they personally had strong feelings.
<p>After-the-Workshop Share</p>	<ul style="list-style-type: none"> Your goal this month is to write in ways that are the best you've ever mustered! I already see such strength in your ability to story-tell. I'm going to give you a moment to find a short snippet, just a part of your writing. It could be your lead, or a short description, or details that really show the reader the moment...then I will be the conductor of our Writing Symphony. When I point to you, share that part that you are most proud of. I'll give you a minute to find that part and practice reading it in your storyteller's voice.

Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

Session	3
Concept	Writers draw on everything they know to craft personal narratives.
Teaching Point	Writers uncover details for their stories by rehearsing through acting.

Materials	
<ul style="list-style-type: none"> Strategies for Collecting Personal Narrative Ideas - anchor chart [See Resource Materials Packet] Detail Hand [See Resource Materials Packet] Process Journey Checklist for 5th Grade Personal Narrative Writer’s notebook for each student Writing Folder for each student Teacher idea from session one to act out. Prepare to act out one of your brainstormed ideas in order to uncover details. 	<ul style="list-style-type: none"> Teacher idea: Teacher chooses story idea and rehearses it across their fingers (beginning, scene/event, event, event, end) writing in the air, crafting language as a storyteller. Use actions, feelings, dialogue, thoughts, time/place, and transitional words. (see Share) Teacher’s personal “in-progress” writer’s notebook (could be decorated with photos/pictures) filled with narrative entries and margin notes – post-it notes, etc.

Tips	<ul style="list-style-type: none"> Keep in mind that each lesson assumes that writers have had five previous years of writing process work through the aligned MAISA units of study in a Writer’s Workshop. Always feel free to adjust lesson focuses and instructional choices within and across sessions. If today’s share does not seem to be what is needed for the class - change it. Plan to establish long term partnerships in session 4. Think about partners who are well matched for each other in writing and conversation ability. Partners should be matched as writers who are close or similar in abilities. Session 7 asks writers to move from a seed idea inside their notebook to loose leaf paper for a flash draft. Loose leaf paper will need to be provided as writers will move from writing entries and trials in their notebooks to working on drafting paper and keeping their drafts in their folders. Students will work through the entire writing process with this seed idea. Writers will go through the steps to publication a second time with greater independence and their own pacing after the unit celebration, session 18. Students will have between 8-10 days to complete a second personal narrative using the unit Process Journey Chart for support, along with lessons, conferring and small group meetings. The second personal narrative is considered an independent writing project. The hope, with the invitation of independence, is to set students in motion for many more independent writing projects with minimal guidance; much like students choose to independently read – they will choose to independently write.
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Connection	<ul style="list-style-type: none"> <i>Writers, for the past couple days we’ve been learning ways to find ideas for personal narratives.</i> <i>You have also learned that a whole lot more goes into a personal story – not just an idea.</i> <i>As I read some of your entries, I noticed that many of you had written entries that were a bit short. Remember writing more, helps us find the importance in our entries. If we are going to write powerful stories that carry with them significance, then we need to be able to write long.</i> <i>A strategy I know will help you write longer is also a bit fun to try.</i> <i>Today I want to teach you that writers uncover details for their stories by rehearsing through acting.</i>
Teach	<ul style="list-style-type: none"> <i>Just yesterday I had you closing your eyes to really picture yourself inside your story...putting yourself back into your own shoes to gather the small moments that made up your story.</i> <i>But there are times when taking a moment to act out a part of your story might help you uncover the inner details that live or are hiding within your moments. When I think of my story ideas that I generated a few days ago, I realize that some of them happened years and years ago. Even though I try as hard as I can to envision the time, it’s hard to bring it all back to my mind.</i> <i>Taking the time to act it out – will help me find the words.</i> <i>Watch me as I uncover details for my story ideas by rehearsing my story through acting.</i> Teachers should show how they choose one of their own ideas.

Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

	<ul style="list-style-type: none"> • Think aloud about that time/place. Picture yourself in that moment. • Act out the scene/events – interject when you notice a tiny detail like, “Oh yeah, I turned up the radio” or “I remember now the windows were down and my hair was blowing”. • Make sure that you are up and out of your teaching chair if your moment involves standing, or moving outside of a chair. Teachers want to make sure that students understand that they can get out of their chairs and act out their moments during writing time. • Once the acting is over. Show students how you quickly write all that you remember like a writer, using your storytelling voice with actions, feelings, thoughts and dialogue. • <i>Writers I hope you saw all that my acting was bringing out for me to write.</i> • <i>Now watch as I quickly craft a couple sentences based on my acting rehearsal.</i> • Write. • <i>Do you see how I included my specific actions? Do you see how I added what I was most likely thinking based on what was happening? Do you see how I included what I said and who I was talking to?</i> • <i>Acting as a rehearsal can really bring out the important details that show a reader your scenes/events in your personal narratives.</i>
Active Engagement	<ul style="list-style-type: none"> • <i>Now I want you to look back to your own ideas. Think about one that you could act out in this very same way. Choose one that you want to write, of course. I am going to give you a moment to find that idea.</i> • <i>Now, close your eyes and picture yourself in that moment in that time and place. What are you doing? Who is there?</i> • <i>Writers I want you to hold onto those ideas so that when you go back to your seats you can begin acting out your rehearsal right near your writing spot.</i>
Link	<ul style="list-style-type: none"> • <i>Now, take those thoughts of where you are and what you are doing...act...and capture those tiny details on your page using all that you know how to do as a writer!</i>
Independent Writing and Conferring	<ul style="list-style-type: none"> • Encourage writers to act as a rehearsal even those that are reluctant can give it a try in their seats or a corner of the room.
Mid-Workshop Teaching Point	<ul style="list-style-type: none"> • <i>Writers, I just thought of another place where writing ideas can come from for personal narratives! Remember when we were reading _____ our mentor text? Well, it actually made me think about a time when I _____. So, that means that other author’s words might inspire us to think of our own personal moments. My idea is not exactly the same is it? But when we read it – it made think of that. If you are still listing ideas for personal narratives, you might want to take a minute to think about our mentor text and see if any of them make you think about your own writing ideas.</i> • Example: Mentor text “Five Dollars” from <u>Hey World Here I Am</u>, it about a time when Kate can’t tell her mom she took \$5.00 from her purse...made the teacher think about a time when he/she couldn’t tell their mom that they ran her car into the garage and caused the side molding to come off. • <i>I’m going to add this to our chart, “Strategies for Collecting Personal Narrative Ideas”.</i>
After-the-Workshop Share	<ul style="list-style-type: none"> • <i>Writers, thank you for bringing your notebooks and folders to the meeting area today. Part of our work today involves rehearsal for our drafts. So I want you to listen to me as I tell you bit-by-bit across my fingers a little part of my story ...listen to me write in the air. I’m going to bring all that I know how to do as a writer to this rehearsal.</i> • Teacher chooses story idea and rehearses it across their fingers (beginning, scene/event, event, event, end) writing in the air, crafting language as a storyteller. Use actions, feelings, dialogue, thoughts, time/place, and transitional words. • <i>Now I’d like you to share across your fingers bit-by-bit one of your story ideas or maybe one you haven’t even started to write. Think about your character as you tell your story to your partner.</i> • <i>I will be listening as you rehearse your story idea with your partner. You want to make sure you are remembering everything you know about Narrative Writing as you tell your story orally to your partner. Telling your story to yourself or others is another way to rehearse.</i>

Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

Session	4
Concept	Writers draw on everything they know to craft personal narratives.
Teaching Point	Writers keep the perspective of the narrator by looking through the eyes of the main character.

Materials	
<ul style="list-style-type: none"> Writers keep the perspective of the narrator by looking through the eyes of the main character – anchor chart [See Resource Materials Packet] Enlarged or Copied on Chart Paper 	<ul style="list-style-type: none"> Writer’s notebook for each student Writing Folder for each student

Tips	<ul style="list-style-type: none"> Share today establishes long term writing partners and allows these partnerships to think about ways they can help each other grow as writers. Personal narratives are written in first person point of view. Not all 5th graders will grasp this concept from one session. Plan to meet with small groups after noticing a group of stories where students have written outside of their own/personal perspective. Session 8 will require teachers to demonstrate with two personal teacher produced drafts. The first draft should be bereft; lacking real meaning, theme, message or heart -without feeling – more a listing of details and events. Make sure to choose a seed idea from a significant part of your life – one with real meaning to you (first job, first time away from home, first child, a tough illness). The second draft should be a rewrite of the first draft. The second draft or rewrite needs to show that you pushed your thinking toward meaning and theme within the second draft using all that you are expecting from your fifth graders (see Narrative Rubric Grade 5, Writing Pathways, Lucy Calkins).
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Connection	<ul style="list-style-type: none"> <i>Writers, while I was driving to work today, I realized that one way you have really improved your writing is by stepping into the characters shoes and really imagining what was happening in your scenes/events.</i> <i>It is so important that as you write your personal narrative that you hold onto that stance – you in those shoes- your shoes from your story idea – you just in a different time and place and keep that perspective or point of view, throughout your story.</i> <i>Today I want to teach you something that will make your entries even better.</i> <i>Today I want to show you that writers keep the perspective of the narrator by looking through the eyes of the main character.</i>
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Teach	<ul style="list-style-type: none"> <i>The silly part of this is that you are the main character. You are the narrator and you are the writer! So essentially you need to make sure that you are staying in the shoes of yourself at that different time and place throughout your writing.</i> <i>The term that people use for telling a story from the narrator’s eyes is called point of view.</i> <i>Your personal narrative story must hold your point of view throughout the beginning, middle and end.</i> <i>I remember a story someone once wrote that went like this: Read</i> Copied on chart: I was tired so I went upstairs to my room to take a nap. There was a knock on the door. My brother answered the door. It was my friend, Paul. He wanted to know if I could go outside and play. <i>As you listen to this story, you may think it is moving along and perfectly fine...but it really isn’t. It has lost the perspective of the narrator. We know the narrator is the character “I”- who was tired and when upstairs to take a nap...so how does he know who was at the door and what they wanted? The point of view is no longer that of the narrator.</i> Copied on chart: I was tired so I went upstairs to take a nap. As I tried to close my eyes and quiet my mind, I heard a knocking at the front door. I wondered who it could be. I heard footsteps moving across the hall to the front of the house, my dog barking and the door squeaking open. I barely heard my brother say, “Hi Paul. Jared came home really tired and decided to take a nap. Sorry he can’t play.” <i>Writers, do you see how this second story is really the same as the first story BUT the second story is written through the eyes (and ears) of the narrator.</i>
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Active	<ul style="list-style-type: none"> <i>Let’s try this with a different story.</i>
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Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

<p>Engagement</p>	<ul style="list-style-type: none"> • <i>As I read, and show you the story, if you believe the story is through the eyes of the narrator, show me a thumbs up. If you feel the story loses its perspective show me a thumbs down.</i> • Show and read the story stopping after each sentence to see a thumb up or thumb down. Check in with each sentence asking, “Is that part from the perspective/point of view of the narrator?” • Copied on chart or a document camera: I sat on my sled, by the tree, at the top of the snow mound. My sister, Shelley, waited at the bottom. I could see her waving her hand in my direction, motioning for me to get going. I thought, “It’s such a long way down”. In an instant, a bit scared but excited too, I lifted both legs into the sled and pushed with my hands to nudge myself away from the tree and onto the slope. At first my sled seemed slow. I shoved and pushed off the ground a bit more with my hands. My speed picked up and I was gliding past trees and felt the cold wind in my face. I was now a rocket! My sister was thinking I was the fastest sled on the mountain! • <i>Writers, what do you think about this last sentence? Reread. Is it possible for the narrator to know what her sister is thinking? Is this last sentence from the point of view of the narrator, the main character?</i> • <i>Turn and talk about what you think about this last sentence.</i> • <i>Listen in and coach as needed.</i> • Share a few responses from the group. Students should be sharing that it is impossible for the person sledding to know what their sister is thinking. If there is time, teachers could ask partnerships to revise the last sentence.
<p>Link</p>	<ul style="list-style-type: none"> • <i>Writers, I want you to think about what you are in the midst of writing or will work on today. Look into your notebook and think about where you will start today. Remember that before you begin writing you need to put yourself into the shoes, eyes, ears and heart – the skin of your character...it is you, right?</i> • <i>To create believable characters you need to keep this point of view from the beginning of your entry to the end of your entry. You are not “going sledding” – instead you are “pulling on your mittens and hat and stepping into the deep overnight snow as you pull your sled to the town park”</i>
<p>Independent Writing and Conferring</p>	<ul style="list-style-type: none"> • Small groups and conferences are a must to help support the work of this unit. Travel with Growing Pains from, Hey World Here I Am , today, to help showcase Kate’s perspective throughout the piece.
<p>Mid-Workshop Teaching Point</p>	<ul style="list-style-type: none"> • <i>Writers, please don’t say, “Someone said something”...you must imagine the <u>real or true words</u> that you heard...even if you don’t completely remember all of them for sure. Use your imagination! Tell what thoughts you had as your scenes/events unfold and you write the step –by-step or bit-by-bit story.</i>
<p>After-the-Workshop Share</p>	<ul style="list-style-type: none"> • <i>Writers, thank you for bringing your notebooks to the share time.</i> • <i>I have a list of names matching you with a writing partner. Up until now, we’ve just talked with people near us.</i> • <i>I have thought about your writing and about who you are as a person, hopping to match you with someone who will help you grow as a writer. I will show you the list. Will you please sit next to your new fifth grade writing partner once you’ve read your names from the list.</i> • Make list visible to students. • <i>Now that you are sitting next to your writing partner, I’d like the two of you to decide who will be partner 1 and who will be partner 2. It really doesn’t matter which number you are. It just helps me with organization.</i> • Give time for partners to decide. • <i>Partner 1 thumbs up! Partner 2 thumbs up! Ok. Now that we have that established. Partner 2, will you please tell partner 1 what you are working on as a writer and also give them a tour of your notebook. Partner 1, please listen for what it is your partner is trying to get better with.</i> • Give time to talk and then switch roles. • <i>Now Partner 1, I’d like you to tell partner 2 what it is you think you need to improve with this year...it might very well be your resolution you wrote on a post-it. Partner 2 you might think of ways you can help. Then switch roles.</i> • Teachers should listen in and share, with the class, some of the ways partners thought they could be helped and how they might help. • <i>It’s important to have good partners as a writer, but especially in life! I’ll be watching for ways you are a good partner to each other throughout our year.</i>

Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

Session #	5
Concept	Writers draw on everything they know to craft personal narratives.
Teaching Point	Writers pause to assess their own growth and set new goals.

Materials	
<ul style="list-style-type: none"> Copied for each student: Narrative Writing Checklist, Grade 5, page 399-402, <u>Writing Pathways</u>, by Lucy Calkins (Product Journey Checklist) Student Writing to compare with Narrative Student Checklists from <u>Writing Pathways</u> need from pilot and review or other resource 	<ul style="list-style-type: none"> Teacher chosen example of sport/dance/singing star (See Connection) Writer’s notebook for each student Writing Folder for each student

Tips	<ul style="list-style-type: none"> Now that partners are established ask that they come to the meeting area seated beside each other every time there is whole class meeting during the writing workshop. Today is the last day to write an entry before students will choose a seed idea to publish. Teachers who assign homework may be inclined to ask writers to take their writer’s notebooks home and collect more entries with the outcome of choosing the very best idea for publication. This is just one way to connect the writing in school to the work at home.
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Connection	<ul style="list-style-type: none"> <i>Writers, sports/dance/singing stars are really useful for helping us see that people can become better and better at something as long as they practice.</i> Name a favorite sport/dance/singing star and talk about their start and how they improved over time with practice. <i>As writers, we have the same opportunity to get better and better with practice.</i> <i>Today I want to show you how writers pause to assess their own growth and set new goals.</i>
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Teach	<ul style="list-style-type: none"> <i>Most people work hard at something so that they will get better. My son works hard at hockey so that he will become a faster skater, a stronger shooter, a more accurate passer... but he also works hard at math facts and equations because we want to get better at math.</i> <i>We are working hard on writing because we want to be better writers. But every once in a while it’s important to stand back and look at what you’ve been doing and ask, “How am I doing? Am I getting any better?”</i> <i>Runners do this when they time how long it takes them to run a mile. They hope that the next time they run the mile and time themselves they will do it in a shorter amount of time.</i> <i>I copied for each of you a Narrative Writing Checklist for Grade 5</i> Explain that the rubric is meant to give them a target for what the writing should look like and sound like for their grade level and the next grade level as well. <i>We are going to use this, together, to assess a fifth grade writing sample.</i> <i>After we do this work together you will assess your own writing and see how you are doing.</i> <i>We want to shift from just writing, writing, writing to writing with a goal in mind. We are working toward improving our writing in a specific area or way.</i> Teachers will make the a student’s writing or alternative piece visible to all writers. Teachers should read the piece and ask students to begin thinking about items on the rubric. <i>Writers, I just read our writing sample. Let’s just look at the Elaboration for fifth grade box.</i> <i>Will you first read this part for fifth grade and then turn and talk to your partner about what you are thinking as you compare what you have read on the rubric with our fifth grade written piece.</i> <i>Writers, I heard so many of you saying _____.</i> Teachers should plan to point out on the rubric and circle, underline or highlight portions of the writing sample that are evidence to the target for “Elaboration”. Teachers explain how the writing shows it’s strength or weakness, based on what words and phrases are crafted on the page. Touch portions of the
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Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

	<p>rubric and then portions of the story going back and forth between the two with small sections of the story.</p> <ul style="list-style-type: none">• Plan to do the same with the “Craft” section.
Active Engagement	<ul style="list-style-type: none">• <i>Writers I’d like you to think about the writing you’ve been doing. Pick one of your flash drafts and take a closer look at a section of that story. I want you to target in on Elaboration and Craft from the rubric. Ask, “How am I doing?” Give time to compare.</i>• <i>After looking at the rubric and your own writing, I’d like you to talk to your partner about what you are doing and what you still need to do with Elaboration and Craft in mind.</i>• <i>Turn and talk.</i>
Link	<ul style="list-style-type: none">• <i>Writers, now you will go back to your writing area and spend time with the Narrative Writing Checklist. It details the rubric but also gives you a place to put a checkmark next to NOT YET or STARTING TO or YES!</i>• <i>In order to checkmark YES! You need to be able to show me that you have control of that target in each and every piece you have written. STARTING TO would mean that you have found that target in some of your work, but not all.</i>• <i>NOT YET...means just what it says...you have NOT YET put that target into your work.</i>• <i>Also remember, some items on our checklist have not been taught yet in minilessons. We might have talked about them within our Mentor Text reading but we have not had demonstrations on how to do all the checklist asks us to think about as we write.</i>• <i>Stopping today and asking, How am I doing? will help you focus in on what you need to be thinking about as you continue to write your true stories.</i>• <i>I’d like you to think about these NOT YET and STARTING TO places as new goals for your writing.</i>
Independent Writing and Conferring	<ul style="list-style-type: none">• Confer with writers as they use the checklist.
Mid-Workshop Teaching Point	<ul style="list-style-type: none">• <i>Writers, we only have today’s writing time before you will be choosing a seed idea to publish. Please use this time wisely. Take this time to either revise with your new goals in mind or start a new entry with those new goals in mind. Make sure you are holding yourself to those targets with only the highest of expectations.</i>
After-the-Workshop Share	<ul style="list-style-type: none">• <i>Writers, thank you for bringing your notebooks and checklists to the meeting area.</i>• <i>I want you to turn back to your inside cover and read the goal you made for yourself a week ago.</i>• <i>Is this still something you are working towards? Is this something that you have now reached and can do? Do you need a new goal? Think about whether the goal you have already written is the right goal for you now that you know even more about writing true stories in the third grade.</i>• <i>I will pass out new post-its, please date them, and write the same goal if that still makes sense or write a new goal if that is what you discovered from today’s assessment.</i>• <i>As writers and learners we need to forever stand back and ask, “How am I doing?” and take steps to assess where we need to grow further. This is what you learned today.</i>• <i>These new post-its can become personal goal charts as you work to publish your personal narratives.</i>

Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

Session	6
Concept	Writers draw on everything they know to craft personal narratives.
Teaching Point	Teacher’s Choice Lesson based on class needs

Materials	
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Tips	•
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Connection	•
Teach	•
Active Engagement	•
Link	•
Independent Writing and Conferring	•
Mid-Workshop Teaching Point	•
After-the-Workshop Share	•

Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

Session	7
Concept	Writers use the writing process to publish personal narratives.
Teaching Point	Writers write fast to stay focused on the movie in their mind.

Materials	
<ul style="list-style-type: none"> Loose Leaf Paper for drafting 	<ul style="list-style-type: none"> Writer’s notebook for each student Writing Folder for each student

Tips	<ul style="list-style-type: none"> Look and read over the shoulders of writers today during the writing time and choose 4-5 students to read their writing based on exemplar work examples during the share time (see Share).
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Connection	<ul style="list-style-type: none"> <i>Today is a great day writers! It’s the day where you finally get to choose one special idea or seed idea to grow into something wonderful. Our workshop will change a bit. We are no longer going to be writing many different entries on many different topics. Today you need to choose the one idea that you want to grow across a lot of days into a published personal narrative.</i> <i>I’m going to ask you right now, to take the time to flip through the pages of your notebook and choose that one seed idea.</i> <i>Each of you will receive a paperclip to mark the page of the seed idea.</i> <i>I want to see you taking your time to read over your ideas, your trials with those ideas, and I’ll watch for your thinking as you consider which idea is pulling at you the most. Is it the one with the strongest feelings inside of it? Is it the one that captures your greatest details? What I hope you will be thinking about is which one of your ideas will become the very best story. It is also wise to choose a seed idea that is important to you- one that has meaning or something to say to others...even if that meaning and message hasn’t been crafted just yet.</i> <i>Take a few minutes and think about all that you have gathered and which of these seeds you see growing from this point on.</i> <i>Pass out paper clips, and voice over as writers are flipping through pages – “I like how you are taking your time looking at each entry”, “I noticed that Ann is stuck between two ideas...maybe talking to her partner would help”.</i>
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Teach	<ul style="list-style-type: none"> <i>Today you will write fast or what writers call a flash draft - even better than you have before. You will make the movie of your story in your mind, remembering your rehearsals, remembering all that you know fifth grade writers do, remembering all you know that goes into writing a true story!</i> <i>There are a few things that will help you make this seed idea grow today...List across your fingers:</i> <ul style="list-style-type: none"> <i>You are quiet and really focused on the movie in your mind</i> <i>You pay attention to the part of your story that tugs at your heart and mind</i> <i>You imagine that part as if you are acting it out</i> <i>You watch and listen in each scene to try to imagine all that you can</i> <i>You write, write, write</i> <i>When I write fast I get a picture of what happened in my mind, then write, then I picture the next thing that happened...I have that scene in mind – get a really good picture in my mind... think about what I did and how I did it, then write....</i> <i>Teachers should close their eyes and model through writing in the air - closing her eyes picturing an event (sledding down a hill, jumping in a pool etc.), then writing, then closing her eyes to picture the next event, then writing, etc.</i> <i>Today writers, you will be writing outside of your notebook on loose leaf draft paper. You will flash draft your story making it sound like the grandest literature ever written! It will be a true story from one episode in your life.</i> <i>You will see me writing, too - A flash draft from one of my significant seed ideas that I can use with you in future lessons.</i>
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Active Engagement	<ul style="list-style-type: none"> Pass out 1 piece of draft paper. <i>I want you to think about your seed idea and this draft paper I hand out to you.</i>
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Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

	<ul style="list-style-type: none">• <i>Go back into your notebook and read that seed idea. Then I want you to touch the paper with your finger thinking about where you are going to begin,...pretend your finger is a pen and write that scene in your mind as you move your finger along the page.</i>• <i>Let's make this meeting area the planning place- the in our minds preparing to begin place.</i>• <i>If you need more time to think about how you are going to begin to write and write and write, then please stay here...but if you are ready to write and write and write please show me a thumb.</i>• Teachers should resist the pull to assist students at this moment. Use your voice over the students as they work (voice over) to whisper the way writers, get them ready to flash draft but encourage those left at the meeting area to search within their imagination and let the seed grow from there.
Link	<ul style="list-style-type: none">• <i>If your thumb is up please quietly get yourself in your writing place and write and write and write growing this seed idea!</i>• Of course, after 5 minutes if students are stuck in the meeting area, assist the small group in choosing the idea that most interests them and making it the very best story they can for today.• Remember teachers will carve writing time for themselves, also. Teachers will need a teacher flash draft for session 8 (bereft, more a listing of your story lacking meaning or feeling, about a time in your life.)
Independent Writing and Conferring	<ul style="list-style-type: none">• Stand back and assess the way writers approach this task. Watch and take notes. Travel with a clipboard, paper and pen to note writing behaviors, stamina, and quantity of writing vs. time. Teachers can learn a lot about students and add needs to the list of small group work or instructional focuses.• As students are writing, teachers will take time to write a draft that can be used in session 7.
Mid-Workshop Teaching Point	<ul style="list-style-type: none">• Voice over the work – “You are close to completing your first page”, “Remember to see the place and show what is happening”, “Remember to live in the skin of your character to see and hear precisely what has occurred” etc...
After-the-Workshop Share	<ul style="list-style-type: none">• <i>Writers, I have asked some students to read their flash drafts in small groups today.</i>• <i>I want us to divide into 4- 5 groups and really listen to the person who is reading their story.</i>• <i>As a listener you are going to really try to put yourself in the story...imagine with the writer.</i>• Tell readers to wait until they have all eyes on them in the small groups before reading.• When you notice the reading is over, ask listeners to talk to their partner about one thing they could try that they noticed the reader tried.• Tell students you can't wait to hear more stories on future days.

Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

Session	8
Concept	Writers use the writing process to publish personal narratives.
Teaching Point	Writers rewrite to revise with the question, ‘So what?’ in mind.

Materials	
<ul style="list-style-type: none"> • Chart: “SO WHAT?”, written on chart paper (see Connection) • Teacher’s bereft draft lacking meaning and feeling, more of a listing from a time in their life. • Teacher’s bereft draft rewritten; possessing feeling, meaning, theme, heart – a message 	<ul style="list-style-type: none"> • Student’s drafts from session 6 • Writer’s notebook for each student • Writing Folder for each student

Tips	<ul style="list-style-type: none"> • The work of this session is rigorous, especially if students have not had the support of the aligned MAISA units of study in previous grade levels. Teachers may find that they need to revisit this topic within another session for the entire class and for sure will need to support this work in small groups and conferences. Connecting how as readers we find the heart or message of a story may help. Pulling out mentor text or read aloud text and connecting how a piece like, “Growing Pains”, may seem like a text about a girl and her mom fighting but really, it is about how kids grow-up to realize being grown up is hard work – may help move student’s closer to answering the ‘So What?’ question. • Session 18 is a Mid-Unit Celebration. It is in an effort to send writers into the last portion of the unit, <i>Writers independently plan and publish personal narrative stories</i>, with enthusiasm and confidence. Teachers should choose to celebrate as they please, however a suggested celebration is detailed. Teachers will want to take the time to consider how the celebration in their classroom will go. Letters to parents or invited stakeholders, requests for refreshments, copies for anthologies and roles of students will need to be prepared and executed for the suggested celebration in session 17. Teachers will want to read session 17 (preparation for the celebration) and session 18.
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Connection	<ul style="list-style-type: none"> • <i>Writer’s when you were younger, you might have thought of revision as changing bits and pieces of your writing to make it better. For example, you might have first started your writing with a lead a particular lead, like, ‘It had snowed all night and I couldn’t wait to get to the sledding hill!’.</i> • <i>Then your teacher asked you to revise and so you went back to that lead and reimagined it. You changed it. Once you revised it went like this – ‘New snow had fallen all night while I was sleeping, not making a sound, creating soft mounds and slopes – the perfect day for sledding’.</i> • <i>You did revise, didn’t you? You did. But really the author is really saying the same thing – it snowed and he/she is going sledding, right? The second lead, is revised...it sounds a bit more like a storyteller but really ...it just sounds better – it means exactly the same thing as the first idea.</i> • <i>Certainly, what I have described is revision. But it is revision in its simplest form.</i> • <i>Most professional writers will tell you that once they write a draft...they put that aside and they write an entirely new draft with one question in mind...SO WHAT? (write on chart)</i> • <i>That is their question...SO WHAT? They question the reason they have written the piece to begin with. They think about this by asking themselves ‘So What?’ Basically wondering... so what is really important about this time in my life. I could have wrote about so many things but I picked this seed idea. So what is so important about this story that I am devoting so much time to it? So what is my big idea? As if a reader is asking them, ‘So What?’</i> • <i>Today I want to teach you that writers rewrite to revise with the question, ‘So What?’ in mind.</i>
Teach	<ul style="list-style-type: none"> • <i>I want to show you a draft I wrote about a time in my life.</i> • Enlarge bereft draft –lacking meaning, theme or heart. • <i>This story highlights a really important time in my life...let me read it to you.</i> • Read draft. • <i>Writers, as I read this back to myself and listen to this draft you have to ask with me, ‘So What?’ Let’s all ask that together – ‘So What?’</i>

Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

	<ul style="list-style-type: none"> • <i>And then I have to think about whether I have, as a writer, clued you into WHAT is SO important about this experience – does my writing share any meaning I have made from having this experience? Does it share a message with the reader? Does it answer the question, ‘So What?’</i> • <i>It doesn’t.</i> • Describe what works and what is lacking in your first draft. • <i>Now I want to show you my second draft, my rewritten draft, that I wrote once I set this first draft aside and tried to push myself to answer the question, ‘So What?’</i> • Enlarge and read second draft- possessing heart of the message, theme • <i>I’m thinking about this question of ‘So What?’ Have I answered the ‘So What?’ with this rewrite?</i> • <i>Turn and talk to your partner and talk about what is the “So What?” of this piece. What is it that I learned or shared with the reader that makes this piece have an answer to the question, ‘So What?’</i> • Listen in hoping to overhear some of the “So, Whats?” of your piece. If writers aren’t sure. Answer with the meaning and messages for them. • <i>Writers, did you hear in my writing how I learned that _____ from this moment in my life. And how I’ll always remember _____ because of this time.</i> • <i>One of the hardest jobs writers have is answering this question of ‘So What?’ They must ask themselves as they write, or rewrite, ‘Why I am writing this is the first place...’ ‘So What?’ And they work to find the answer to this ‘So What?’. Sometimes, a writer really isn’t even sure for themselves of the answer...they write and rewrite keeping this question in mind in order to find the real reason their story is being written...they are really looking for the heart of their message or what their piece has to say to the world!</i> • Describe how your writing is different from your first draft and what it took to push for a message or theme – the ‘So What?’. Notice lead changes, dialogue focuses, details, ending etc.
Active Engagement	<ul style="list-style-type: none"> • <i>Writers, right now, you are going to look back at your draft from yesterday. You will completely rewrite this story today. Just as I completely rewrote my draft. But today you will be thinking about making sure that you aren’t just listing what you did first and next and finally...you will rewrite with this question of “So, What?” in mind. Your story should be something that shows your reader something important – an important person, an important time – a life lesson learned that is important. I want you to think right now...as a writer...can you answer the question, ‘So What?’ for your story?</i> • Let there be silence and wait time. You have asked students to consider a difficult question. • <i>Now, don’t worry if you are still not sure what is really important about your story...remember I said that many writers write looking for this answer...you may need to start today and continue to ask yourself, ‘So What?’ as you rewrite this second draft.</i> • <i>But if you think you have an answer to the question ‘So What?’ for your story, show me a thumb up.</i>
Link	<ul style="list-style-type: none"> • <i>Writers, today you will rewrite to revise with the question of ‘So What?’ in mind. Ask yourself, ‘What is really important here?’ This is not easy. You will need to be just as focused as yesterday. You will have to see your story like a movie in your mind. You will have to see the scenes and write the scenes but this time you might add details that support your story’s importance or your answer to ‘So What?’. This will be a challenge for you for the rest of the school year.</i> • <i>I will leave my second draft enlarged for you so that you might linger with it as a mentor text, if you feel the need to revisit it.</i> • <i>If you think you know why your story is important to you and others, if you see the message or lesson in your story, if you can answer ‘So What?’ as you rewrite to revise, then head back to your seats.</i> • Some students will remain at the meeting area still thinking about the importance in their story. This will create a small group to support with this work. Connecting how as readers we find the heart or message of a story may help. Pulling out mentor text or read aloud text and connecting how a piece like, “Growing Pains”, may seem like it is about a girl and her mom fighting but it really is about how kids grow-up to realize being grown up is hard work – may help move student’s closer to answering the ‘So What?’ question.
Independent Writing and Conferring	<ul style="list-style-type: none"> • Voice over reminders of all that writers know how to do in addition to holding onto the, So What?’ question.
Mid-Workshop Teaching Point	<ul style="list-style-type: none"> • <i>Writers, I want to stop you for a moment. When it is time for share today, I want you to read your story to your partner. I want you to place a star or a little snowflake next to the details you see answering that</i>

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	<p><i>question of 'So What?' within your story. When it is time for partners to meet, you will read your story and then point out the details you placed inside your story that connect to the importance of your story.</i></p> <ul style="list-style-type: none">• <i>For example in my story, I could put a star next to this detail – my feelings- here that reads, _____ because it is connected to overall, the 'So What?' question or message.</i>
After-the-Workshop Share	<ul style="list-style-type: none">• Ask students to meet with partners to listen to and read stories. Remind them to point out details that connect to their 'So What?' or message.• Plan to listen to partnerships as they share their stories- take notes on what teaching is needed based on students rewrites.• <i>In your writer's notebooks when you make an entry, you may also draw a line then write a paragraph about the 'So What?' Write about what you think the heart of the message is. Why is this memory important to me? Let's not just list story ideas after story ideas in our Writers Notebooks. We need to also start thinking from the onset, what is the significance of this entry?</i>

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Session	9
Concept	Writers use the writing process to publish personal narratives.
Teaching Point	Writers try multiple plotlines for their stories using story arcs.

Materials	
<ul style="list-style-type: none"> • Story mountain chart from “Mr. Entwistle” or other familiar story [See Materials Resource Packet] • Chart the words: Wants – Needs – Hopes - Wishes – Struggles (see Active Engagement) • Teacher’s rewrite/second draft and teacher’s notebook to draw story arc across two pages within notebook. 	<ul style="list-style-type: none"> • Student’s drafts – in folders • Small square sticky notes for each writer during lesson and many on tables for writers during the independent writing time. • Writer’s Notebooks for Each Student • Writing Folders

Tips	<ul style="list-style-type: none"> • This session is structured with Active Engagement included in the Teach portion of the lesson to provide more support with guided practice for students. This is a complex idea and lesson, which may need more time and practice. It will be easier for students who have benefitted from the aligned units of study in grades K-3 in reading and writing. If the class appears to need an extra day or two in smaller steps, adjust as needed. • Story Mountains are like timelines with respect to sequencing but require more complex thinking overall. A timeline allows a writer to connect one event to another over time. The story mountain requires the writer to determine what is most important in their story or determine its message or its heart. The story mountain requires the writer to think about their main character as they build up to the heart of the story. The character’s problem/struggle/tension intensifies up the mountain. Helping young writers see that the story mountain, like a mountain, gets harder and harder to climb (or the problem/struggle/tension gets worse and worse). Each scene on the mountain will build added hardship for a fiction writer’s character. This is what keeps readers turning the pages. • Teachers should connect the story arc to the “Box it and Mark it” activity from Immersion and the HAND structure utilized in grades K-4 MAISA writing units when conferring and meeting with small groups. [See Immersion Packet] • Teachers will need to finish plotting their own personal narrative they’ve been using for demonstration for session 10. Make sure the teacher’s notebook with story arc of second draft is plotted with beginning, plot, resolution and internal story on the inside portion of the arc. • Collect students’ story mountains and formatively assess – Who needs additional assistance in developing a story mountain? Students will have a difficult time writing an effective realistic fiction story if their scenes aren’t well planned from the onset. Form strategy groups to address various needs. • It is suggested that students use post-its when initially learning how to plan scenes for their stories. Post-its can easily be added, removed or combined as needed. Students are much more receptive to making changes if they merely have to move post-its versus having to cross out entire lines on their paper.
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Connection	<ul style="list-style-type: none"> • <i>Writers, you know our school day tends to go about the same way every single day. There’s a pattern to it. The first bell rings, then _____, and then _____ we go to lunch and recess a bell rings and we come in and _____ and _____ a bell rings and we head for home.</i> • <i>Stories are like this, too!</i> • <i>They tend to always go a certain way, they follow a pattern. There’s a beginning where we meet the character and see details of the setting and learn the problem or situation, there are events or the plot- that build tension or get worse and worse, and then then the resolution – where the character either solves or learns or resolves that initially problem or situation from the beginning.</i> • <i>When writers know this, they can use this pattern, the way stories go, to plan.</i> • <i>As writers in grades K- 4 you used your hand to symbolize (teachers touch thumb, finger finger, finger, pinkie as they say, ‘hook the reader and introduce the story with characters and setting, scene/event, scene/event, scene/event, and conclude story.’</i>
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	<ul style="list-style-type: none"> • <i>If you look at your personal narrative as a story – you will have a powerful new way to improve your writing.</i> • <i>Today I want to teach you that writers try multiple plotlines for their stories using story arcs.</i>
Teach	<ul style="list-style-type: none"> • Display “Mr. Entwhistle” Story Arc Chart • <i>We plotted the story of “Mr. Entwhistle just the other day using a story arc and I’m hoping that this work will help support our thinking today, too. The story arc will help us keep track of the way the story goes.</i> • <i>Review plotted story arc of “Mr. Entwhistle”, briefly. Remind readers of Kate’s want/ the problem/tension and how the tension increases as the slope increases, until the top – where the tension has escalated to the point that Kate takes the note even though she really hasn’t done much to deserve it – the resolution where Mr. E throws the note away and Kate takes her seat.</i> • <i>When you are trying out possible ways that your story will go, you need to think about telling your story bit-by-bit with each scene adding more to the movie in your mind but following the story structure.</i> • <i>The story arc will help remind you that your story needs to have a heart or an answer to ‘So What’, right?. It will remind you that you need to introduce your character and setting in the beginning. It will help remind you that your plot, scenes/events, needs to thicken as you move up the slope. It will help remind you that there will be some resolution in the end – feelings, actions or dialogue that let the reader know the important idea of your story has some closure.</i> • <i>I want to show you how quickly I can open my notebook to two side by side clean pages and make an arc with one simple sloped, mountain like line.</i> • <i>Demonstrate drawing the story arc, leaving enough room to place post-its along its path.</i> • <i>Writers, we are going to use post-its to plot our personal narratives. So I made an arc on my two pages that would leave enough page space to stick a tiny post-it along the path of my arc.</i> • <i>Now, I want to show you how I begin to use my post-its to plan for my story.</i> • <i>I’m going to think about my rewrite second draft and use it to plot my story on my arc.</i> • <i>I can’t forget to draw a heart. I need to write the ‘So What?’ or message here, like we did with “Mr. Entwhistle”.</i> • <i>Now I will jot a quick note about what my character (me) wants/needs/wishes/hopes for/struggles with</i> • <i>Then I will think about the first scene that connects to my character’s need and the tension that I deal with in this story. I will continue to see the movie in my mind as I jot each scene.</i> • <i>Writers, I am going to stop here so that you have time to work on this.</i>
Active Engagement	<ul style="list-style-type: none"> • <i>Right now, open your notebook to two clean pages that sit side by side.</i> • <i>Draw a story arc as I did.</i> • <i>Draw a heart at the top.</i> • <i>Now think for a moment. Do you know what your character, YOU, are struggling with, hoping for, wishing, wanting, needing? I want you to think about that...This will go on your very first post-it note.</i> • <i>I’m going to give you that post-it and I want you to write your name (as the character) and then choose one of these verbs wants/needs/hopes/wishes/struggles/ and then finish that thought if you can.</i> • <i>Do that now.</i> • <i>Look over shoulders to see that writers have drawn an arc and are jotting at least their name as a start on their post-it note.</i>
Link	<ul style="list-style-type: none"> • <i>We have this fantastic opportunity to try different plans today. So when I have tried one story arc...I am going to begin again with new post-its and start writing new scenes trying different details. It’s a little like trying a shoe for the best fit or making sure the book you are reading is just right for you. You are testing different plans to think about which one feels the best. You might wind up using scenes from your first try and your second try or only from your second.</i> • <i>You can even try a third story arc and make the final decision of which scenes to include later if you need more time.</i> • <i>Writers, I am assigning a lot of work for you today! I know that there are going to be moments when you are sitting and thinking about what to write next. Remember all that you have to help you. Our charts, today’s lesson, our mentor story arc and all that you know about writing true stories and writing...let’s give this a go!</i>
Independent	<ul style="list-style-type: none"> • <i>Plan to meet the needs of writers as they plot their stories.</i>

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Writing and Conferring	<ul style="list-style-type: none">• <i>Plan to help writers determine the heart of their story or their story’s message.</i>• <i>Plan to confer with mentor text to show how the scenes build across an arc.</i>
Mid-Workshop Teaching Point	<ul style="list-style-type: none">• <i>Writers, I want to show you something using our “Mr. Entwhistle” story arc. The parts we plotted were for the most part the characters’ actions, and dialogue. But as a writer of personal narrative, I need to think about what is going on INSIDE of my MAIN character, too.</i>• <i>Watch as I label the Kate’s feelings or what I imagine she is feeling in that scene right under the part I have already plotted. These details become part of Kate’s internal story.</i>• <i>Show students how you write the internal feelings for the MAIN CHARACTER underneath the plotted point on the inside of the arc. Kate’s feelings move from bewildered, stunned, angered, understanding, acceptance, proud, relieved.</i>
After-the-Workshop Share	<ul style="list-style-type: none">• <i>Writers I saw so many interesting story arcs today. I can’t wait until these stories are published!</i>• <i>Writers, I’m going to give you some time here at the meeting area to read your arcs and talk to your partner. You can help each other by listening and reacting...partners can certainly give an opinion if you ask them to...if you ask them which arc they like best. That might help you make some decisions.</i>• <i>But possibly you already know easily which arc you like best.</i>• <i>These arcs are like maps. They will help you draft tomorrow. You will follow your story arc and use it to stay focused as you draft your story.</i>

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Session	10
Concept	Writers use the writing process to publish personal narratives.
Teaching Point	Writers rehearse for story writing by telling their story again and again.

Materials	
<ul style="list-style-type: none"> • Story mountain chart from “Mr. Entwistle” or other familiar story [See Materials Resource Packet] • Chart the words: Wants – Needs – Hopes - Wishes – Struggles (see Active Engagement) • Copied for Each Writer - Transitional Words and Phrases (See Mid-Workshop Teaching Point) [See Materials Resource Packet] • Teacher’s rewrite/second draft • Teacher’s notebook with story arc of second draft plotted with beginning, plot, resolution and internal story on the inside portion of the arc. 	<ul style="list-style-type: none"> • Student’s drafts – in folders • Small square sticky notes for each writer for independent writing time • Writer’s Notebooks for each student • Writing Folders • Watch for one student’s piece to showcase during the Share time today. Make sure that their work exemplifies the teaching point, uses transitional words and phrases, and aligns with the demonstration and assignment. (See Share)

Tips	<ul style="list-style-type: none"> • Teachers should plan to write a third draft of their own personal story using their story arc (just like the students) to utilize in Session 11 demonstration. When teachers write, they also learn what it takes to be a writer. Spy on yourself as you do your own writing. Think about what is challenging and share these “ah’ha’s” with your class. When students see their teachers as writers – struggling with real issues of writers, they tend to rally around the task in more positive ways. • This session is tucking the use of Transitional Words and Phrases into the Mid-Workshop Teaching. In some classrooms, simply supplying the handout and modeling how to weave these words and phrases into drafts will be enough during the Mid-Workshop Teaching. In other classrooms, if student writing does not show evidence of these words and phrases, an entire session could be devoted to teaching students how writers use transitional words and phrases to show the passage of time, using a Teacher Choice Session. Modeled writing and interactive writing may also prove helpful in conference and small group settings. • Teachers may want to practice their oral storytelling using their story mountain prior to the lesson.
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Connection	<ul style="list-style-type: none"> • <i>Writers just like famous actors and actresses practice their lines for their movies or plays over and over again, writers rehearse their story ideas.</i> • <i>Today I want to teach you that writers rehearse for story writing by telling their story again and again.</i>
Teach	<ul style="list-style-type: none"> • Teacher’s story arc with the teacher second draft plotted across the arc. • <i>Writers, yesterday you worked at planning your story.</i> • <i>Today I want you to choose one of your plans and begin to rehearse that story.</i> • <i>Writers I want you to watch how I take my story idea, _____, from my story arc and rehearse this story as I write in the air listening to the way my story is going</i> • <i>I’m going to rehearse in front of you. Notice how I go back to my story arc and that scene and imagine all that I can. Let me think...How did my story start exactly? I always want to ask myself that question...Oh yes... I remember....</i> • Pick up loose leaf paper. Begin to story-tell orally as you show with your finger where that particular scene would fit on the page. • Drop your finger down on the loose leaf paper showing time moving and writing growing. Tell at minimum the beginning including introduction of characters, with a lead and description of setting and the first event. Make sure you include all the strategies and expectations of what has been taught up to this point in your oral storytelling. • Get stuck on a part and sketch a bit on a post-it (the scene) - place the post-it on the part of the paper where that part would go on the loose leaf paper. • <i>Writers, did you notice what I was doing as a storyteller? In some ways I was imagining I was Jean Little or Eloise Greenfield and I was trying to be that kind of writer!</i>

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	<ul style="list-style-type: none"> • Connect to Immersion and Grades K-4 by holding up one hand and touching thumb and each finger (to show story parts) as you ask: <i>Did you notice I tried to hook the readers with my lead while thinking about introducing my characters and the setting (Thumb)? Did you notice I wrote a scene /event (finger)?</i> • <i>Did you notice I had actions, and characters thinking AND I included parts of the internal story for my character because I had thought of that, right here on my story arc?</i> • <i>The part when _____ happened was hard for me to remember. So I just made that part up in my mind. But first I remembered I could sketch the scene- and that helped me remember more - I thought about how it <u>probably</u> went.</i> • <i>Did you notice how I tapped my loose leaf paper? This was to show you that I was planning the writing on that part of the paper...that's how I see my story fitting on the pages.</i>
Active Engagement	<ul style="list-style-type: none"> • <i>Writers, I'm going to hand each one of you loose-leaf paper.</i> • <i>I want you use your loose leaf paper AND one of your story arcs... to rehearse your story with your partner. For the moment just choose a story arc you plotted. You can change your mind and think about more if you'd like when you get back to your seat for writing.</i> • <i>For now, just think about how the beginning will go based on what you put on your story arc. Try to include all that you know as writers as you write in the air. Think about what I did in my rehearsal and try to do the same thing. Touch your story arc scene and then touch your paper.</i> • <i>Go ahead and take turns rehearsing.</i>
Link	<ul style="list-style-type: none"> • <i>You've had a chance to rehearse what you are going to write. It's time for you to go back to your writing and begin writing your stories! This will essentially be a third draft of your seed idea. You can set up your work area with your with your story arc in place and your loose leaf paper in place and any of the tools in your folder that will help remind you of what you are striving to accomplish as a fifth grade writer.</i> • <i>You may want to sketch on a post-it as you envision that movie in your mind before you write the scene you plotted on your story arc, post-its will be available at tables.</i> • <i>Remember, try to write and write and write so the movie in your mind is captured.</i>
Independent Writing and Conferring	<ul style="list-style-type: none"> • Remind writers that they need to draw on all the teaching that has come before this day as they begin their drafts. • Think about conferring and small groups that will build previous teaching and present needs.
Mid-Workshop Teaching Point	<ul style="list-style-type: none"> • <i>Writers, something I want to hand out to you that is sure to help with your third draft is a list of transitional words and phrases that will help you show the passage of time in your story.</i> • <i>Listen to me as I write in the air and use the words and phrases from this list to help me show how time moves within my own story.</i> • Teacher uses draft and adds transitional words and phrases into their piece – write in the air • Pass out Transitional Words and Phrases handout
After-the-Workshop Share	<ul style="list-style-type: none"> • <i>Writers, we can use our classmates as mentors. I'd like to show you _____'s work from the last couple days.</i> • Showcase one student's work that exemplifies the teaching point. • Enlarge their story arc and third draft. • Replay the steps they took to produce their third draft. • Ask writers to look onto their own story arcs and third drafts and think about whether their work is similar or if by seeing this work showcased they can think about making revisions to their own work.

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Session	11
Concept	Writers use the writing process to publish personal narratives.
Teaching Point	Writers elaborate the important parts of their story to focus attention on those scenes.

Materials	
<ul style="list-style-type: none"> • Premade Chart: Strategies for Elaborating Important Parts [See Materials Resource Packet] • Copied on two pages and enlarged in order to write on text: “Mr. Entwistle” from <u>Hey World Here I Am</u> by Jean Little. • Teacher third draft. • Teacher story arc with heart – message defined • Prepare to ‘write in the air’ an elaborated part that is connected to the important part of your story. The scene or events that really show the heart or message of your story. 	<ul style="list-style-type: none"> • Make a New Paragraph - handout [See Materials Resource Packet] • Writer’s Notebooks for each student • Writing Folders • Watch for four to five students’ pieces to showcase during the Share time today. Make sure that their work exemplifies the teaching points and aligns with the demonstration and assignment. (See Share) Plan to tape them up around the room and let writers “museum walk” spending time with each piece.

Tips	<ul style="list-style-type: none"> • Session 18 is a Mid-Unit Celebration. Teachers should feel free to choose how the class will celebrate forgoing unit suggestions. The intention is to honor the hard work students have put into their writing and authenticate how writers share their words with an audience beyond themselves. If teachers plan to invite parents and school personnel dates and invitations should be established and sent. Also, some teachers make plans for refreshments. Requests for help with the celebrations should be made in advance. • Read session 17 and 18 to prepare for the unit celebration. • Collect students draft and formatively assess – Who needs additional assistance in elaborating the important parts? Form strategy groups.
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Connection	<ul style="list-style-type: none"> • <i>Writers, you are the drivers of your stories. It is your decision which parts you drive by quickly and which parts you decide to drive by slowly.</i> • <i>Think about that for a moment. Allow silence and thought.</i> • <i>Writers know that a part with a few details, or quick summary – will have their reader moving quickly past that part. But they also know that a part where they really elaborate – showing every tiny detail bit by bit – or storytell - will focus the reader to spend more time “driving by” that part.</i> • <i>So, some parts of your story you’ll decide should go by quickly and some parts should linger, you will decide to drive slowly, and take up more space on the page because you want readers to focus their attention on that part...because <u>that part</u> – where you have slowed down the pace of your details is actually more important than the part you just decided to drive by at a fast pace.</i> • <i>Today I want to teach you that writers elaborate the important parts of their story to focus attention on those scenes.</i>
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Teach	<ul style="list-style-type: none"> • Enlarged and copied “Mr. Entwistle” • <i>In Mr. Entwistle, the author has crafted this story with quick summaries and then bit-by-bit detail storytelling and you can do the same with your crafting.</i> • <i>Let’s think of elaboration here as EXPANDING DETAILS or ADDING DETAILS.</i> • <i>When I think about our mentor text, “Mr. Entwistle” I can point out the parts where Jean Little just drove by quickly and the parts where she slowed down and showed every detail.</i> • <i>Think about that... Can you point out or name, with your partner a part that went by quickly and a part that really lingered with lots of details, in “Mr. Entwistle”? Turn and talk.</i> • Listen to writers talk. Share some of their insights if their points are valid. • <i>Writers, I heard partners say that Jean Little just flew by the part about Kate helping Sandra with her homework. It was just one sentence. I heard another partnership say that Little spent a medium amount of time driving by with her description of Mr. Entwistle...they were saying that it was a pretty detailed description of him so maybe Little was driving at a medium speed for that part...they were even counting</i>
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	<p><i>how many sentences Little had used. And then I heard many partnerships talking about how slowly Little drives by all the details of Mr. Entwistle standing beside Kate and Kate trying to figure out why she is in trouble.</i></p> <ul style="list-style-type: none"> • <i>This is where Jean Little is being a storyteller!</i> • <i>It's quite obvious that Jean Little understands that writers take a different speed with each part of their story.</i> • <i>Some of your personal narrative will fly by with a quick summary. Some of your personal narrative will need a medium speed, maybe a paragraph of text...but then that most important part will need paragraphs and paragraphs of storytelling!</i> • <i>Let's look at where that part begins on page 25 and follow it until it ends...I think on page 27!</i> • <i>Take writers on a tour of Little's details and elaboration of this part – where Kate wishes Mr. Entwistle would realize he has made a mistake Page 25 "I said What is your name?" he blasted until page 27 "Never mind," he blurted then. No need to reread every detail...paraphrase the part to move quickly while still showing how this part goes on and on and on.</i> • <i>So you see writers that Jean Little was driving at different speeds throughout her story. In the end – she quickly drives by the note being ripped and thrown away and Kate taking her seat, doesn't she?</i> • <i>Jean Little forces us as readers to focus on the part between Kate and Mr. Entwistle by taking her time to capture every thought, every feeling, every action, and bit of dialogue that is seen or felt through the eyes of the character/narrator.</i> • <i>The tricky part for writers is deciding which parts to speed up and which parts to slow down.</i> • <i>Pull out your own teacher story third draft. Enlarge for students to see. Talk about how writers tend to choose to slow down at the part that most shows the heart or message of their story when writing personal narratives. Touch back to the heart of your story. Think aloud about how you will need to drive quickly past details that really have little to do with this message- a quick summary will do - but slow down when the scene is important to the heart or message of the story – a need to storytell is evident.</i> • <i>Teachers should choose one scene that at the moment seems really important to the heart or message of your story – most likely where the tension builds or around meaningful feelings or characters actions.</i> • <i>Write in the air an elaborated scene that shows the heart of your story. Use all that you know as a writer and the expectations for fifth graders as you craft the elaboration in the air.</i>
<p>Active Engagement</p>	<ul style="list-style-type: none"> • <i>Right now, open your folders, and take out your third draft and even your story arc for that draft.</i> • <i>I want you to think about what parts you can drive by quickly or summarize– maybe just a sentence or two. Which parts might need a medium speed –with possibly a paragraph like the description of a character or place –if they are important....and then which scene or event seems to be the most important and related to the heart or message of your story where you will need to story tell?</i> • <i>If you can...circle a part on your draft or story arc where you know you need to go slow. Where do you want readers to spend the most time within your story?</i> • <i>Do that now. Circle the part where you think you have to go the slowest?</i>
<p>Link</p>	<ul style="list-style-type: none"> • <i>You want to start thinking about which draft you seem to like best before you even begin. You can take any part from any draft and piece it into the draft you like most. I will leave scissors and tape on the circle table if you wish to cut and tape in parts that will add to your favorite draft.</i> • <i>Writers, today you will use loose leaf paper trying out elaborated scenes and parts that you can cut and tape into your favorite draft.</i> • <i>You can use loose leaf paper to speed up a section of your story and tape that in as well. Make sure you are paying attention to your story arc and story structure as you revise in these really bold ways.</i> • <i>Writers you are in charge of your work – but an elaborated scene is most likely a page and a half of writing. You will probably want to begin with your elaborated portions to focus your readers on the important part.</i>
<p>Independent Writing and Confering</p>	<ul style="list-style-type: none"> •
<p>Mid-Workshop Teaching Point</p>	<ul style="list-style-type: none"> • <i>Writers, many of you have been elaborating to highlight your story's theme or message –it's heart!</i> • <i>Sometimes when we are so focused on writing, writing, writing we forget other things we know how to do – like paragraph.</i>

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	<ul style="list-style-type: none">• <i>Paragraphs are important because they give a reader a little space to see the movie in their mind.</i>• <i>I'm bringing around a chart, "Make a New Paragraph to Show" [See Materials Resource Packet] you can keep in your folder that tells you when to make a new paragraph. Some of this is review from last year. See if you can add this paragraph know-how into what you are already doing.</i>• <i>Just use the paragraph sign to show where you would add any paragraphs as you reread and work through your drafts and revisions.</i>• <i>I will be holding conferences and small groups around this work, too. Give it a go!</i>
After-the-Workshop Share	<ul style="list-style-type: none">• Set up classroom museum walk by showcasing four or five student's drafts in progress around the room. Make sure the work you are showcasing exemplifies the teaching points and aligns with the demonstration and assignment. (See Share) Plan to tape them up around the room and let writers "museum walk" spending time with each piece.• Ask the authors to stand with their piece to take questions from their classmates.• Instruct the rest of the class to think about what the expectations are and what they see that matches those in the work of their classmates. Encourage students to read the stories and talk to the authors about how they managed to do what they have done.• Model this by doing just as the students. Teachers should museum walk also, asking questions and reading the work of the students thinking about what is working for them and saying so out loud.• Debrief if time permits and have students turn to talk about what they noticed about the stories in the museum walk.

Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

Session	12
Concept	Writers use the writing process to publish personal narratives.
Teaching Point	Writers craft leads that hook readers and connect to the story's importance.

Materials	
<ul style="list-style-type: none"> • Introductions – anchor chart from Immersion • Blank Chart to quickly jot 3 steps to writing Leads (See Teach) • Detail Hand 	<ul style="list-style-type: none"> • Writer's Notebook for Each Student • Writing Folder

Tips	<ul style="list-style-type: none"> • Every mentor text suggested in this unit possesses a lead that connects to the message of the story. Share many leads with writers and talk about how they not only hook the reader but connect to the stories' message or importance by giving clues about the character's tension or problem. Although this crafting is sophisticated- teachers may find that some students, when met with in conferences and small groups are up for the challenge of connecting the beginning and the end to the heart of the message.
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Connection	<ul style="list-style-type: none"> • <i>Writers, yesterday we spent time elaborating so that our readers would linger in the significance or importance of our stories.</i> • <i>Today I want to teach you that writers craft leads to capture a reader's attention., so they will want to read further into a piece.</i> • <i>This teaching is not new to you. But as a fifth grader, you are going to think beyond just hooking your reader...you need to think about your story's message or importance as you write your lead.</i> • <i>Today I want to show you how writers craft leads that hook readers and connect to the story's importance.</i>
Teach	<ul style="list-style-type: none"> • <i>Let's review our chart from Immersion on an Introduction: (hold up 2 fingers) 2 main purposes: 1. Hook Reader and 2. Introduce Storyline. 3. Give hints to the character's tension</i> • <i>The lead is the start of the story.</i> • <i>Remember in immersion, too, we learned the introduction should:</i> <ol style="list-style-type: none"> 1. <i>Hook the reader</i> 2. <i>Introduce storyline – introduce character and where they are (setting)</i> 3. <i>Give clues or hints to the character's tension/problem</i> • <i>We are writing our stories for others to read. We want to pull our readers into our stories. Spending time thinking about the words and sentences we will use to start our stories becomes important work in writing personal narratives. I think our Detail Hand will be helpful with this work.</i> • <i>Revisit Mentor text leads:</i> • <i>Stories can start in different ways.</i> • <i>Examples: In "Mr. Entwistle" the author begins with a detailed description of Mr. Entwistle. If we read like writers, we can guess that the author does this to show a picture of Mr., Entwistle "Big shoulders...mean mouth", "step on them hard" –As a reader you are thinking of Mr. Entwistle as a real tough guy...maybe even a bully of a substitute. This connects to the story's heart doesn't it...because in the end, Mr. Entwistle isn't a big, tough guy meanie. The lead hooks us with an interesting character, shows us the setting is school, seeing that he is the substitute for Kate's class and also gives clues to Kate's problem – Mr. Entwistle! But it also connects to the story's message – that people aren't always as they first appear.</i> • <i><u>The House on Mango Street</u> This lead hooks the reader by listing all the places this character has moved throughout her childhood. As a reader, I say, wow...this character has had to move a lot...the lead also establishes the setting...the author's house on Mango Street and gives hints to the author's tension...wishing for a home that she's proud to call her home...It certainly introduces the character..."Mama, Papa, Carlos, Kiki, my sister Nenny and me." This lead is also connected to the heart of the story, isn't it? This character is longing...wishing for a home that she's proud to call home...a home that isn't temporary.</i> • <i>Writers, when we take the time to introduce our character, establish our setting and give clues or hints to the wishes, hopes, struggles, or tension of you, your character, we begin to craft leads.</i>

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	<ul style="list-style-type: none"> • We also need to write our leads in ways that are interesting and hook our readers- that’s where your Detail Hand will be helpful. Maybe you will start with dialogue, or maybe you will put yourself right into the action, or maybe you will use a lengthy description or a feeling – or a combination of these details. • Teachers should feel free to showcase other leads from alternate text. • I want to note this on a quick chart – LEADS INTRODUCE THE CHARACTER AND THE SETTING AND GIVE HINTS OR CLUES TO THE CHARACTER’S TENSION OR PROBLEM • Writers, there are many choices here if we think about the way our mentors started their stories.
Active Engagement	<ul style="list-style-type: none"> • Now with your partner, I’d like you to share with them a lead you have tried and talk to them about something you are going to try today that might be new for you. • Turn and talk.
Link	<ul style="list-style-type: none"> • When I think about the word LEAD...I think...leader, leading, I think of being lead, actually by someone in the lead...being the leader. Your lead in your story is meant to be the leader...it is meant to lead your readers further into your story. By hooking them with interest and introducing the character and a bit of the setting but also giving clues to your story’s importance by giving clues about the problem or tension in your piece. • Today I want you to spend your writing time trying different ways to lead your stories - remember how we talked about in order to get good at something we need to practice. In order to improve at crafting leads, we should write lots of them and in different ways. You may really like your dialogue lead but once you try starting your story with a setting lead you may like that one too. • Writers don’t just do one of something and say ‘I’m done,’ writers experiment and practice with different things... • I will leave our chart visible and all the mentor text available...you may want to spend a little more time with our chart or mentors as you craft different leads in your writer’s notebook.
Independent Writing and Confering	<ul style="list-style-type: none"> • Carry <u>Mr. Entwhistle</u> and <u>A House on Mango Street</u> as you confer. Hold table conferences showing writers the connection between the lead, the ending and the heart of the message in the mentor text. • Ask writers to start to think about what is really important about their story and see if there is a better lead after thinking about the heart or message in their story.
Mid-Workshop Teaching Point	<ul style="list-style-type: none"> • Teacher stops class to show evidence of students using the charts that support the work • Remember that it is important that, we as writers, help readers know who the characters are and where the story takes place in the beginning. Additionally, as 5th grade writers we will give clues to the tension or problem plotted across our story. This is also to make sure that we connect to our story’s importance. Reread your leads and see if you need more sentences to include this important information for the readers.
After-the-Workshop Share	<ul style="list-style-type: none"> • Writers, I’d like you to rehearse your story with your partner. • Try your story by selecting one of your leads and then tell the rest of your story. • Let your partner take a turn doing the same. • But then go back and read the rest of your leads to your partner...try telling your story with a different lead. • AND partners, as you listen see if you know who the characters are and where they are...this is important to know shortly after the lead if it is not included in the lead. Remember in immersion, too we learned the introduction should: <ol style="list-style-type: none"> 1. Hook the reader –Use Detail Hand 2. Introduce storyline – introduce character and where they are (setting) 3. Give clues or hints to the story’s tension or problem <p>Allow writers to share a bit.</p> <ul style="list-style-type: none"> • Pay attention to which lead you think your partner is most interested in. Does your partner react? Do they smile or say, “OH MY!” If your lead creates a feeling a reaction in your partner...it just might be a better lead than the others.

Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

Session	13
Concept	Writers use the writing process to publish personal narratives.
Teaching Point	Writers craft endings which resolve tension and connect to the story's message.

Materials	
<ul style="list-style-type: none"> • Chart: Story Arc of "Mr. Entwhistle" • Detail Hand • Mentor Text: "Mr. Entwhistle" by Jean Little 	<ul style="list-style-type: none"> • Writer's Notebook for each student • Writing Folder

Tips	<ul style="list-style-type: none"> • The Share Time focus aims to elevate the craft writers are taking on even more by introducing flashbacks and flash-forwards. For some classrooms of children the idea of flashbacks and flash-forwards will be appropriate work. For other classrooms of children this work could actually cause confusion veering away from a sequential timeline. Use your professional opinion and change the share time focus if you wish. At least read the share time focus and give it some thought for there may be good reason to use its instruction with a small group of capable writers or you may feel like a risk taker today and see how your students respond. The teaching point could also become a separate session on its own. • This lesson uses an Explain/Example instructional model. If you feel your class would benefit from a demonstration, model writing an ending to your own personal narrative using the teaching point strategy and the same language written throughout this session.
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Connection	<ul style="list-style-type: none"> • <i>Writers, we are going to think and talk about our personal narrative endings today. OH! These can be tricky. The ending of a story needs to leave readers with the feelings and ideas that the character has made sense of something...that the story was told for a purpose....this is really tricky work.</i> • <i>Writers craft endings which resolve tension and connect to the story's message.</i>
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Teach	<ul style="list-style-type: none"> • <i>Just a day ago, we were working on crafting leads that connected to the importance of our story. And now, we need to do similar thinking for our endings.</i> • <i>I think sometimes writing can be exhausting ...maybe you are even tired of writing and you just want to write the words "The End" to get it over with...does anyone feel that way? I'm sure some of us do.</i> • <i>But what we really need to do is think back to what the character most wanted, wished for, hoped, struggled for in our stories and ask, "What is it that I want to say to my readers about this want, wish, hope, struggle?"</i> • <i>I'm going to read just the end of "Mr. Entwhistle". Think about the words Jean Little uses here...what is she teaching us, telling us...how does Kate, her character, shine light on the message or heart of this story?</i> • <i>Turn and talk...what is the author saying to us with her ending?</i> • <i>Let's think about the story "Mr. Entwhistle". Kate really wants Mr. Entwhistle to realize he has made a bit of a mistake. In the end, Jean little connects her ending to this want by showing us that Mr. Entwhistle backs down, without Kate creating a scene and because of that Kate feels, "taller" or proud, we'd infer. In the end, we see that Kate, quite possibly has learned something...maybe more than one thing...that people can surprise us with their graciousness...people aren't just the way you think they are or one way...maybe even we can surprise ourselves with the choices we make even in trying times.</i> • <i>In personal narratives, endings will always connect to the story's heart or real message. And one place we might look to begin the end is within tension of our story – the want, need, wish, hope or struggle.</i> • <i>Revisiting this tension and thinking about how the character (YOU!) are going to look, sound and feel on the other side of our story arc mountain is going to focus your ending on your important message.</i> • <i>Endings are also as important as our beginnings. They work very much the same way as our introductions. We need to think about where and how a story will end and what is important here. Then, your ending needs to leave your reader on a point that helps them understand the heart of the story.</i> • <i>Consider these two things when creating a ending:</i> <ol style="list-style-type: none"> <i>A. What is most important in this story? My ending needs to reflect that.</i> <i>B. What final action or final thoughts of the character will I include to make the most important part clear?</i> • <i>In the end, you might be a tiny bit smarter, or a tiny bit more caring or a tiny bit more forgiving, or a tiny bit</i>
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Fifth Grade – Launching with Personal Narrative, Unit 1

	<p><i>braver, or a tiny bit more trusting or confident, understanding, compassionate or daring!</i></p>
Active Engagement	<ul style="list-style-type: none"> • <i>Now, writers, I want you to look at the draft that you have been crafting. I want you to think about your own tension in this piece...what were you after...and then...having lived this moment how are you now? What have you learned because of this moment, or what feelings do you have because of this moment or what now are you thinking about your life having lived this time? What could you say or do or realize at the end of your personal narrative from what happened in your story?</i> • Allow thinking time. • <i>Turn and talk to your partner...see if you can write in the air an ending to your personal narrative that resolves the tension and connects to the heart of your story.</i>
Link	<ul style="list-style-type: none"> • <i>Writers, today I would like you to practice writing endings for your draft. You will want to pull out your writer's notebook and try writing an ending and then another and then possibly another. As you write, hold in your head that your job is to resolve the tension – AND connect your thoughts, feelings, actions or dialogue to the message of your story.</i> • <i>Your Detail Hand will certainly help you think about the details you can use to craft different endings – but they must connect to the tension and the heart of your story.</i> • <i>See if you can craft a memorable ending for your story.</i>
Independent Writing and Conferencing	<ul style="list-style-type: none"> •
Mid-Workshop Teaching Point	<ul style="list-style-type: none"> • <i>Writers, I'd like you to meet with your partner for just a few minutes to share the work you have been doing to craft an ending. Take this moment to have them listen to what you are trying to piece together. Listeners, listen for the end to resolve the tension and connect to the story's message. Readers, ask your partner which ending and why they like one idea over the other.</i> • <i>You do not need to agree with your partner...It is YOUR story. But there are times in life when listening to someone else's view may help us see our own view.</i> • <i>In the world of writing...writers talk to each other knowing it will help them connect with readers.</i> • <i>Let's work with our partners for a little while and then we'll get back to writing.</i>
After-the-Workshop Share	<ul style="list-style-type: none"> • <i>Writers, when I was a kid, one of my favorite movies was <u>Back to the Future</u>. In it, a teenager travels back in time and winds up meeting his own parents when they were teenagers because he is in the past. In the end, he travels back to the future...which is actually his real or present time period. This movie certainly isn't a true story or a personal narrative...but the writer did use flashbacks and flash-forwards in his writing.</i> • <i>Think for a minute, do you know of any characters, movies or TV shows where the writer has written a story where characters travel back in time to the past or ahead in time into the future?</i> • <i>Listen in and share some ideas.</i> • <i>Personal narrative writers use time travel, too. They think about moments from their past or moments that might be in their future and they connect these flashbacks or flash-forwards to their story's importance.</i> • <i>I want to read a few short mentor texts to you and point out how these writers have used either a flashback or flash-forward in their personal narratives.</i> • <i>Read: "About Notebooks" – <u>Hey World Here I Am</u> by Jean Little (Flash-forward) "I have a dream that someday..." Talk about why Kate is thinking about future notebooks and how it is connected to the narrative's significance.</i> • <i>Read: "Papa Who Wakes up Tired in the Dark" – <u>The House on Mango Street</u> by Sandra Cisneros (Flashback) "And I think if my own Papa died..." Talk about why the narrator is flashing forward to think about her own dad dying and how this flash-forward is connected to the narrative's significance.</i> • <i>IF YOU HAVE TIME TO LINGER OR SAVE FOR ANOTHER DAY-</i> • <i>Read: "The House on Mango Street" - <u>The House on Mango Street</u> by Sandra Cisneros (series of Flashbacks) "We didn't always live on Mango Street. Before that we lived on Loomis on the third floor..." and again "We had to leave."</i>

Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

Session	14
Concept	Writers draft and revise to build believable characters and stories.
Teaching Point	Writers revise by cross-checking for structure and basic elements of a text type.

Materials	
<ul style="list-style-type: none"> Text Parts and Elements – Anchor Chart [from Immersion Phase] Characteristics of realistic fiction – Anchor Chart [from Immersion Phase] Teacher or student sample to use for demonstration purposes – have some part or element/s missing so revision work is necessary. 1 copy for each partnership. 	<ul style="list-style-type: none"> 3 different color writing utensils to “Box” text – crayons, colored pencils, thin felt tip markers Sticky notes or black pen/marker to “mark- up” text

Tips	<ul style="list-style-type: none"> For further information on “Box It” and “Mark It”, see packet: Immersion Phase: Creating a Vision for Writing [Resources section on Atlas]
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Connection	<ul style="list-style-type: none"> Today we are going to begin our revision work for our celebration piece/s. We are going to revisit a strategy we used when we first immersed or studied mentor text – Box It and Mark It. Today I want to show you how writers revise by cross-checking for structure and basic elements of a text type.
Teach	<ul style="list-style-type: none"> We’ve talked before that writing is a lot like building a house. What is most important is the foundation and structure. A builder must first lay the foundation and put up the walls before painting and displaying decorations on the walls or arranging furniture in rooms. (Elaborate as needed based on students’ previous background and understanding of the metaphor) Likewise in writing, we must be sure we have the foundation and structure in place. We discussed that there are three basic parts to our “house” in writing: 1. Introduction/lead, 2. Body, 3. Ending/conclusion. These basic parts are the same whether we are writing a narrative or opinion or information piece. Once those three things are in place, we can add basic elements. Basic elements do vary based on the text type. Our basic elements for realistic fiction include (show Text Parts and Elements Anchor Chart): <div data-bbox="399 1272 721 1772" data-label="Diagram" style="border: 1px solid black; padding: 10px; margin: 10px 0;"> <p style="text-align: center;">Narrative</p> <hr/> <p style="text-align: center;">Introduction/lead hook reader introduce storyline</p> <p style="text-align: center;">Body Events (scenes)</p> <p style="text-align: center;">Ending/Conclusion conclude story</p> </div> <ul style="list-style-type: none"> One effective revision strategy is use the “Box It” and “Mark It” activity. This will help us cross-check that we have all three parts and the basic elements within each part. If we find a part isn’t easy for our readers to find, then we will revise to add this part or make changes so it is clearly denoted. We may need to check our paragraphing or spacing between parts. Likewise, if we find that any of our basic elements are missing or not clear, we will add or modify those too.

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Fifth Grade – Launching with Personal Narrative, Unit 1

	<ul style="list-style-type: none">• Demonstrate with a teacher or student example.<ol style="list-style-type: none">A. Read it first for meaning and discuss.B. “Box” the three parts using the three different color writing utensils and discuss how formatting and paragraphing helped.C. “Mark” the basic elements in the introduction and body paragraph #1. Use either post-its or write/label right on the text.D. Demonstrate how you add or modify any part or element that is missing or needs work.
Active Engagement	<ul style="list-style-type: none">• <i>Now, you and your partner will continue to read the other body paragraphs and ending/conclusion “marking up” the elements. If you find any elements missing, please discuss what you might add and how. If an element is not clear, discuss how you could revise to make it clearer for readers (e.g. add a transition word and topic sentence such as....).</i>• Discuss as a class discoveries for each paragraph and ending/conclusion.
Link	<ul style="list-style-type: none">• <i>Writers, we have built some effective pieces for our readers. Now it is time for us to review our own work to be sure we have the 3 parts and basic elements. Please use your 3 colored markers to “Box It,” then using your post-its or black pen/marker find each element and “Mark It” right on your sheet.</i>• <i>If you find any missing parts or elements, add them. If any part or element could be improved go for it!</i>
Independent Writing and Conferring	<ul style="list-style-type: none">•
Mid-Workshop Teaching Point	<ul style="list-style-type: none">• Using the anchor chart from earlier in the unit, Characteristics of realistic fiction, that lists things writers may include in their pieces, discuss and highlight some of those elements (e.g. details of action, dialogue, feelings; transition words, simile, etc.).• Ask writers to go on a “Scavenger Hunt” through their pieces and see if they have evidence of any of those writing techniques and possibly multiple places they have it included. Encourage them to add any item that may be missing in their piece or to even add another example of it.• <i>Remember writers, the best writers take the time to revise – to re-see or see again their pieces and make changes to improve them.</i>
After-the-Workshop Share	<ul style="list-style-type: none">• Thumbs Up Activity: <i>Do a thumbs Up if.... You had all three parts and could easily identify them, you had a part missing, you had a lead, you had to add a transition word, etc.</i> Include both areas – items they already had and items they needed to revise. It is important to show that is normal to have things they found needed further work.

Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

Session	15
Concept	Writers use the writing process to publish personal narratives.
Teaching Point	Writers reread their story to see their story through different lenses.

Materials	
<ul style="list-style-type: none"> Anchor Chart: “Personal Narratives or True Stories from our Lives ” (See Teach and Share) Previously Copied for each student: Grade 5 Narrative Student Checklists, page 399-402, <u>Writing Pathways</u>, by Lucy Calkins Teacher’s latest draft (See Teach) 	<ul style="list-style-type: none"> Student draft – Ask a confident student for the use of their piece for active engagement. Make sure to tell them how their piece will be used in the lesson and the benefit of to the class and themselves for their approval. (See Active Engagement)

Tips	<ul style="list-style-type: none"> Some teachers add drama to a lesson like this by putting on different glasses (red frames, tortoise cat-eyes etc...) each time they reread the story looking with a different purpose. It creates a concrete visual for students that they have to change what their eyes and mind are focused on. Frames, at times, can be found at second hand stores – the actual lenses are unnecessary. Session 20 will utilize the mentor text “Eleven” by Sandra Cisneros from <u>Women Hollering Creek</u>. Plan to read the text as writers noticing and naming the craft and techniques Cisneros uses throughout this piece across several days. Pay particular attention to the way the tension is shown in “slow motion” starting with, “Whose is this?” Mrs. Price says, and she holds the red sweater up in the air for all the class to see. Session 20 teaches writers to slow down the tension within their story; guided work through “Reading like a Writer” will support the implementation of this rigorous expectation.
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Connection	<ul style="list-style-type: none"> Writers, once you reach the final pages of your story you might stand back and say “Whew! I’m done!” But in reality...you have just finished your draft. There is still quite a bit of work to do. In fact, many writers shift between drafting and revising so that there is less to revise as they near the end. No matter where we are in our stories today we will reread our stories again and again thinking about what needs tweaking, added or deleted to really focus our ideas and highlight our craft. Today I want to teach you that writers reread their story to see their story through different lenses.
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Teach	<ul style="list-style-type: none"> Let me show you what I mean by “rereading through different lenses”. Let’s take a look at my story. I’m going to revise the draft I’ve written so far. I’m going to use a special lens – but what that really means is that I will put my mind and eyes on one expectation. I can choose any expectation that is important to writing a Personal Narrative story. So I’m going to look at our Narrative Writing, Grade 5 Student Checklist and I’ll choose the first expectation under the word STRUCTURE...Remember we said it was important to choose an idea that mattered...something important in our lives... We weren’t going to pick the first idea that came to us...it had to have significance or important meaning to our lives. Let me reread and see if I have captured my important idea or heart of the message with my words. Reread and stop in places checking in on your strong idea all the way through the piece. If you find a place that really does not help support the message or the detail doesn’t seem to belong in this story, mark it as needing revision. (this lesson is about choosing lenses, you will not have time to show the revision work) Choose a couple different lenses/expectations from the checklist (“It read like a story?” and “I wrote a beginning in which I not only showed what was happening and where, but also gave some clues to what would later become a problem for the main character”) showing writers that they make a choice to reread their stories with a specific target in mind. So, as we get ready to publish our stories we need to make sure that we try on these different lenses. We might read it asking, “_____” or “Did I write scenes with description and detail” and for that we take out our Detail Hand and check on our scenes and revise with the details in mind if needed.
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Active Engagement	<ul style="list-style-type: none"> Let’s use our lenses with a different story I have enlarged for you on the document camera. Gracie was kind enough to allow us to use her story to think about this work all together. Let’s choose a lens
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	<p><i>to hold onto as we read Gracie’s story.</i></p> <ul style="list-style-type: none">• <i>Read the story. Stop and ask partners to turn and talk about whether the student has included the needed elements based on the lens you chose from the list.</i>• Listen in and after students talk share one or two suggestions for Gracie based on her classmate’s rereading of her piece.
Link	<ul style="list-style-type: none">• <i>Today, you are going to reread with specific writing lenses. Let your rereading help you find places that need revision.</i>• <i>Remember that for any writing we do that drafting is only part of the work. Writers always come back to their drafts and reread them with different lenses knowing they will revise after they have read their piece again and again.</i>• <i>Today I just marked my places that needed revision, but you can actually go ahead and work on your revisions before you put on a new lens.</i>• <i>You also have a copy of our Narrative Writing Checklist for today’s work to help you choose a lens. Your Details Hand will help to craft those revisions.</i>
Independent Writing and Conferring	<ul style="list-style-type: none">• Meet with small groups of writers you know are reluctant to revise.
Mid-Workshop Teaching Point	<ul style="list-style-type: none">• Share a few student examples where writers were caught reading with a specific lens and found places to revise.
After-the-Workshop Share	<ul style="list-style-type: none">• <i>Writers, sometimes when we are writing fiction we can get carried away. We really want to show the reader all that we know how to do and so we fill each scene with every craft and every detail we’ve ever learned to use.</i>• <i>This is not always helpful. In fact, it can really take away from the focus of your story.</i>• <i>We’ve spent a lot of time talking about adding and elaborating with setting, and description and craft but there are times when too much is just too much.</i>• <i>I want us to review our Personal Narrative chart and as you read it, talk with your partner about what is really essential or necessary to write a realistic fiction story.</i>• <i>You may feel that there are parts of your story that could come out – parts that are not needed and that is part of revision, too. You might find the need to put a line through an entire sentence or cross out an entire section because it really does not help support the importance of your piece.</i>• Teachers could model this with their own piece if time allows.• <i>Review the chart, talk with your partner and if you think you may have gone overboard in a scene or section mark that part for revisions tomorrow.</i>

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Session	16
Concept	Writers use the writing process to publish personal narratives.
Teaching Point	Writers edit their story by rereading their story several times for different purposes.

Materials	
<ul style="list-style-type: none"> Several Mentor Text (see Share) Ask a student to borrow an excerpt of their writing to edit 	<ul style="list-style-type: none"> Copied for each writer – Grade 5 Narrative Student Checklists – Language Conventions Section, <u>Writing Pathways</u> by Lucy Calkins page 402 (If not already copied and stored in folders.)

Tips	<ul style="list-style-type: none"> Teachers should feel free to co-create an editing checklist with students based on CCSS or use the Narrative Teaching Rubric, Language Conventions Section, in <u>Writing Pathways</u> by Lucy Calkins. {See Materials} Session 20 teaches writers to slow down the tension/problem in their story to focus their story's importance. Teachers may want to use digital technology by using TV shows from Nickelodeon or the Disney Channel like, "Henry Danger", "Austin and Alley", or "Full House" in a read aloud setting. Allow students to watch a portion of the episode then stop to have partners talk about how that portion would sound if they were writing the episode. Ask students to use what they know about Narrative Writing (students could even think with their Narrative Writing Checklist in hand). Plan to stop multiple times throughout the episode and push students to use the goals of this unit to write in the air. Plan to show a particular portion in slow motion (characters tripping and breaking a treasured vase, characters arguing with facial expressions showing strong emotions) and urge writers to catch every action in order to write (write in the air) the scene in slow motion. CCSS details the use of digital technology across content areas – this work throughout the year supports that standard.
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Connection	<ul style="list-style-type: none"> <i>Remember when we were using different lenses to revise our drafts? We would consider an element needed for personal narratives and then reread our drafts looking for evidence of that element. If we didn't find it or if it was underdeveloped then we spent time revising.</i> <i>We can use the same strategy to edit our stories.</i> <i>You already know so much about editing. I spoke to your fourth grade teachers and they shared that you learned to edit for paragraphing, use commas for complex sentences, high frequency words spelled correctly, and the use of quotation marks with commas - just to name a few.</i> <i>Today I want to show you how writers edit their story by rereading their story several times for different purposes.</i>
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Teach	<ul style="list-style-type: none"> <i>I want us to look at our Narrative Writing Checklist – Language Conventions. For now, I have enlarged one on our screen.</i> <i>I also have a sample personal narrative story so that we can read it and look for and pay attention to the places that need editing.</i> <i>You will read each item on the checklist and then reread your draft with that item in mind.</i> <i>Watch how I do this using the checklist – Language Conventions and the sample story.</i> <i>Proceed by starting with the first item. Hold that idea in your head and think aloud about how you pay attention to what is written with the checklist item in mind.</i> <i>Demonstrate using a couple items quickly with the sample writing.</i> <i>Writers did you see how I took the time to repair the part that was confusing. I added the punctuation that was needed around the dialogue, etc...</i> <i>You will do this work by yourself today and then later with your partner.</i>
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Active Engagement	<ul style="list-style-type: none"> <i>Let's give the next item a try with our partners. Pull out your own draft and think about that next item on our rubric together while looking at your drafts.</i> <i>Listen in and coach as needed.</i>
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Link	<ul style="list-style-type: none"> <i>Today you will use this Narrative Checklist– Language Conventions- You will work on your own, rereading your drafts and checking the column where it says "me". When we are ready for our Mid-Workshop teaching today, we will get together with our partners and reread our pieces for our partners as they look at each item on the rubric and our drafts.</i>
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Independent Writing and Conferencing	<ul style="list-style-type: none">• Each student deserves at least one editing conference with the teacher over the course of the next few days. Teacher can use the blank lines on the editing checklist to individualize editing needs for students.
Mid-Workshop Teaching Point	<ul style="list-style-type: none">• <i>Writers, when you work with your partners today I want to make sure you know what that should look like. Demonstrate with a partner if necessary.</i>• Take the time to explain how you would like partners to sit and how you would like them to take turns being editors for each other, if needed. Give more time than usual for mid-workshop teaching so that partners spend time with each other's story. Teachers may want to give partners 5-7 minutes for one story and then ask partners to switch stories so that both partners get a bit of time to talk about the editing needed for their piece.• Teachers can ask that partners put a checkmark on the convention they were looking for with their partner on their partner's checklist or their initials (makes it official)
After-the-Workshop Share	<ul style="list-style-type: none">• Naming Stories• <i>I bet when your mom and dad were naming you they gave your name a lot of thought...They might have thought about favorite names, names of favorite relatives, or maybe they wanted you to share a family name...I bet they didn't just grab the first name they could think of and give it to you. Naming is important.</i>• <i>Naming our stories is important and we can look to our mentors to help us see the ways that authors have named their personal narratives.</i>• <i>I bet Jean Little thought about her title <u>Mr. Entwistle</u>...He is a secondary character in that story...because Kate is the main character...but he was so much of the reason that Kate learned something about herself and life, wasn't he? Mr. Entwistle was really important to the significance in that story.</i>• <i>Authors choose names for their stories by connecting them to the importance of in their story.</i>• Take writers through a little tour of the titles to the mentor text you have been using. Talk about the techniques used to name stories and how the names connect back to the importance of the story.• Ask writers to jot a couple possible titles for their stories in their notebooks under the heading LIST OF TITLES FOR MY PN (Personal Narrative)

Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

Session	17
Concept	Writers use the writing process to publish personal narratives.
Teaching Point	Writers get ready to share their published stories.

Materials	
<ul style="list-style-type: none"> • All charts, handouts and tools up to this day – available to students • Student’s Writers Notebook (See Share) 	<ul style="list-style-type: none"> • Final drafts touched up (See Share) • Decided on needed Publishing Materials – booklets, paper, special paper or pens – Teacher choice

Tips	<ul style="list-style-type: none"> • Each school should discuss and establish Celebration expectations. What is the building’s stance (and it may vary by grade level) on the degree to which a piece should be 100% conventional? Some schools are comfortable with “finished” pieces, meaning students did their personal best and everything may not be totally edited (e.g. conventional capitalization, usage, punctuation and spelling). Often these pieces would not be publically displayed outside the classroom. The focus would be more on how the student grew as a writer in various areas. Whereas, other schools believe pieces at certain grade levels should be in a published/polished form for the celebration – often meaning completely conventional. These pieces are often displayed and shared with a wider audience. If so, it should be determined who will be the final editor for students. Just like in the real world, authors have final editors who assist with standard spelling, punctuation, etc. • The MAISA writing team does not suggest that there is an expectation that students work on a piece until everything is 100% conventional. Students should have goals as they work toward a published piece, but at some point an editor would assist. It is not realistic at the elementary level to expect a child to correct everything on their own. Also, the MAISA writing team does not advocate that students rewrite pieces over so they look neat and everything is correct. This is precious time taken away from them working on more important writing concepts. If a piece is to be in a published form, then every effort should be made that someone else types and corrects everything for them - just like in the real world of publishing. • If a student’s word processing skills are sufficient, then they may draft/revise and finalize on the computer. However, they would still need assistance from an editor to make final corrections. • For assessment purposes, teachers may want to study the piece prior to the final, published product to denote student growth and areas needing additional assistance. A published piece that is conventional does not truly show what the young writer can and can’t do if an adult worked on it too. • Many personal narratives by notable authors are published in anthologies. Teachers might consider photocopying each story 4-5 times and making 4-5 class anthologies that students take home over the next few weeks in order to read each friend’s story.
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Connection	<ul style="list-style-type: none"> • Connect with writers about the hard work they have put into their writing across the unit. • <i>Today writers we need to get ready to celebrate all that we have accomplished. Tomorrow will be a writing celebration.</i> • <i>Today I want to teach you that writers get ready to share their published stories.</i>
Teach	<ul style="list-style-type: none"> • <i>Most of the time when a professional writer writes a book – whether it’s a picture book, novel or anthology of personal narratives – they ready themselves and their story for celebrations.</i> • <i>Writers are proud of the words they have crafted and want to share them with the world...and they want nothing more than to share those words and the moment of their work’s publication with important people in their lives.</i> • <i>Writers plan and prepare for book parties much like you’d plan for a birthday party. They send out invitations, the gather refreshments and they make sure their story is ready to be shared.</i> • <i>Tomorrow we will have a party to celebrate the stories you have written.</i> • <i>I have already sent invitations and made plans for refreshments. So today I need you to get your story ready to share with visitors and important people in our lives.</i> • Explain how you would like writers to ready their pieces for sharing. (Students can rewrite them on special paper; they can type them using the laptop cart, lab time, or volunteer typists. This is completely up to teachers and schools. Just plan for days needed to publish before the celebration)

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	<ul style="list-style-type: none">• Students should use all the tools available to them to finalize their piece – Narrative Writing Checklist, anchor charts, etc.• If students will be rewriting, teachers can emphasize the need for neat and readable hand-writing.• Use this teach time to explain and show by demonstration with the resources in hand the expectations for celebration/publication
Active Engagement	<ul style="list-style-type: none">• Ask writers to think about what they will look like and be doing during their work time. Ask them to close their eyes and visualize all the work ahead of them and the need to stay focused to be ready for the publication celebration.
Link	<ul style="list-style-type: none">• <i>Writers, our celebration will be _____ we need to make sure we are ready to share our stories with the world.</i>• You will be reading your story to a small group of classmates and guests. Please make sure you have worked on all your final touches today so that your story is ready to share.
Independent Writing and Conferring	
Mid-Workshop Teaching Point	<ul style="list-style-type: none">• Highlight ways writers are assuring their story is ready to share.
After-the-Workshop Share	<ul style="list-style-type: none">• <i>Writers, I'd like you to take a look at the writing you were doing when we started the year together. So open your notebooks to those beginning entries when you were collecting story ideas.</i>• <i>I want you to examine the writing from your first days with your notebook and think about you're your beginning writing needed that you <u>now</u> know how to do.</i>• <i>List for your partner what you were doing as a writer but also what you should have been doing and -now - know how to do. I want you to point to the growth you have made as a writer.</i>• <i>You may also need to point to the writing in your draft.</i>• <i>You might say something like "I noticed that in the beginning I was _____ but I wasn't _____ and here in my final draft I now can _____." And then you can read that part to your partner.</i>• <i>I will give you time to talk to each other and find the ways you have grown as a writer.</i>• <i>Let's also look at the goal you wrote for yourself that is inside your notebook cover.</i>• <i>Is that something that you now can do? Do you need a new goal? Do you need to revise your goal as a writer?</i>• <i>Tomorrow I will ask you to share one way you have grown as a writer. You might say I use to be the kind of writer who...but now I ...</i>

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Fifth Grade – Launching with Personal Narrative, Unit 1

Session	18
Concept	Writers use the writing process to publish personal narratives.
Teaching Point	Writers celebrate by sharing their personal narratives.

Materials	
<ul style="list-style-type: none"> • Writer’s final personal narratives • Writer’s Notebooks 	<ul style="list-style-type: none"> • Refreshments • Personal Narratives made into anthologies - if elected

Tips	<ul style="list-style-type: none"> • Divide class into four or five small groups. • Ask guests to join those small groups. • Have each student in the group read their story to their guests and classmates. • Watch for groups to finish reading stories. • Before the last person has completely read their story - Interrupt and ask students to share with each other and their guests one way they have grown as a writer. ‘I use to be the kind of writer who ...but now I ...’ • Share refreshments • If you have chosen to copy and compile the personal narratives explain to the group how the stories will travel home with each writer so that they can be enjoyed by all.
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Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

Session	19
Concept	Writers independently plan and publish personal narratives.
Teaching Point	Writers monitor their writing process using a pacing guide.

Materials	
<ul style="list-style-type: none"> Personal Narratives – anchor chart from Immersion Fresh Process Journey Checklist Copied and Supplied to each student [See Materials Resource Packet] 	<ul style="list-style-type: none"> Fresh Grade 5 Narrative Student Checklists copied and supplied to every student, <u>Writing Pathways</u>, Lucy Calkins, page 399-402

Tips	<ul style="list-style-type: none"> Small group work and conferences will be imperative throughout this last concept seeing that students will be working at their own pace with all of their knowledge of producing realistic fiction now, on their own. “On their own” should not imply that students are working on new stories without daily instruction, reading of mentor texts and the structures of the writing workshop. Students will continue to need daily workshop structures in place, including partnerships as needed, and instruction that moves their growth forward. Look for evidence based learning within the writing and make plans to lift that level of work for each writer. Teachers may feel a bit of discomfort with writers taking on the role of pace-keepers. Try to embrace the organized hub-bub knowing that writers are being given a chance to try their new wings on their own. The process is important, perfect is not. Each unit of study aims to lift the level of work with each new concept. This concept requires writers to start over, generating ideas and stepping into the shoes of their character etc...without those specific lessons again (although a student does not need to start completely over if they already have a seed idea in mind). The journey checklist will be a tool to guide the work, along with anchor charts and the narrative writing checklists. Students will weave new teaching points into their new personal narratives. Prepare to give 7-10 days (There are 7 unit sessions and teachers will want to add choice sessions based on class needs) for completion deadlines with this second personal narrative. A second celebration is completely up to the teacher. Some writers may not finish their second personal narrative before teachers are ready to move onto unit 2. Encourage writers to finish their pieces at other times of the day, maybe instead of picking up their reading book after a test – they work on their writing. The intent is to build the capacity to launch an independent writing life.
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Connection	<ul style="list-style-type: none"> <i>Writers, our celebration was really impressive! Thank you for sharing your hard work and words with me and our guests.</i> <i>We only have a few more days to wrestle with personal narrative writing before we begin a new unit of study in writing.</i> <i>You are going to have the opportunity to be your own editor. Editors typically keep an eye on a writer’s process and deadline. You will keep an eye on your own writing process and deadline as you plan and publish another story...this time at your own pace – using all that you know about writing a personal narrative story.</i> <i>Today I want to teach you that writers monitor their writing process using a pacing guide.</i>
Teach	<ul style="list-style-type: none"> <i>Writers, the good news is that you know a lot about writing personal narratives from our lessons, your practice, our anchor charts and mentors.</i> <i>I want to show you a pacing guide that will help remind you of the steps writers take to plan and publish a story. It is really nothing new. It’s just the steps we took to plan and publish our first realistic fiction story.</i> <i>Let me show you how I can use this pacing guide or journey chart.</i> Enlarge Narrative Journey Process Checklist for writers. Explain and point out the steps writers already know. Connect the experiences from sessions 1-17 to this pacing guide so that writers can see that they have already lived within these guidelines. Demonstrate at times by thinking aloud about what you will need to do first, next and finally. Mention how the resources will be arranged and managed to keep them moving on their own and how you will still confer and meet with them in small groups as they are working on their stories. <i>Writers, you see that this chart is also called a Journey Checklist...a journey is a trip...when you set off to</i>

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	<p><i>write a story, you are on your own little journey from prewriting to publishing. You already know how to do this. This chart will just help to remind you where you are going and what you have already accomplished.</i></p>
Active Engagement	<ul style="list-style-type: none">• <i>I want you to focus in on the prewriting portion of our pacing guide. Some of you might already have a seed or strong idea from earlier work. Some of you may feel that you need to spend time with our mentors before collecting some new entries in notebooks-looking for a seed idea, going back to turning points in your life or a time when you really learned something about yourself or life. Please look at the prewriting stages and talk with your partner about where you see your work beginning today. Where are you in your journey of crafting a new story?</i>• Listen in and coach as needed.
Link	<ul style="list-style-type: none">• <i>Writers, we will all be in different places even though we are on the same journey. This is really fine. We want to work within our workshop the way real writers do. Writers pace themselves knowing a deadline is in their future. You may find that working on your story throughout the day and even at home will help you meet our deadline.</i>
Independent Writing and Conferring	<ul style="list-style-type: none">•
Mid-Workshop Teaching Point	<ul style="list-style-type: none">• Highlight the various places writers are at within the pacing guide in an effort have everyone feeling confident making their own plans for themselves.
After-the-Workshop Share	<ul style="list-style-type: none">• <i>Writers, even though you are working independently, writers always depend on other people to listen to their words and give feedback to their work.</i>• <i>Today, whether you are at lunch, or getting ready to pack up for the day –you and your writing partner might consider asking another partnership to join yours – making a writing club. OR maybe you and your partner decide that you are going to schedule regular meetings across the week within our workshop to meet and discuss your writing.</i>• <i>Maybe you and your partner want to watch another partnership looking for ways to make your partnership stronger.</i>• <i>It's critical when you have an independent writing life to also have a community of writers to rely on to encourage you and give you feedback so that you can set and meet your goals.</i>• <i>I'll be looking for the ways you build and keep your own writing community in throughout this last concept.</i>

Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

Session	20
Concept	Writers independently plan and publish personal narratives.
Teaching Point	Writers revise by studying mentor’s craft to develop their own techniques.

Materials	
<ul style="list-style-type: none"> • Teacher’s Current Draft and a couple craft techniques gleaned from mentor text to write into your own draft (See Teach) • Mentor text (see Teach) • Narrative Student Checklists Enlarged (See Share) • Small square post-its for each writer during Share 	<ul style="list-style-type: none"> • Narrative Student Checklists, Grade 5 – previously copied for each writer • Various mentor text on table tops for writers to access as they write. If stories are copied or typed and copied writers can highlight and mark them up as needed, individually.

Tips	<ul style="list-style-type: none"> • Charts created during the immersion phase of the unit will be helpful during this session. Teachers can revisit what they uncovered from mentor text and help bridge the crafting techniques of those professional writers to the ongoing work of students. • These next lessons could vary greatly based on the mentor text you have been using. Essentially, you are looking for the way professional writers have chosen to begin and end sentences, organize paragraphs, set-up dialogue, zoom in or out, describe a setting or character, list, flashbacks/flash-forwards (craft) with a mind on taking that writer’s thoughtfulness into your own writing. • These sessions aim to lift the level of writing beyond the first published personal narrative. • Collect a sample of student’s writing showing evidence of influence from mentor text- formative assess-meet with small groups if students still need assistance with using techniques and craft learned from mentors.
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Connection	<ul style="list-style-type: none"> • <i>There is always a place that writers can go to get ideas for how to make their writing strong and powerful.</i> • <i>Writers depend on OTHER writers to help them grow their crafting techniques.</i> • <i>That means that writers read a lot! When they read, they not only pay attention to the story but they read like writers, paying attention to the way that a writer used words, phrases and sentences to craft their message.</i> • <i>Today I want to teach you that writers revise by studying mentor’s craft to develop their own techniques.</i>
Teach	<ul style="list-style-type: none"> • <i>Today I want us to be very aware that as writers no matter what we are writing, we can always look to mentor writers to revise and develop our own way of writing. We forever learn to write from other writers.</i> • <i>Let’s look at a few things we’ve noticed about the writers we’ve been studying.</i> • Show, notice and name (make up a name if necessary) author’s techniques and help envision how the technique might fit in the shared class story. Teachers are encouraged to read like writers and notice, name and note for writers the techniques writers have used that, also, fifth graders could also try. Examples (choose a few that make sense for your readers): • <u>Hey World Here I Am – “Mr. Entwhistle”</u> – Page 25 Description of a character external and internal traits, “Looking back...” flashback, revealing dialogue that shows feelings, internal thoughts of the character, transitional words and phrases to move short amount of time, storytelling, elaborating the tension or problem, growing tension, ending and beginning connected to the heart of the message. • <u>Hey World Here I Am – “Five Dollars”</u> – Flashback –internal thoughts-internal and external tension • <u>Hey World Here I Am – “About Old People”</u>– Beginning places reader right into scene/tension/problem, list of reasons , internal thoughts, revealing dialogue showing feelings and opinions, beginning and end connected to heart of the story/message. • <u>House on Mango Street “Our Good Day”</u> – Beginning places reader right into scene, repetition “five dollars”, close-up or zoom in details, show details, • <u>House on Mango Street “Papa Who Wakes Up Tired in the Dark”</u>– A turning point moment, beginning places reader right into the scene/tension, show details description of papa, flash-forward ending connected to heart of the story/message.

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	<ul style="list-style-type: none"> • <u>Childtimes “Separation”</u>- A turning point moment, beginning places reader right into the tension, show details, internal thoughts, revealing dialogue moves story forward, storytelling, elaborating the tension or problem, ending connected to the heart of the story/message. • <u>Childtimes “Mama Sewing”</u> – Beginning places reader right into the tension, flashback, show details, complex sentence structures, use of punctuation, ending and beginning connected to heart of the story/message. • <u>Marshfield Dreams “School”</u> – Turning point moment, lead with dialogue, revealing dialogue, summary balanced with storytelling, repeated details from nature connected to heart of the story, • <u>Marshfield Dreams “Last Kiss”</u> – Turning Point moment, revealing dialogue connected to heart of the story, ending resolves but also leaves narrator still thinking. • All mentors share a time when the author/character realized/learned something about themselves or their life. • This session is about quality not quantity. Plan to showcase a technique and write in the air fitting it into your own draft as a possibility to your revisions. Teachers could chart the chosen techniques in list form or list steps for uncovering mentor text techniques. (Select a part of the mentor that works for you, name it, look in your own story for a place to try it, practice using the technique in your notebook, add your favorite trial to your draft.) • <i>Writers, we are reading like writers. You have been doing this since kindergarten...noticing what our mentor authors do as writers that enables readers to make the most sense of their stories and messages.</i>
Active Engagement	<ul style="list-style-type: none"> • <i>Now, I’d like you to think about my story, here within this next part. Is there a technique that we uncovered that could fit into the story I’ve been working on?</i> • <i>Talk with your partner and write in the air. Write using an author’s technique and I’ll listen for what we might want to add to our story.</i>
Link	<ul style="list-style-type: none"> • <i>Writers, over the next few days, I want to see you reading our mentor text, or trying a technique we uncovered here today in our lesson, or practicing a technique you have uncovered and then fitting it into your draft. Remember that you can practice a craft in your notebook and then write it into your flash draft or draft.</i> • <i>We are fortunate writers...we get to learn from a world filled with writers by reading and noticing their talents as writers. You can write with the same talent, if you pay attention to their techniques and practice.</i>
Independent Writing and Conferring	<ul style="list-style-type: none"> • Consider the expectations of the revision checklist as you meet with writers in conferences and small groups.
Mid-Workshop Teaching Point	<ul style="list-style-type: none"> • Notice and name techniques writers have practiced or tried from their own drafts and notebooks.
After-the-Workshop Share	<ul style="list-style-type: none"> • <i>Writers, I want you to look into your notebook at the work you did today.</i> • <i>Does today’s work look better than those first day entries? Take a look.</i> • <i>Today, now – you are the kind of writer who should be holding yourself to the goals of our Narrative Writing Checklist. Each expectation on this checklist is a reminder to you of what I have taught and what you are expected to try within your entries- each and every time you pick up your pen and begin to write.</i> • <i>As a writer, you can no longer pick a writing idea and just let your pen freely ramble across the page.</i> • <i>You need to hold yourself to these expectations – they need to become your goals if you do not see evidence of them in your writing.</i> • <i>Go ahead and look at your writing from today – do you see evidence of all the expectations from our Narrative Writing Checklist?</i> • <i>I want you to take out your Narrative Writing Checklist and right now, on a tiny post it, I want you to put your initials and write which one of these expectations from our checklist you need to make a goal of yours.</i> • Teachers can quickly demonstrate initials and writing an expectation from the checklist. • Ask students to either post their goals on a specific wall for you and others to review. • Teachers can sort and organize goals by similarities and show students their varied and alike needs. • Teachers should plan to meet with small groups of students to help students reach their goals.

Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

Session	21
Concept	Writers independently plan and publish personal narratives.
Teaching Point	Writers slow down the tension in their story to focus the story’s importance.

Materials	
<ul style="list-style-type: none"> • Story mountain chart from “Mr. Entwistle” or other familiar story [See Materials Resource Packet] • Chart- Blank Story Arc • Mentor Text “Eleven” by Sandra Cisneros from <u>Woman Hollering Creek</u> • Teacher prepared to list events across fingers from mentor text or “Eleven”, where tension builds in slow motion (begin at the point Mrs. Price speaks) • Teacher’s seed idea from personal notebook 	<ul style="list-style-type: none"> • Teacher prepared to write their own tension in slow motion, with the tension getting worse and worse, as a demonstration across a blank story arc (See Teach) • Small square post-its for each writer during lesson and many on tables for writers during the independent writing time. • Writer’s Notebooks for each student • Writing Folders

Tips	<ul style="list-style-type: none"> • Teachers should also connect any previous thinking or activity related to this teaching point throughout the session to bridge the noticings of mentors to the implementation of the expectation. • Teachers should collect samples of writing showing slow motion and build up with the tension in their story – meet with conferences and small groups to assist writers as needed.
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Connection	<ul style="list-style-type: none"> • <i>Writers, today you will need to choose a seed idea from the entries you have started if you haven’t already. Remember we think about that seed idea and whether it is a moment from our lives that holds some significance to us. It might bring back feelings or visions of what we have come to learn or realize from living that moment. Let’s make sure we have marked these seed ideas with a paper-clip in our notebooks by the end of writing time today, if you haven’t already.</i> • <i>I brought back our story arc or mountain from “Mr. Entwistle” because I want to teach you another way to make sure your reader really understands – feels and realizes- what you felt and realized from living your moment.</i> • <i>One way we can make sure we are writing with our story’s importance in mind is to craft the problem or tension (the hope, wish, want, and struggle) of our character bit-by-bit in extra slow motion.</i> • <i>Today I want to teach you that writers slow down the tension in their story to focus the story’s importance.</i>
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Teach	<ul style="list-style-type: none"> • <i>Jean Little does this in “Mr. Entwistle “. Remember we said that the entire moment might have only lasted a minute or two, but Little slows down the movie of that moment, she puts it in slow motion including internal thoughts and feelings, every action of each character. As a reader, we feel how Kate feels, we realize what Kate is realizing because the author took the time to slow down or write in slow motion the tension of the moment.</i> • <i>Writers, we spent several days reading and rereading, talking and thinking about the mentor text, “Eleven”. Cisneros didn’t just tell us that Rachel put on a sweater. If she had, the story would lack tension. As reader we would not be wondering “what is going to happen next???” Cisneros writes in slow motion, slowing down – catching every bit of dialogue, feeling, and action as she writes.</i> • <i>I want you to think about the steps that Cisneros writes that build the tension of this story. Imagine Cisneros’s story arc or mountain...put that in your mind right now.</i> • <i>Now, think about the tension, moving up the arc (could point to story arc chart) “Whose sweater is this? Mrs. Price says...Now turn to your partner and together list how the tension builds in slow motion from this point.... What is the sequence of events...what happens next and then after that? Turn and talk.</i> • Teachers should listen in to see that writers are catching all the tiny moves, thoughts, and feelings of the characters within this scene. • Replay quickly across your fingers all the moves within that scene. • <i>Writers, I want to show you how as a writer, I can do this.</i> • Plan to think aloud, showing writers how you close your eyes and envision the movie in your mind playing in slow motion throughout the part where the tension builds. Jot your sequence, bit-by-bit, detailing by
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Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

	<p>zooming in and catching the precise details that capture the story’s tension on the blank story arc.</p> <ul style="list-style-type: none"> • Move quickly to write your story in the air – using your story arc as support. • <i>Writers as I am doing this work in front of you I am realizing two things. One, I need to make sure that I’m checking in with my ideas and that the tension is actually worsening as I write each step of the scene. Two, I need to make sure that I don’t write the worst part up-front, or first in my sequence.</i> • Teachers should site examples of slow motion digital literacy activities where students observed and noticed that the worse part came after many tiny actions.
Active Engagement	<ul style="list-style-type: none"> • <i>Right now, writers, I want you to open to your story arc for your new personal narrative or draw a story arc across two pages if you haven’t gotten this far yet.</i> • <i>For those of you that have already done your planning...check in and see if you need to go back to this work and think about being the kind of writer that writes in slow motion and slows down the tension.</i> • <i>If you still need to choose your story idea today, then I want you to make sure you come back to this two page story arc and use this lesson to help you slow down the tension in your new personal narrative.</i>
Link	<ul style="list-style-type: none"> • Remind writers of a possible timeframe for completion of these new personal narratives. Give students an estimated deadline for completion. “In four days...” • List all the options they have for working on their own, as well as the tools that will help them. • <i>Writers, I also should see your Writing Narrative Checklist out with your notebooks and draft paper and I want you to think about the expectations details on this checklist. Push yourself towards that desired goal and be ready to talk about and show evidence that you are reaching it.</i>
Independent Writing and Conferring	<ul style="list-style-type: none"> •
Mid-Workshop Teaching Point	<ul style="list-style-type: none"> • Have student revisit the narrative checklist and assess what they are taking control of and what still needs their focus. • Students may talk with partners as they compare their writing to the checklist. • Remind students that the narrative checklist will be utilized throughout the entire year any time they are writing narrative text. • Ask students to check in with their goal see how they are progressing toward that goal. Students can always write a new goal if they feel that their writing shows consistently shows evidence of the written goal. • Teachers should be listening in and coaching as writers compare, talk and set goals.
After-the-Workshop Share	<ul style="list-style-type: none"> • <i>Writers, after conferring with a few students I realized that it would be helpful for all of you to not only think about the story arc of your main character (You) but also the secondary character, or the characters that you interact with throughout your piece.</i> • <i>Write now I want you to draw a second story arc across two pages of your notebook.</i> • <i>I want you to write Secondary Character as I title to this arc.</i> • <i>In “Eleven” and in “Mr. Entwistle” the secondary characters, Mrs. Price and Mr. Entwistle, demonstrate changing emotions over time just like the main character.</i> • List across fingers one of these character’s changing emotions/actions across the story showing how the secondary character’s feelings/actions change across time. • You not only need to envision the moves of your main characters...but also your secondary characters- especially in the part where the tension builds. • Save this second arc for the time when you are ready to think about your secondary character(s) and how plotting their own arc can help you slow down the tension of your story to focus your story’s importance.

Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

Session	22
Concept	Writers independently plan and publish personal narratives.
Teaching Point	Writers include the exact details that caused a thought or feeling .

Materials	
<ul style="list-style-type: none"> Teachers latest idea and draft Teacher example of exact details that caused a thought or feeling before including the thought or feeling to put into teacher draft (See Teach example) Teacher idea for recurring object in teacher draft (See Mid-Workshop) 	<ul style="list-style-type: none"> Teacher idea for adding figurative language in teacher draft (See Share) Copies of “Eleven” for each student (See Share) or at least enlarged for all to see portions Writer’s Notebooks for each student Writing Folders

Tips	<ul style="list-style-type: none"> The mid-workshop teaching point and the share time today introduce recurring images and figurative language. Reading aloud and “reading like a writer” are the perfect places for helping writers notice and name recurring images and figurative language. Teachers can also carry these ideas into small group work and conferences. Additionally, teachers can ask writers to watch for these crafting strategies as they read during the reading workshop as well as model working them into the teacher’s draft.
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Connection	<ul style="list-style-type: none"> <i>Writers, I think all of us can imagine ourselves having a strong emotion at some time in our lives.</i> Share personal story (Example: <i>I have a strong emotion every single time my dog Ellie leaves our front door without a leash. I’m terribly afraid that she will run into the forest that surrounds my home or run into the yard of the two mean hunting dogs that belong to a neighbor. Either way, when this happens my heart stops, I get terribly anxious or frantic about getting ahold of her before either of these two things happen.</i>) <i>I share this story, because I want to show you that something happens (Ellie goes out loose without a leash) that causes my strong thoughts (losing Ellie) and emotions (anxious, frantic, nervous).</i> <i>As writers we need to capture what happens with exact details what caused us to think and feel. Not only that, we need to make sure we show the reader what happens with precise details before we tell them how we were thinking or feeling.</i> <i>Today I want to teach you that writers include the exact details that caused a thought or feeling.</i>
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Teach	<ul style="list-style-type: none"> <i>I want you to watch me as I show you how I include the exact details that caused me to think or feel before I include how I was thinking or feeling. I will use my latest idea and draft.</i> Plan to write in front of students either in the air, or quickly on chart paper or through use of the document camera. Choose a portion of your story where you can pin-point exact details that lead up to you thinking or feeling. Example: <ul style="list-style-type: none"> My boys and their friends run in and out the front door (action) as I write (action) and Ellie rests on the front rug (action). Ellie’s schnauzer ears straighten and tilt the moment the door creaks and her head turns toward the open door (Exact, precise details- actions). “Ellie, Stay”, I command, just before the door begins to close (Revealing dialogue). Ellie leaps up and out (action). I’m too late (internal thought). Ellie is outside, unleashed (moves time, shows start of tension). A jolt of terror quickens my heart and my head immediately throbs (show-feelings). I feel sick (feeling). My thoughts race as I jump from my chair to follow her (action). She’ll head into the woods forever sniffing and running until her un-leashed free-will is won over by exhaustion or the woodland’s worst (thoughts).Or she’ll head to the hunting dogs, naïve of their approach, awaiting an unknowing rabbit-like pooch, unleashed (thoughts). <i>Writers, do you see how I wrote the actions and dialogue that lead up to my thoughts and feelings? The action and dialogue came first...they were the precise reasons as to why I had the thoughts and feelings.</i> <i>I tried to recall the exact sequence of actions and images – I tried to put exactly what I was seeing in the movie in my mind before I had the thought or feeling.</i>
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Active	<ul style="list-style-type: none"> <i>Writers, I want you to think about the new personal narrative you are working on. Think of one feeling you</i>
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Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

Engagement	<p><i>hope your reader will have having read your work.</i></p> <ul style="list-style-type: none"> • <i>Picture the story unfolding and stop at a place where you know you have a feeling about something.</i> • <i>Show me a thumb up when you have found that feeling...</i> • <i>Now, I want you to think about the exact details that occurred or happened before you came to feel this way. What was happening that caused your feeling. Play back that part bit-by-bit in your mind.</i> • <i>Turn and tell your partner your bit-by-bit details and then let them in on how you were feeling or thinking after those details.</i> • <i>Teachers should listen in and coach as needed.</i>
Link	<ul style="list-style-type: none"> • <i>Writers you only have a few days to finish your second personal narratives. Think for a minute about where you are in your process and what you need to do first today. You also need to keep reminding yourself of all that you have learned and raise the level of your writing with what you now know.</i>
Independent Writing and Conferring	<ul style="list-style-type: none"> •
Mid-Workshop Teaching Point	<ul style="list-style-type: none"> • <u>Recurring Images:</u> • <i>Writers – it’s easy for us to notice that in the story “Eleven” the author repeats the image of the Red Sweater again, and again and again. This is because the author sees this object as significant and it begins to symbolize more than just a red sweater...it begins to help show the larger meaning of the story.</i> • <i>This also happens in “The House on Mango Street” and “Five Dollars” and many other stories if teachers think about the mentors they have read aloud.</i> • <i>Writers, look into your piece you are writing, is there a significant object or image that could be used like the red sweater...RECURRING again and again?</i> • <i>I was thinking about my own story I wrote during our lesson and I did repeat “unleashed” a couple times....I could keep with that and repeat unleashed again and again as I tell my story of Ellie getting loose outside. Unleashed is significant to my story because it really does capture what Ellie my dog hopes for, but what we dread...I could work with that recurring image. Do you picture my Schnauzer unleashed? See if you can work in a recurring image or object that is significant to your story.</i>
After-the-Workshop Share	<p><u>Figurative Language</u> “Eleven” enlarged on document camera if possible</p> <ul style="list-style-type: none"> • <i>Writers, thank you for sitting with your partner and your copy of “Eleven”.</i> • <i>Sometimes authors play with words in ways that we don’t when we are just talking to each other.</i> • <i>For example, your friend might tell you that they are having a really great day or that they are really excited about something but they probably don’t say, “I’m as excited as five forgotten goldfish finally getting their fish flakes.” We just typically don’t speak to each other in what is known as Figurative Language. Sometimes we might... like when we say, “I’m so hungry I could eat a whale” or “It rained cats and dogs!” But writers use this figurative language...words that create a picture in our minds...all the time.</i> • <i>Let’s look down at the fifth paragraph in “Eleven.”</i> • <i>Will you read for a minute or two and see if you can find where Cisneros plays with language...uses figurative language...words that create an image in our minds.</i> • <i>Point out “Only today I wish I didn’t only have eleven years rattling inside of me like pennies in a tin Band-Aid box.”</i> • <i>Talk about how Rachael really doesn’t have pennies rattling inside of her...but if we picture that image of a piggy-bank only filled with eleven pennies we really understand how empty she feels.</i> • <i>She could have said she felt like a little kid...but we wouldn’t have that empty image then would we?</i> • <i>Plan to craft figurative language into the teacher draft to show writers how easily one can think of an image that shows how they are thinking, feeling or acting. Think aloud as you ass figurative language into the teacher draft.</i> • <i>Encourage writers to think about a feeling, thought or action from their own stories that may need figurative language to help give readers a powerful image of that idea.</i> • <i>Writers can think and then turn and talk trying out their figurative image.</i>

Writing Unit of Study
Fifth Grade – Launching with Personal Narrative, Unit 1
Part Three: Lesson Plan

Session	23
Concept	Writers independently plan and publish personal narratives.
Teaching Point	Teacher’s Choice Lesson based on class needs

Materials	
•	<ul style="list-style-type: none"> • Writer’s Notebooks for each student • Writing Folders

Tips	•
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Connection	•
Teach	•
Active Engagement	•
Link	•
Independent Writing and Conferring	•
Mid-Workshop Teaching Point	•
After-the-Workshop Share	•

Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

Session	24
Concept	Writers independently plan and publish personal narratives.
Teaching Point	Writers learn the purpose of varied punctuation marks by studying mentors.

Materials	
<ul style="list-style-type: none"> • Chart – Comma Inquiry – Demonstrate how writers will make 3 column table, in writers notebook • Short Mentor texts – punctuation filled – copied and provided to students individually or on table tops for partners to use 	<ul style="list-style-type: none"> • Student’s copy of “Eleven” • Writer’s Notebooks for each student • Writing Folders

Tips	<ul style="list-style-type: none"> • This lesson is set-up as an inquiry. The intent is to send students on their own to discover the usefulness of punctuation in the mentors you have provided. If teachers feel their class has punctuation needs that would be better matched with a demonstration lesson which involves thinking aloud and placing punctuation within a written draft, then teachers should swap inquiry for demonstration. • Teachers should plan to meet with small groups and conferences to help raise the expectations on using Language Conventions. Plan to carry the Narrative Writing Checklist while meeting with students and teach from the Language Conventions section on the checklist as needed. • Additionally, teachers are always free to add sessions as they see the needs of their students. Formatively, assess the use of punctuation in your class and decide if another session focusing on mechanics is necessary after this one. • For additional guided practice whole group or small group: Hand out the copies of the mentor text. Ask readers to talk with their partners and notice the ways the author has used punctuation. After a moment of talk about the use of punctuation. Ask students to look at the way the author has used commas, in particular (or whatever is lacking in student writing). Give time and then point out the many different uses for commas. (They set off intro to sentences, fix run on sentences, show talking - Look to Language Conventions section of Narrative Writing Checklist) After a moment of talk, ask them to look at the way the author used punctuation with dialogue. Replay some of what is overheard from the group and remind writers that they can always look to a mentor text to see the way that authors punctuate their stories.
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Connection	<ul style="list-style-type: none"> • <i>Writers, you are getting closer to finalizing your second personal narratives. There will be the need to edit before you consider your piece finished or published.</i> • <i>The first time we published you were thinking a lot about structuring your paragraphs along with punctuation you had learned to use in previous grade levels.</i> • <i>Today I want to show you that writers can pay special attention to any punctuation and figure out how to use it and why it is used by looking at mentor text.</i> • <i>Today you will set off on a little inquiry to discover how writers learn the purpose of varied punctuation marks by studying mentors.</i>
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Teach	<ul style="list-style-type: none"> • <i>Whenever you want to learn a punctuation mark’s purpose you can look to a mentor text to see the way in which that author used punctuation.</i> • <i>Toady you will make a chart in your writers notebook like this.</i> • <i>Demonstrate making a three column table or double T-chart like this:</i> <table border="1" data-bbox="358 1633 1528 1703"> <thead> <tr> <th><i>Example</i></th> <th><i>What does it do</i></th> <th><i>Used in my writing</i></th> </tr> </thead> <tbody> <tr> <td>•</td> <td>•</td> <td>•</td> </tr> </tbody> </table> • <i>We’ve studied published writing throughout our unit of study with personal narratives.</i> • <i>We will continue to use mentor text throughout the year.</i> • <i>Today, you will look into your mentor text that is either in your folder or supplied on table tops and locate punctuation. When you find it you will jot how it is used in the EXAMPLE column. Then you will reread it and think about what it does within that part of the text. Third, you will try to use the punctuation in your own writing.</i> • <i>I will show you how this will look.</i> 	<i>Example</i>	<i>What does it do</i>	<i>Used in my writing</i>	•	•	•
<i>Example</i>	<i>What does it do</i>	<i>Used in my writing</i>					
•	•	•					

Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

	<ul style="list-style-type: none"> Demonstrate using a mentor, locating a comma, writing the part from the mentor, thinking about what it does and then testing it with your own writing idea in mind. <table border="1" data-bbox="358 254 1528 554"> <thead> <tr> <th data-bbox="358 254 748 289">Example</th> <th data-bbox="748 254 1138 289">What does it do</th> <th data-bbox="1138 254 1528 289">Used in my writing</th> </tr> </thead> <tbody> <tr> <td data-bbox="358 289 748 485"> <ul style="list-style-type: none"> Like some days you might say something stupid, and that's the part of you that's still ten. </td> <td data-bbox="748 289 1138 485"> <ul style="list-style-type: none"> Comma's make you take a rest in a long sentence </td> <td data-bbox="1138 289 1528 485"> <ul style="list-style-type: none"> She'll head into the woods forever, sniffing and running until her un-leashed free-will is won over by exhaustion or the woodland's worst </td> </tr> <tr> <td data-bbox="358 485 748 520"> <ul style="list-style-type: none"> </td> <td data-bbox="748 485 1138 520"> <ul style="list-style-type: none"> </td> <td data-bbox="1138 485 1528 520"> <ul style="list-style-type: none"> </td> </tr> <tr> <td data-bbox="358 520 748 554"> <ul style="list-style-type: none"> </td> <td data-bbox="748 520 1138 554"> <ul style="list-style-type: none"> </td> <td data-bbox="1138 520 1528 554"> <ul style="list-style-type: none"> </td> </tr> </tbody> </table> <ul style="list-style-type: none"> Writers, I know that you learned that ending punctuation is a period, question mark or exclamation. There is no need to find these marks and test them out. I'd like you to pay special attention to commas today. And if you also happen to find other punctuation marks like a hyphen (-) or parenthesis () or colon (:) or semi-colon (;) or ellipsis (...) then you can certainly stop and think about that mark too. But really try to find as many commas as you can and think about their usage. 	Example	What does it do	Used in my writing	<ul style="list-style-type: none"> Like some days you might say something stupid, and that's the part of you that's still ten. 	<ul style="list-style-type: none"> Comma's make you take a rest in a long sentence 	<ul style="list-style-type: none"> She'll head into the woods forever, sniffing and running until her un-leashed free-will is won over by exhaustion or the woodland's worst 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none">
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<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> 											
Active Engagement	<ul style="list-style-type: none"> Let's inquire about one punctuation mark together. I will read a portion of our mentor and then stop when we notice the comma. I'll ask you to turn and talk so that we can fill in the chart I started in our demonstration. Teacher should read a section of text which includes a comma. Stop and ask students to think about what purpose it serves. Teachers should listen in and be ready to write what is overheard by partners onto the chart. Ask, writers, to write in the air using the comma in their own story – imagining its use. Teachers can write down one overheard example of its use and place the student's name next to the example. 												
Link	<ul style="list-style-type: none"> Writers, I will set a timer today for your inquiry work. I will only give you about 10 -15 mins. to spend studying mentors for their use of punctuation. Of course, if you are finished with your piece, you can spend more time with this inquiry. Beyond the inquiry, you need to think about what else you need to accomplish in your personal narrative before we wrap up our personal narrative unit of study. Many of you may need to take what you have learned here today – that writers look to mentors to see the way punctuation is used – by looking back into your draft and doing some editing work of your own. You can use your Narrative Student Checklist – Language Conventions section to help guide this work. 												
Independent Writing and Conferring	<ul style="list-style-type: none"> 												
Mid-Workshop Teaching Point	<ul style="list-style-type: none"> Writers, our timer has sounded and you are either working to finish your draft, working to edit or working to uncover more uses for punctuation marks. Remember your personal narrative is the priority. If that is still in need of thinking and writing, then your inquiry time is over for now. 												
After-the-Workshop Share	<ul style="list-style-type: none"> Have writers bring their inquiry charts to the share time. Ask partners to share with each other the information they learned from studying mentors and their punctuation uses. Listen and feel free to write what is overheard to the chart you started in the demonstration. End the partners meeting with summarizing all that was uncovered by looking to mentor authors. Remind writers that they can always look to mentor authors for their use of punctuation. 												

Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

Session #	25
Concept	Writers think about an audience as they prepare to publish.
Teaching Point	Writers survey their work to plan future goals.

Materials	
<ul style="list-style-type: none"> • Students first published stories • Students current stories • One student’s story to use in the demonstration (only a portion) 	<ul style="list-style-type: none"> • Copied for each writer - Narrative Student Checklist – Fifth Grade, <u>Writing Pathways</u> by Lucy Calkins page 399-402 (If not already copied and stored in folders.)

Tips	<ul style="list-style-type: none"> • Teachers will need to decide if they have time and need to continue a narrative writing focus while writers finish their independent personal narrative stories or if they will move onto the second unit of study and encourage writers to finish their stories at alternate times throughout the day. • This session ends the Unit 1: <i>Launching with Personal Narrative Writing</i>, however this session could be held off until needed sessions were implemented based on teacher preference and class need. • Teachers will encourage their fifth graders to keep up independent writing projects even as you embark on new units of study using everything they know and have learned how to do. Most classrooms may only have a handful of students diligent enough to keep up this writing energy. Finding ways student can share what they write with others through buddy classrooms, school showcases, real children’s publications/websites and possibly contests will help keep the narrative writing an independent writing project throughout the year. • This unit has not built in a second publication celebration, although it was considered. Teachers should feel free to plan a second celebration in any manor they wish. Alternatively, teachers do not need to feel obligated to host an elaborated celebration once more. A teacher’s words of encouragement and praise for specific hard work and noticed growth may be the perfect ending to these sessions.
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Connection	<ul style="list-style-type: none"> • <i>Writers, we are nearing the end of our first unit of study. I have been so impressed with your ability to _____, _____, and _____.</i> • <i>Even though you have really impressed me with your writing ideas and skills...there is always room to improve. Today we are going to take the time to look at our first realistic fiction story and our second realistic fiction story, alongside the Narrative Writing Checklists.</i> • <i>I want to show you how writers survey their work to plan future goals.</i>
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Teach	<ul style="list-style-type: none"> • <i>Just because we are moving on to a different focus in writing, doesn’t mean that you have to stop being the story teller and writer that you have become.</i> • <i>You have time throughout our day where choice reading or writing are always an option. You also have time at home after school and on weekends, where spending time living the life of a writer might suit you. I’m hoping you will continue to see the importance in sharing your stories and messages with others.</i> • <i>Today I want use to lay out our personal narrative stories- our first and our current – and think about what we were able to put together as we also look at 5th grade Narrative Writing Checklist.</i> • <i>I asked Jenny if I could use her first personal narrative and her second personal narrative to show you the kind of thinking I want you to do today. Writers are always trying to get better. It is important to check in with what you are able to accomplish in your writing and what you believe you still need to work on as you look at the 5th grade checklist. Essentially, you will reread part of your story and then refer to the checklist to see if in fact you have held together the expectations outlined on our checklists. You will look at both stories with an eye on the checklist, changing lenses based on the checklist item you are looking for. Watch me as I pretend to be Jenny for a moment.</i> • Teachers will project on document camera the stories and checklist. Teachers will look to the checklist 1st. read the first expectation and then reread each story to see if indeed the story has included that item. • Demonstrate at least two times so that writers get the idea that you are working down the checklist and throughout the stories. • Make a list of what you still need to work on as a writer based on your observations. This can be done on a
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Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

	<p>post-it or in student’s writer’s notebooks.</p> <ul style="list-style-type: none">• Replay for writers the steps you took to survey their work to plan for future goals.
Active Engagement	<ul style="list-style-type: none">• <i>Writers turn to your partner and explain what each of you will look like today during our work time.</i>• Listen in and coach as needed.
Link	<ul style="list-style-type: none">• <i>Writers, I am giving you valuable work time to consider where you have been as writing and where you are going as a writer. What is it that you have learned to do well? What is it that you still need to think about and work towards? I believe this work is valuable. That is why we are taking our writing time to do it.</i>• <i>Make a list of possible goals you have for yourself. We will share our lists with small groups today during our share time. I will also have you hold on to these lists and work towards these goals either in independent writing projects or as we work through future units of study.</i>
Independent Writing and Conferring	<ul style="list-style-type: none">•
Mid-Workshop Teaching Point	<ul style="list-style-type: none">• <i>Remember readers, we are going to share with a small group of writers. I would like you to use this short sentence to think about yourself as a writer “I’m the kind of writer who _____” and name what it is that you do well. Secondly, use the sentence “I need to practice _____” and name what it is that you could still develop within this writing community.</i>
After-the-Workshop Share	<ul style="list-style-type: none">• Ask two partnerships to join to form a group of 4. These small groups will share their ideas for what they observed or surveyed in their writing and what they still need to accomplish as writers.

Writing Unit of Study

Fifth Grade – Launching with Personal Narrative, Unit 1

Session	26
Concept	
Teaching Point	Unit Wrap-Up Session

Materials	
<ul style="list-style-type: none">• Student Folders and all writing• Filing system for keeping some student writing across the year	<ul style="list-style-type: none">•

Tips	<ul style="list-style-type: none">• Engage in activities such as:<ol style="list-style-type: none">1. Develop a system for students to keep track of that goal/s.2. Clean-out project folders• Please note: Teachers should keep some student work (finished piece and drafts) for future units and future reflection on growth across time.
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