

Humble ISD 2011-2012
5th Grade Personal Narrative – Unit of Study

Planning Calendar

Week 1	Immersion-Doing the work of writers What does personal narrative writing look and sound like?	Immersion-Doing the work of writers	Immersion-Doing the work of writers	Immersion-Doing the work of writers	Immersion-Doing the work of writers
Week 2	Idea Development Generating Ideas Resource: <u>Raising the Quality of Narrative Writing Grades 3-5</u> by Lucy Calkins	Idea Development Resource: <u>Raising the Quality of Narrative Writing Grades 3-5</u> by Lucy Calkins	Idea Development Resource: <u>Marvelous Minilessons for Teaching Intermediate Writing</u> by Lori Jamison Rog	Idea Development Selecting a Story Resource: <u>Raising the Quality of Narrative Writing Grades 3-5</u> by Lucy Calkins	Idea Development Resource: <u>Teaching the Qualities of Writing</u> by Portalupi and Fletcher
Week 3	Organization Resource: <u>Craft Lessons</u> by Fletcher and Portalupi	Organization Building a Story Arc Resource: <u>Raising the Quality of Narrative Writing Grades 3-5</u> by Lucy Calkins	Organization Building a Story Arc Resource: <u>Raising the Quality of Narrative Writing Grades 3-5</u> by Lucy Calkins	Organization Resource: <u>Craft Lessons</u> by Fletcher and Portalupi	Idea Development-Details Resource: <u>Teaching the Qualities of Writing</u> by Portalupi and Fletcher
Week 4	Ideas and Word Choice Show Don't Tell-"What Are They Doing?" Resource: <u>Reviser's Toolbox</u> by Barry Lane; <u>Marvelous Minilessons for Teaching Intermediate Writing</u> by Lori Jamison Rog	Ideas and Word Choice Show Don't Tell-"What Are They Doing?" Resource: <u>Reviser's Toolbox</u> by Barry Lane; <u>Marvelous Minilessons for Teaching Intermediate Writing</u> by Lori Jamison Rog	Word Choice Resource: <u>Craft Lessons</u> by Fletcher and Portalupi; <u>Marvelous Minilessons for Teaching Intermediate Writing</u> by Lori Jamison Rog	Idea Development-Details Voice Inside Thoughts & Feelings Resource: <u>Reviser's Toolbox</u> by Barry Lane	Idea Development-Details Voice Resource: <u>Craft Lessons</u> by Fletcher and Portalupi; <u>Marvelous Minilessons for Teaching Intermediate Writing</u> by Lori Jamison Rog
Week 5	Revising Voice Organization Effectively Using Dialogue Resource: <u>Craft Lessons</u> by Fletcher and Portalupi; <u>Marvelous Minilessons for Teaching Intermediate Writing</u> by Lori Jamison Rog	Selecting draft for publication	Revising Idea Development Developing the Setting Resource: <u>Craft Lessons</u> by Ralph Fletcher	Revising Organization Creating Leads Resource: <u>Craft Lessons</u> by Ralph Fletcher	Organization Ending Stories Resource: <u>Raising the Quality of Narrative Writing Grades 3-5</u> by Lucy Calkins
Week 6	Revising Organization Paragraphs Resource: <u>Raising the Quality of Narrative Writing Grades 3-5</u> by Lucy Calkins	Conventions Editing/Publishing	Publishing	Reflections	Celebration

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Big Ideas/Enduring Understandings	Essential Questions	TEKS	Resources
<p>Genre Characteristics/Attributes</p> <ul style="list-style-type: none"> Writers often write about a seemingly small episode-yet it has big meaning for the writer. Writers often tell the story in such a way that the reader can almost experience it from start to finish. The story is written step-by-step. Writers often convey strong feelings, and they often show rather than tell about the feelings. Writers often include two and sometimes three small, connected moments so that there is a sense that the stories have a beginning, middle, and end. In telling the story step-by step, writers use a timeline that includes a beginning, middle, and an end. Have many characteristics of fiction, including setting, problem, characters, and solution. Is usually written in first person. <p>Craft</p> <ul style="list-style-type: none"> Narratives are focused and with the right amount of detail Words create a vivid picture for the reader Uses dialogue with the intention of adding meaning <p>Writing Process Writers:</p> <ul style="list-style-type: none"> generate personal writing topics approach writing with a topic, a plan to use a craft technique, or an intention to write in a particular way may write multiple rough drafts reread writing often to revise and edit their writing publish their writing using a variety of formats and media 	<ol style="list-style-type: none"> How will I choose a topic that is important to me and interesting for the reader? What can I read that is like what I want to write? How will I use mentor texts to guide my writing? How will rehearsing my story through storytelling help me as a writer? What kinds of words and images will I choose that will help readers? How will I add voice to my writing? How will I “paint a picture” for the reader with my words? How will I create vivid images? What will I learn from reading and talking about my writing with others? 	<p>15A, B,C, D, E 16Ai-16Aiii, 17A 18Ai- 18iv, 20Ai-viii, 20B,C 21A,B,C, 22A,C,D</p>	<p>Professional Books</p> <p><u>Raising the Quality of Narrative Writing Grades 3-5</u> by Lucy Calkins and Ted Kesler</p> <p><u>Craft Lessons</u> by Fletcher and Portalupi</p> <p><u>Reviser’s Toolbox</u> by Barry Lane</p> <p><u>Teaching the Qualities of Writing</u> by Portalupi and Fletcher</p> <p><u>Craft Lessons</u> by Fletcher and Portalupi</p> <p><u>Marvelous Minilessons for Teaching Intermediate Writing</u> by Lori Jamison Rog</p>
		<p>ELPS</p>	
		<p>1C, 1E, 3E, 3G, 5F, 5D, 4F, 5G</p>	

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Personal narrative is telling the big and small stories of our lives. At the beginning of the study, the children spend the first part of writing workshop reading, talking, noticing, and then sharing their observations about Personal Narrative Writing. Personal narrative is typically the easiest, most natural form of writing for children because the stories are already complete inside of them, enabling the words to flow more easily onto the paper. This allows the teacher more opportunity to help students refine their writing because they better understand the heart of the piece. As responsive teachers, we can capitalize on what children are already doing independently to help them grow as writers.

Even if students have been writing personal narratives or personal stories, from the introduction of writing workshop, studying personal narrative as a genre study will help them better understand the true characteristics of personal narrative writing and to develop their stories with rich detail about the characters, events, setting, etc

- Gather and study published personal narratives to become familiar with this type of writing.
- Collect books to read in the personal narrative unit of study that are models for what will be taught.
- Read aloud and have conversations with students about:
 - responses as readers
 - Ideas around why this narrative is important to the writer
 - Elements of personal narratives
 - Where and how personal narrative writers get ideas
 - The purpose(s) of personal narrative writing
- The teacher decides on the mentor texts, asking:
 - Is this text an example of the kind of writing students will do?
 - Does this text help students envision possibilities to emulate in their own writing?
 - Is this text a good example of what I'm teaching into?
 - The topic is one the kids can relate to and will spark ideas for their own writing.
 - The text is well written and provides many opportunities to teach the qualities of good writing.
 - Can this text be read in one read aloud?

Take your time reading each story, noticing and embracing your reactions to the text. What strikes you while you are reading? What questions do you have? Do you notice stories, paragraphs, sentences, or words that illustrate important aspects of writing? Are there word combinations that delight your senses? How did the author do that? What elements make this story personal narrative? In doing this, you are preparing to share these books from a writer's point of view.

From exemplary texts, you can teach children how to:

- Generate memories and areas of focus
- Structure the content
- Play with time
- Write with detail, image, and voice
- Write fantastic beginnings and endings
- Revise and edit

It will be important to think about raising the quality of students' writing as they have probably already produced personal narrative in the introduction to writing workshop-*The First 20 Days*. We teach children strategies for generating narratives that have more emotional weight, creating more powerful stories and for children to look closely at ways writers create texts that matter. "*What has this writer done that has affected me?*"

It is essential for children to develop the ability to read and name their understandings of or characteristics of the genre they wish to write.

We will ask children to repeat what they have done before (write personal narrative) only do it better.

Lessons for this unit of study are adapted from: Raising the Quality of Narrative Writing Grades 3-5 by Lucy Calkins and Ted Kesler; Craft Lessons by Fletcher and Portalupi; Reviser's Toolbox by Barry Lane; Teaching the Qualities of Writing by Portalupi and Fletcher; and Marvelous Minilessons by Lori Rog

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FRAMEWORK FOR WRITING WORKSHOP

TIME TO TEACH Mini-Lesson 10 to 15 minutes	<p>Ongoing demonstrations are necessary to ensure that students have ideas for writing, expectations for quality, and an understanding of the elements of poetry so they apply them to their own work, and the knowledge and confidence to write independently.</p> <p>Demonstrations/modeling may involve one or more of the following, or any combination of these, depending on your purposes: Students are gathered up close and on the floor. The way we start the workshop should set the tone for the rest of that block of time.</p> <ul style="list-style-type: none"> • New focus lesson on one aspect of poetry • Teacher thinking aloud and writing in front of students, modeling what the students are expected to do • Reviewing a previous lesson from the previous day or days before • Sharing a piece of children’s writing that supports the lesson or work we’ve been doing in genre share • Reading and discussing a poem an its characteristics • Reviewing workshop routines or ways to use materials
TIME TO PRACTICE Work & Practice Time 30 to 40 minutes	<ul style="list-style-type: none"> • Independent writing: time for children to think, write, and talk about their writing either with classmates or with the teacher in individual conferences or guided writing groups
TIME TO SHARE Sharing and Celebrating 5 to 10 minutes	<ul style="list-style-type: none"> • At the end of the workshop, children gather to share their work. Typically, children who share are the ones the teacher has had individual conferences with that particular day. These children share their poetry teaching points and teach the class what they learned. • Students may share completed work with peers.

Independent Work: Explain to students that when it’s time for independent writing, the first thing they should do is *reread a little bit of what you already wrote the day before. Then you have two choices. You can keep writing on the same piece or you can start a new piece. If you want to continue with the same pieces, just write the date in the margins.* Model this on chart paper. Have a poster ready to remind students what they need to do.

Conferencing: Affirming Writers’ Efforts

- Circulate the room, stopping to briefly talk with students. The following are typical comments:
 - Why did you choose this topic? Tell me the story. What is the important part you want to focus on?
 - Capture and celebrate the writing “gems.” Listen and look for writings “gems” – those words or phrases that are especially powerful. When a child says or writes one, may stop and draw everyone’s attention to what the writer has done well. This should continue every day.

Assessment: What students/teacher will complete as documentation of growth

- What We Know About Writing _____ (genre) chart (pre-and post study)
- Student work samples from beginning, middle, and end of study with anecdotal notes
- Rough and final draft work
- Reflection
- End of unit rubric

Writing Workshop Structure During Immersion

(Framework is **ONLY** for Immersion)

25 minutes for reading aloud the mentor texts and discussion	Read mentor texts to the class. Stop periodically to share thoughts, observations, or inquiries about text.
15 minutes independent or small group work	Optional activities can be done a the meeting area or students’ desks
10 minutes for a share	Share work that was done or ideas that were discussed

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Suggestions for Mentor Text

Read texts that highlight a range of significant topic possibilities. After reading several suggested texts, solicit from the students what significant events in the author’s life might have inspired the story. Collect a variety of topics.

Possible texts:

- *Dancing in the Wings* by Debbie Allen
- *Woman Hollering Creek (“Eleven”)* by Sandra Cisneros
- *Shortcut* by Donald Crews
- *Bigmama’s* by Donald Crews
- *Fireflies* by Julie Brinkloe
- *Nothing Ever Happens on 90th Street* by Roni Schotter
- *Thunder Cake* by Patricia Polacco – *interesting lead, word choice, dialogue, endings, character change*
- *The House on Mango Street “Our Good Day”* by Sandra Cisneros – *clear character descriptions, strong lead that students can relate to*
- *The House on Mango Street “Louie, His Cousin & His Other Cousin”* – *Descriptions, figurative language, powerful ending*
- *When I Was Young in the Mountains* by Cynthia Rylant
- *Tar Beach* by Faith Ringgold-*Figurative language, personal dreams and fantasies*
- *Owl Moon* by Jane Yolen-*Figurative language, well developed mood*
- *Crow Call* by Lois Lowry
- *Saturdays and Teacakes* by Lester Laminack
- *Letter to the Lake* by Susan Swanson

- Read texts to highlight how authors build anticipation and/or tension.
 - Following a read aloud, work together to identify where tension and/or anticipation begins building. Possible text: *Shortcut* by Donald Crews
- Read texts to identify how an author slows down significant events and speeds up less significant events.
 - Teacher reads familiar texts as students listen for places where the authors change pacing in a story. Possible text: *Alexander and the Terrible, Horrible, No Good, Very Bad Day* by Judith Viorst
- Read texts to illustrate how authors develop and/or change main characters throughout the narrative.
- Revisit previously read texts or read texts to identify main character changes throughout the story. Create a cause and effect chart to list changes and why they occurred. Possible texts: *Dancing in the Wings* by Debbie Allen, *My Rotten Redheaded Older Brother* by Patricia Polacco.

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WEEK ONE: Students should read and hear narratives before learning to write them. This week is meant to immerse students in reading and thinking about the key elements of personal narrative—meaning/significance, structure, and craft/elaboration. Students will begin to notice how authors select significant ideas to write about, follow a particular structure when crafting their story and use a variety of strategies to elaborate. It is also important for the class to remain immersed in model texts *throughout* the study, to revisit the concepts again and again with added insights and new experiences, and then to pull in even closer the texts as they compose their own writing.

Even though the study begins with reading and discussion about the features of personal narrative writing, students should continue reading on their own and choose at least one text as a mentor or model to refer to throughout the composing process. “I want to write like…”

Immersion-Doing the work of writers

Immersion is at the heart of any genre study. As Ralph Fletcher points out, students’ writing is only as good as the literature being read. Immersion uses literature to provide effective models. As the classroom comes alive with the voices of revered authors, students will become familiar with the texts before they are used to illustrate aspects of a particular genre. It is not always necessary to use an entire text; sometimes, teachers may wish to model with a portion of a text. In the immersion process, students will begin to see themselves and each other as writers of the genre being studied. Reading With a Writer’s Eye- *Books that fit the genre can also be read during Reading Workshop or Read Aloud and looked at through the eyes of a writer as well as a reader.*

Mini-Lesson

Introduce new genre

When we teach writing, we need to immerse students in the sorts of texts we hope they will write. We launch this unit by inviting children to read several mentor texts, noticing not only the content but also the craft of those texts, learning what authors have done. A “mentor piece” is a short text or portion of a text used as a support for the work we are trying to accomplish in the workshop. Most of these pieces are read aloud or shared using a projector. Students will be asked to listen as writers, noticing the qualities of the genre. The teacher will chart the students’ observations sending them off to look at the gathered stacks of texts. The chart will be added to throughout the study as students notice additional aspects of the genre.

Introduce the new unit of study. *Today we begin a new unit of study on personal narrative writing.* Create excitement for the unit by showcasing the books in a prominent place. Invite students to explore the books with you. Pick them up and pass them around. Encourage students to preview the books by looking at the covers, flipping slowly through the inside pages, and thinking about familiar authors. Welcome students’ comments and questions.

After previewing the books with students, begin a conversation to define “personal narrative.” Explain: *a narrative is a story, so personal narrative is about writing a personal story-one from your own life. We will all become very familiar with these books as we explore them to discover what makes personal narrative a special kind of writing. We will also look closely at the writing in these books to notice how the authors carefully crafted words to share their important stories with their readers. What is Personal Narrative? What does it look and sound like?* Anchor chart: “Personal Narrative Writing”

Independent Work

Encourage students to gather in small groups to study one of the mentor texts more closely. They can use sticky notes to mark text or illustrations that give them more ideas about where the personal stories come from as well as any other typical elements of personal narrative they notice. During this week, students will also begin to brainstorm possible topics and ideas for personal narratives. Begin and continue throughout the unit, an anchor chart of topic ideas.

Share

Allow them to come together again as a class to discuss their sticky notes and decide which, if any, items should be added to the anchor chart.

Students are discovering books that they love and admire to emulate in their writing. The teacher and students need to see the potential for borrowing what they observe and discover about craft, written language, and conventions.

Example Chart

Add student observations/findings to the class chart-“What are the main things this author has done that I could do? Need to keep in mind if I’m going to write this?”

Personal Narrative Writing

Writers often write about a seemingly small episode-yet it has big meaning for the writer.

Writers often tell the story in such a way that the reader can almost experience it from start to finish. T helps to record the exact words a character uses. (dialogue)

Writers often convey strong feelings, and they often show rather than tell about those feelings.

Writers often include two and sometimes three small, connected moments so that there is a sense that the stories have a beginning, middle, and end.

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WEEK ONE (continued)

<p>Immersion-Doing the work of writers-What does personal narrative look like?</p> <p>Mini-Lesson-Day 2</p> <p>1. Teacher models with the piece ‘Eleven’ by Sandra Cisneros from <u>Woman Hollering Creek</u>. <i>A section of this text resembles what we will write in this unit of study, so that’s why I’m choosing it as a mentor text.</i> Demonstrate that you move from reading and experiencing to reading and noticing or bringing out pointers about good writing. Continue scanning the story and modeling your thinking. Name what you have demonstrated; tell students you expect them to be able to do the same.</p> <p>Reread the story thoughtfully.</p> <p>Ask, “What are the main things this author has done that I need to keep in mind if I’m going to write like this?”</p> <p>I’m trying to understand how her text mainly goes.</p> <p>2. As the teacher continues to read, students experience the text, making a movie in their mind. Then she rereads, and this time they think about it as a writer, trying to notice the ways the author has written that allows them to experience her story. <i>Think, what are the main things she’s done with her writing that I could do?</i> Continue reading, stopping for students to report/share out their findings/thinking adding their observations to the list.</p> <p>Independent Work</p> <p>3. Students study mentor text, discussing and jotting down in their writer’s notebook what the author has done they can try.</p> <p>Share</p> <p>4. Students come together to share their lists/ the characteristics they saw in personal narratives.</p>	<p>Immersion-Doing the work of writers-What does personal narrative look like?</p> <p>Continue through-out the week with students reading, rereading short picture books/texts.</p> <p>Mini-Lesson-Continue with:</p> <p>1. Mentor texts with typical and more sophisticated story structures. Begin to identify the use of figurative language in the mentor texts. (Reference the suggested book list for mentor texts that have good examples of figurative language.)</p> <p>2. Share texts with different treatments of time (chronological, flashback, flash forward) highlight and name the different treatments of time.</p> <p>3. Continue to discuss the elements of personal narrative, including; setting, problem, tension/rising action, resolution.</p> <p>4. Continue to add to Personal Narrative Writing chart as students agree on the essential elements of personal narrative that have been charted.</p> <p>Independent Work/Sharing</p> <p>5. Students can partner read narrative text and use post-its as evidence of figurative language.</p> <p>6. Students come together to share their noticings of figurative language they saw in personal narratives. Start charting as examples students may “borrow” for their own writing. List the titles of the books, pg. numbers etc.</p>	<p>Other possible “highlights” to consider across the week –Read texts that highlight a range of significant topic possibilities.</p> <ul style="list-style-type: none"> ▪ After reading several suggested texts, solicit from the students what significant events in the author’s life might have inspired the story. Collect a variety of topics. Possible texts: <ul style="list-style-type: none"> • <i>Dancing in the Wings</i> by Debbie Allen • <i>Woman Hollering Creek (“Eleven”)</i> by Sandra Cisneros • <i>Shortcut</i> by Donald Crews-<i>Foreshadowing of events (We looked...We listened... we decided to take the shortcut home. We should have taken the road.) Figurative language, purposeful repetition, strong verbs, dialogue, questioning, building tension</i> <i>Fireflies</i> by Julie Brinkloe • <i>Thunder Cake</i> by Patricia Polacco-<i>Interesting lead, word choice, dialogue, endings, character change (Prologue told from the future.)</i> • <i>The House on Mango Street “Our Good Day”</i> by Sandra Cisneros-<i>Clear character descriptions, strong lead that students can relate to</i> • <i>The House on Mango Street “ Louie, His Cousin & His Other Cousin”- Descriptions, figurative language, powerful ending</i> • <i>When I Was Young in the Mountains</i> by Cynthia Rylant • <i>Tar Beach</i> by Faith Ringgold-<i>Figurative language, personal dreams and fantasies</i> • <i>Owl Moon</i> by Jane Yolen-<i>Figurative language, well developed mood</i> • <i>How My Parents Learned to Eat</i> by Ira R. Friedman-<i>Not technically a personal narrative, however, it is very helpful for teaching many of the crafting strategies and structures in this unit. Creative uses of time, including flashbacks and moving back and forth are included in the text. The ending links back to the beginning of the book, which is useful to share with students.</i> • Read texts to highlight how authors build anticipation and/or tension. <ul style="list-style-type: none"> ▪ Following a read aloud, work together to identify where tension and/or anticipation begins building. Possible texts: <i>Shortcut</i> by Donald Crews • Read texts to identify how an author slows down significant events and speeds up less significant events. <ul style="list-style-type: none"> ▪ Teacher reads familiar texts as students listen for places where the authors change pacing in a story. Possible text: <i>Alexander and the Terrible, Horrible, No Good, Very Bad Day</i> by Judith Viorst • Read texts to illustrate how authors develop and/or change main characters throughout the narrative. • Revisit previously read texts or read texts to identify main character changes throughout the story. Create a cause and effect chart to list changes and why they occurred. Possible texts: <ul style="list-style-type: none"> • <i>Dancing in the Wings</i> by Debbie Allen, <i>My Rotten Redheaded Older Brother</i> by Patricia Polacco.
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At the end of the week, have students record their thoughts about personal narrative. They can look at this chart later in the unit to see if their thoughts have changed.

My Thoughts About Personal Narratives

What I Learned About Personal Narrative Writing	What I liked About the Personal Narratives We Read	What I Want to Try in My Own Story

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WEEK TWO: GENERATING IDEAS Repeat or use these lessons as needed for students to be able to generate their own ideas/stories to write about. Mentor texts are revisited and significant ideas in these texts are explored. Students will be expected to include the essential story elements identified during the previous week.

Idea Development-Generating Ideas

Students generate as many entries in their writer’s notebook as possible, including lists, sketches, and bits of remembered dialogue, events, episodes, and images.

Mini-Lesson-Extend this lesson across 2 to 3 days

1. Inform students that over the next few weeks they will be generating ideas and writing for our personal narrative unit of study and that today you will investigate how storytelling can help us do this. (Be prepared to tell a story from your life. Childhood memories, including memories about family, school, and friendships, are best to get students thinking about ideas for their own stories.) Today we are going to tell each other (our readers) stories about our lives. I will start by telling a story from my childhood.
2. Ask students to identify the elements included in the teacher’s story, and discuss what made the story engaging.

Independent Work/Sharing

3. Have students be ready with their writing notebooks and as they listen to your story and each other’s stories, they will be reminded of stories from their own lives and can jot these down. Students brainstorm and record possible story ideas with a partner. Students will select one idea from the list.
4. Be sure that all the students get the opportunity to share their story. This may mean extending your storytelling into two or more days. You may also consider creating small storytelling groups, and have students continue telling stories and jotting down writing ideas. Students can prepare the story they will tell by practicing at home.
5. As students share their oral stories, model how to give useful feedback and ask probing and clarifying and probing questions.
 Conference Questions: What are your favorite stories to tell? Can you describe the people in your story more deeply? Where did the story take place? How did the setting affect the story?

Extending the Lesson

- Explain to students that when it’s time for independent writing, the first thing they should do is *reread a little bit of what you already wrote the day before. Then you have two choices. You can keep writing about the same memory or you can start a new entry. If you want to continue with the same memory, just write the date in the margin. Model this on chart paper. If you decide to start a new entry, you can skip a few lines, write the date, and start writing. Model this as well. Have a poster ready for students to read/reiterate what they need to do.*

When You Finish an Entry

- 1) Reread what you wrote;
- 2) Ask yourself: Can I add more?
- 3) Start a new entry.

Idea Development-Generating Ideas

Students generate as many entries in their writer’s notebook as possible, including lists, sketches, and bits of remembered dialogue, events, episodes, and images.

(Choose from the following ideas for mini-lessons to generate ideas as needed.)

Mini-Lesson- Extend this lesson across 2 to 3 day

1. Begin a chart of ways to generate ideas/topics to write. Refer to oral storytelling from the last few days and how students have been collecting and choosing their own stories to tell. *When you are stuck for an idea of what to write about during independent writing, you can use someone else’s story to spark a memory. It could be a story you heard on the bus, a read-aloud from reading workshop, or a memory that someone shared yesterday.* Add this strategy to an anchor chart:

Ways to Get Ideas for Entries in Writing Workshop

Let a story you heard spark a memory
 Look around the room
 Use the “Memory Sparker” poster

Memory Sparkers

I’ll never forget the time I...
 I was so nervous when...
 I remember the first time I...

2. Return to mentor texts and lists of possible topics/ideas from week one. Add to chart that writers get their ideas from published authors.
3. Another strategy is to look around the room. Sometimes objects, whether they are big or very small, can spark a memory. Model searching the room using this strategy. Then share an object that sparks a memory. Add to chart.
4. Memory sparkers-*If you are stuck for what to write about, you can also use this memory sparker poster that several possible beginnings on it. Such as “I remember the first time I... Sometimes just writing down the beginning of a sentence can make you think of something to write about. Model using one of the beginnings for several different memories-just say what the memory is about, not telling the whole story. It’s important to note beginnings are not prompts. The use of the poster is totally optional, but beginnings lead to many different memories for different people.*

Independent Work

5. Students can try generating their own topics from the ideas listed above.

Sharing

6. Students share their entries/seed stories with partners, and then choose 2 to 3 to share with the whole group. Students also share where/how they got their idea.

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WEEK TWO: (continued) Focus on establishing criteria for selecting significant moments for seed ideas. Students will choose seed ideas and begin drafting their personal narratives, focusing on incorporating the elements of story.

<p>Idea Development - “I want to write like that.” <i>Student need to sift through their own collected pieces of writing in order to discover a topic that they want to explore. This involves re-reading all of their writing around this genre with an eye and an ear towards what grabs the writer’s interest the most. They need to be sure that they have a deep enough commitment to their selected topic to sustain them throughout the rest of the process.</i></p> <p>Mini-Lesson</p> <ol style="list-style-type: none"> 1. Selecting a story. Discuss with students that they have gathered up so many good and special ideas that have the potential to blossom into full- grown stories and how will they decide which one to focus on? 2. It could be as simple as just deciding they have more to say on the topic. They will read through their Writers’ Notebooks, paying close attention to their inside feelings. <i>You have many memories collected in your Writers’ notebooks, and now it’s time to think about which one your story may come from. Today, you are going to reread your Writers’ Notebooks, really listening to your thoughts as you read each entry. Some stories will feel like they’re finished being written for now. But, if you listen carefully, some will make you want to share more. You will want to tell the whole story. Those are the ones you want to mark with a sticky note because those are the beginning ideas where your personal narratives may come from.</i> 3. Model how to plan a story with the characters (individuals), setting, and plot (main events) from teacher’s own story topic. Use a graphic organizer to plan from. (Provide students with a selection of graphic organizers they might choose to help plan their writing. Students then use their selected topic to complete graphic organizer.) (Students need to know how to use a graphic organizer to organize their thoughts, but they should not be required to use one every time they write.) 4. Tell students that writers need to ask, “What am I really trying to say in this story?” and then let that question guide us as we develop seed ideas into drafts. <i>You need to decide what you really want to say in your story. What is my story really about? Do I want to focus on the plan ride to grandma’s or do I want to share how wonderful it felt to stand at her sink and try on all her makeup.</i> <p>Independent Work</p> <ol style="list-style-type: none"> 5. Students spend time rereading the memories in their Writers’ Notebooks and use sticky notes to mark the ones they want to develop. When they finish, they should share with a partner the memory they chose and why they want to write about it. What is their mentor text? Who do they want to write like? 6. Students rehearse their stories by storytelling, telling their stories aloud to a partner with the partner asking questions about what they want to know more about. <p>Share</p> <ol style="list-style-type: none"> 7. Writers share/read a small snippet of their seed story. 	<p>Idea Development-Free-Write for Specifics Writing is a process of selection: choosing one idea over another, this detail over that one. But often students select from a limited pool of choices or, worse, write the first thing that comes to mind. This lesson encourages them to brainstorm specifics around their topics so they can later choose those that will contribute to a strong piece of writing.</p> <p>Mini-Lesson (<u>Taffy Shop</u> -attached resource)</p> <ol style="list-style-type: none"> 1. <i>We’re going to talk today about a strategy for generating ideas around a single topic. You can use this after you’ve chosen a topic and before you begin to write. Here’s how it works. I’ve written the ideas <u>Taffy Shop</u> (or select your own topic to replace the one used to demonstrate this lesson) I’m going to write about a memory I have visiting a certain taffy shop every summer when I was a kid. I’ll give myself five minutes to list as many specific details as I can about the memory. This is called free-writing. I won’t worry about the order or whether they even belong. I’ll jot each one quickly and move on.</i> Substitute your own memory for the taffy shop. “Taffy Shop” simply provides a model free-write. Set the timer for five minutes. Share any thoughts you have by talking/thinking aloud as you work. Stop writing when the timer goes off. Turn to your example. 2. <i>Now I’ll go back and reread what I’ve written. I know I won’t use everything. So I’m going to underline the specific details I may want to include. For instance, spotless white aprons.’ It’s import to include this if my readers are going to really get a picture of the process. In fact, it wasn’t just the aprons that were spotless. The workers’ hands looked bleached; their nails cut short, hair trimmed. The counters were wiped clean, the cloths disappearing as soon as their job was done.</i> 3. <i>This exercise helps me think about what I might include. I may not need to look at it again before I start, but I’ll keep it nearby as I work. I may look at it as I’m writing. I’m going to ask that you do it on your own now, just the way I did.</i> 4. <i>I used this free-writing strategy to think about my topic before writing, but you can use this strategy at other times too. Maybe you are in the middle writing and need to generate more ideas about your topic. You can stop and free-write for a few minutes.</i> 5. Have all your students try this idea for three or four minutes. As they’re writing, you’ll want to encourage them not to stop and think: <i>Remember the idea is to keep writing, keep your pencil moving on the paper.</i> <p>Independent Work</p> <ol style="list-style-type: none"> 6. Students use their free-write to begin their drafts. <p>Share</p> <ol style="list-style-type: none"> 7. Select 2 or 3 students to share their free-writes and explain how that helped them think of details to include in their drafts.
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WEEK THREE: The focus of this week is writing instruction. Mentor texts are revisited and significant ideas in these texts are explored. Students will be expected to include the essential story elements identified during the previous week. Lessons may need to be repeated over more than one day. Refer to Extended Lessons for ideas on extending the lessons.

<p>Organization Students have a tendency to let the real time of the experience control the telling of the story. As they develop as writers, they learn how to manipulate time in order to craft a more engaging story. Perhaps the easiest way to start is by having students consider the total time frame of their stories in order to make a deliberate decision of where the story should begin.</p> <p>Mini-Lesson</p> <ol style="list-style-type: none">1. <i>When you write a story one of the elements you have to consider is time. What is the time frame of the story? Will the story take place in an afternoon? A weekend? Over the summer?</i>2. <i>A strategy that can help you think about time in your story is to lay out a time line of what really happened. The first question you might ask is, where should the reader enter the story? Where do I want to begin?</i>3. Use a mentor text to refer back to and think about where the author decided to begin.4. Model this for students. Do this with a story of your own or with student writing. If you have shared this strategy in a conference with an individual writer, you and the student might use that story to demonstrate. Include an example showing a time line of events. Select a number of different starting points on the time line and ask students to consider what it would be like for the reader to start at each of them. Point out to students that they can start anywhere. <p>Independent Work</p> <ol style="list-style-type: none">5. Remind students that they need to decide at what point in time they want their story to begin. What is the main focus of the story? They want to begin their story close to the action or the main focus. (Example: If the story is about a roller coast ride at Six Flags, they would probably want to start standing in the line at the ride and not when they got up, the trip to the park, or even other activities at the park.) <p>Share</p> <ol style="list-style-type: none">6. Choose 2 or 3 students to share where they decided to begin their stories and why they chose that time.7. Begin an anchor chart to track all the strategies taught. Add to the chart at the end of each lesson. <i>Personal Narrative Writing-Good Writers:</i>	<p>Organization</p> <p>Mini-Lesson</p> <ol style="list-style-type: none">1. Tell students that stories usually follow one plan or format; they have a ‘way they usually go.’ We want an unfolding of interrelated events. We need to bring out the story structure that is probably hiding underneath our personal narratives.2. Analyze aloud the story structure of a well-know story from the mentor texts of week one. Show them the story arc in this story. Read the story aloud, skipping irrelevant passages to keep it quick.3. Point out the problems and the events around the problems. Talk about how the story events are winding up toward a climax-the heart of the story. Graphically represent this with an arc (vs. a flat line) with the climax at the top of the arc. Call it a story mountain. Then the turning point4. Retell the important events moving up the “mountain” or arc showing students how a good story has a climax. This is how an author develops plot and builds anticipation and/or tension in their piece.5. Students will need to look at whether their story is still more like a timeline, with one event leading to the next, each of equal size and importance. If that’s the case, they’ll want to be sure to figure out what their story is really about and what they can do to show that. <i>If you haven’t built up the incline in your story, take the key section and stretch it out.</i> <p>Independent Work</p> <ol style="list-style-type: none">6. <i>What is the climax or peak of your story? What events lead up to that moment? Turn and tell your partner. Make sure the events that lead up to the climax really add tension to the piece.</i> (The teacher circulates and listens in to partners as well as guiding students.) Remind students they can start their stories close the trouble, or rising action. <p>Share</p> <ol style="list-style-type: none">7. Students share their story arcs/ mountains. <p>Extending the Lesson</p> <ul style="list-style-type: none">• Retell the story of another mentor text. Point to the story mountain as you retell the story. Is there a problem? A climax in the story? Then events leading to the resolution?• Students work with a peer to select several ideas from topic lists that will result in interesting story arcs. Students create story arcs for the stories practiced in oral rehearsal.• Students continue creating story arcs and draft “try-its” for homework.• Share mentor texts that contain big ideas. Students locate and articulate the big ideas in several mentor texts, and find places in the text that provide evidence. Students read through drafts to locate own big ideas.
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WEEK THREE (continued)

Organization

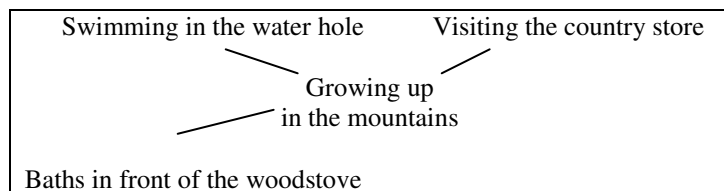
Writing the No-Time Narrative

Some topics lend themselves to a thematic focus rather than to the more traditional structure of the conflict/resolution plot design discussed in the previous lessons. In the overall framework of the story, these anecdotes are arranged around a central idea.

Mini-Lesson

1. *Most stories involve a series of events connected in time. These stories can be easily charted on a time line and with a story arc like in our previous lessons. But sometimes a writer will decide not to connect events in this way. Instead, the writer arranges a series of experiences that revolve around one them. Cynthia Rylant does this in her book *When I Was Young in the Mountains*. (*Big Mamas* another example) If we were to map this story, it might look something like this:*

2.



3. *It matters less the order but more that they are all connected by the focus you select. The challenge in this kind of text is to carefully select those moments that add up to the central feeling or ideas you are trying to convey.*
4. *Does your story have anecdotal moments that are unconnected by a central time frame? If so, you may be working on a no-time narrative with a structure similar to one of the mentor texts we looked at. When you write this kind of story, consider whether you've selected the best moments to convey your main idea.*

Independent Work

5. Students need to look at their topic choice and decide if it is (or will be) structured around time or around a common theme. As students continue to write, focus part of your conferences on making sure students writing is staying focused. Be ready with mentor texts that use both structures.

Share

6. Students need to share with partners the structure they used and why. Choose 2 or 3 students to share with whole group.

Idea Development-Details

Use Supporting Details

Good writing begins with “honest, specific, accurate information.” Student writing doesn’t always reflect this. This lesson shows them how their writing gets stronger when they ground general statements in the particular.

Mini-Lesson

1. *If someone makes a statement, we expect them to back it up. For example, if someone says, “My dad is famous,” you wait to hear why he’s famous, what he’s done. The same thing is true in writing. If you make a statement, it’s important to give examples and details to support what you have said.*
2. *Let’s read this piece written by a 4th grader. Read “My Hiding Spot” aloud (attached.) Emma made a couple of general statements:*
 - *“Every time we go under this tree, we discover something new hidden within its magical needles.”*
 - *“In my experience, these adults come with nothing pleasant to say.”*
3. *What details did she use to support these general statements? Discuss. Kids may mention finding the camera, and the two examples of unpleasant things adults say. Without details, a piece of writing sounds general and “floaty.” Supporting details anchor it and give it authority.*
4. *Keep this in mind today when you write and, especially, when you reread what you have written. Have you given us a big idea or made a general statement without evidence or examples to support it? If so, you’ll need to add at least one supporting detail.*

Independent Work

5. Before students begin their writing, ask them to reread their writing and look for a place where they made a general statement but didn’t back it up with supporting details. During conferencing, ask students, “Where have you included supporting details in your writing?” “If you haven’t, where can you add those details?”

Share

6. Choose 2 or 3 students to share a place where they included supporting details.

Extending the Lesson

- Sometimes students understand what to add, but not how to add it. If you sense that this is the case, it may be worth spending a few minutes discussing it with students.
- *What if you reread and realize that you need to add supporting details? How could you do that? Discuss. Kids might mention inserting an asterisk where the details are needed and using the back of the paper to write, writing in the margins, using a separate piece of paper, etc.*

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WEEK FOUR: Mentor texts are revisited as students carefully explore the story arc of narrative texts as well as other key features of the genre. Each lesson may be repeated over the course of several days with teacher modeling own writing, using examples from mentor text, or student writing. Focus on what will contribute to the meaning and place the reader next to the writer in the story.

Idea Development-Details
Word Choice/Voice

Mini-Lesson-Two days
Show Don't Tell

1. Mannerisms give readers a chance to see the characters and tell how they are feeling without overtly stating it. (Show Don't Tell) For example, instead of saying he was mad, you could say his face was red and his hands were clenched tight into fists. He stomped into the house and slammed the door. Choosing from a list of emotions, have partners pick an emotion and act it out without words. See if the class can guess the emotion, then use words to describe the emotion.

Independent Work

2. In their own writing, students look for a place where they can try showing instead of just telling.

Share

3. Students share a place where they tried "Show Don't Tell" in their writing. Add to Personal Narrative anchor chart.

Extending the lesson:

- Another way to "Show Don't Tell" is the difference in a telling statement and a showing statement. Create a "five-finger" planner to illustrate the difference. Take a "telling" statement such as "My bedroom is really a mess." and model how to create "showing" statements instead (dirty clothes were piled so high; my friends started using the piles for chairs.)
- With students, choose another one of the telling statements from the list and have them turn and talk to a partner, creating some possible showing statements. Invite students to share some showing details that support the telling statement.
- Instruct students to go back into a piece of their writing and highlight a telling statement. Have students revise by replacing or adding to the telling statement with two or more showing statements.

Samples of Telling Statements

My bedroom is really a mess.
 That person is extremely rich.
 I think the house was haunted.
 My brother was furious.
 My pet is so funny.
 He/she is a really good friend.
 My brother/sister is a walking disaster.
 It was a terrible storm.
 It is the most beautiful place in the world.

Idea Development-Details
Word Choice/Voice

Mini-Lesson-Senses

1. Tell students that showing rather than telling isn't just about visual images. Some very effective elaboration can come from using the other senses as well.
2. *When we think of creating images, we usually think of visual images, pictures in our mind, but we can also create images of smells, tastes, sounds, and textures. It's fairly easy to write about smells and tastes when we describe a Thanksgiving dinner, or of how the cold water feels when we dive into the lake on a sunny summer morning. In this lesson, we're going to think about associating smells, sounds, tastes, and textures with ordinary things.*
3. Identify a section within a previously read text to highlight how an author wrote using their senses. (Example: Owl Moon by Jane Yolen.)
4. As you read the mentor text, pause frequently to talk about unusual images that the writer has used. Create a Senses Chart to add in examples from mentor texts. This work should be ongoing, as students come across good examples during their own reading.

Color	Looks Like	Sounds Like	Smells Like	Tastes Like	Feels Like

5. *As you write your stories, imagine that you're making a movie. Your job is to bring the reader into your story; helping them hear, feel, see, etc. everything you experienced.*

Independent Work

6. Provide students with a blank copy of the senses chart. Students read over their writing piece, thinking about their senses at the time. Allow time for them to jot down their notes. Students share with a writing partner what they have written. Circulate/conference with students, helping them with the poetic language like the author used.
7. Add to Personal Narrative anchor chart.

Share

8. Choose one or two students who used descriptive language to describe the senses used in their story,

Extending the Lesson

- May continue using the mentor text(s) for at least another day, repeating this lesson.
- Mini-Lesson-Continue to build on using the five senses to write with detail.

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WEEK FOUR: (continued) At the end of the writing workshop, always reiterate the teaching point.

<p>Idea Development-Details Voice</p> <p>Mini-Lesson-Inside thoughts and feelings (thoughtshots)</p> <ol style="list-style-type: none"> 1. Explain to students that <i>when authors are writing personal narrative they make them more interesting by including their inside thoughts and feelings. Today, you will think about some of the thoughts and feelings that you had about particular events and you will consider adding them to your piece.</i> 2. Refer back to example from mentor text that illustrates an author’s feelings/thoughts. 3. Place your own story up for students to see. Discuss how when you write a story from your life, you want the reader to understand what you were thinking and feeling. <i>Read the writing sample aloud, thinking aloud about your inside thoughts and feelings. Jot notes in the margins of the text while thinking aloud.</i> Discuss how you can use these notes to help write a more interesting piece. <p>Independent Work</p> <ol style="list-style-type: none"> 4. Students find a place in their writing to zoom in to add thoughts and feelings. Add thoughts and feelings to draft. 5. Teacher conferences with writers, scaffolding their thinking by questioning what they were thinking and feeling. Choose students for sharing that tried the strategy in their own writing. <p>Share</p> <ol style="list-style-type: none"> 6. Students tell (not read) their story to their writing partners. Make notes to the draft if they think of more inner feelings while telling their story. <p>Extending the Lesson</p> <ul style="list-style-type: none"> • Discuss with students how thoughtshots can be divided into different categories: <ul style="list-style-type: none"> ▪ Flashback: She remembered the day he came for the first time. He was a little boy then... ▪ Flash-ahead: Her dad would have to go to Mexico. She would have to tell her brothers that their grandfather had died. ▪ Internal Monologue or Dialogue: There was no way she was getting on that ride. No way, no how. ▪ Pick a page in a mentor text. Find an interesting character and give him or her 3 extra thoughts. 	<p>Idea Development-Details</p> <p>Mini-Lesson-The Hot Spot</p> <p>When students write, they tend to give each part of a story equal attention. A detail from the beginning often gets the same amount of space as a crucial incident end. It’s not uncommon for students to skim quickly over the climactic moments of their narrative. We can help them sift through their writing and figure out which parts are most important. Once they do this, we can help them slow down the “hot spot” or climax.</p> <ol style="list-style-type: none"> 1. <i>A good piece of writing will often build up to a “hot spot” in the story. It’s a crucial moment in the writing, a point of suspense and high emotion. You don’t want to rush through the “hot spot” when you write.</i> 2. Choose an excerpt from a mentor text that illustrates a crucial moment in the writing, a point of suspense and emotion. 3. <i>Moviemakers often use slow motion to dramatize the hot spots in films. Writers have to use words to slow down the action. In the excerpt we just read, the hot spot gets slowed down in ____ way. (Examples:) 1) Talking: dialogue makes us feel like we’re in the middle of the scene. 2) Showing frame-by-frame detail: the crushed-gravel driveway, the car window opening, Dad’s hard look. 3) Going inside a character: “I was already dead, my heart not beating, lungs not working, legs frozen to the ground.”</i> 4. Discuss the fact that in slow motion, the viewer sees more of the details of the action. Writers use the same technique to slow down action in a story in order to make it more exciting and let the reader in on more of the details. Read the two examples of throwing a snowball: <ul style="list-style-type: none"> • <i>I threw a snowball at my dad as he came around the corner.</i> • <i>With a sneaky smile, I reached for a handful of soft sticky snow with my right hand. With my left hand, I patted and carefully molded the ball so that it fit just right into my mitten. Squinting from the bright snow, I reached back, took aim, and hurled the snowball forward with everything I had. Flying through the air, it seemed to veer a little to the left and almost seemed to stop in midair before hitting its target, right between my dad’s shoulder blades!</i> 5. Have students discuss what makes the second example more effective than the first. The second piece takes the same bit of information and tells it in slow motion, so we can picture the event in our minds. Sometimes slowing down a piece of writing actually makes it more exciting. <i>Today, you are going to work on describing an interesting or exciting event in slow motion, in other words, taking the reader right into the experience detail by detail. When we do slo-mo writing, we describe the action frame by frame, even second by second. We might describe what the writer is seeing, hearing, touching, tasting, or smelling. We can also tell how the writer is feeling or thinking. We can show facial expressions or even things going on outside the character. We want our reader to be part of the action, so we want to paint as clear a picture as possible.</i> 6. Think about your own writing. Do you have a hot spot in your story? If not, maybe you need to build up to a moment of suspense and tension. If you do have a hot spot, make sure you haven’t rushed through this part of your story. You can slow down a hot spot by using dialogue, detail, and a peek inside the character you’re writing about (yourself.) <p>Independent Work</p> <ol style="list-style-type: none"> 7. Have students revise a piece of writing elaborate on an important event using slow-mo writing. <p>Share</p> <ol style="list-style-type: none"> 8. Choose 2 or 3 students to read their “hot spots” where they slowed down the action. <p>Extending the Lesson</p> <ul style="list-style-type: none"> • Display an example of your own writing and think aloud the process of writing in slow-mo. Write as you think aloud about the moment-by-moment details.
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WEEK FIVE

Word Choice/Voice, Conventions
Revision Strategies

Mini-Lesson

Dialogue supports elaboration and idea development in a variety of ways, from defining characters to adding information to the back story. There are many wonderful literary texts that demonstrate effective use of dialogue. Choose a mentor text, and then scaffold students' writing to gradually include more effective use of dialogue. We want the students to be able to write interesting dialogue that enhances the overall text, and we also want them to be able to understand how to write dialogue.

1. Discuss how dialogue is an element of personal narrative. Authors use dialogue to better understand the characters and reveal their personalities. *What happens when you've got two or more characters in a story? You want them to talk to each other! We call this "dialogue," a conversation among two or more characters in written text. Today, you're going to learn about how to elaborate on ideas in writing by using dialogue.*
2. Use a sample from a mentor text or the sample below to show students an example of how writers use small bits of dialogue to add extra information and more voice to the narrative:

*Inside our room, my mom let out a scream. It was something I'd never heard before—a scream of joy.
"I won!" my mom screamed again. "I won! I won!"
"Josh, I think I've got a problem here," I told my friend.
"It sounds like good news to me," he said.
My mom came rushing out the door. She was holding a lottery ticket in her hand.*

3. *Writers use dialogue to add details and voice to writing.* Talk about how much more energy it adds to the writing to have the mom shouting than for the author to simply say, "My mom had won the lottery." Tell students that in this lesson, they will be learning how to use dialogue in their writing.
4. Using the following sentences, read together with students then have the students turn and talk with a partner about which one they think sounds best. Discuss how each says the same thing, but the construction of the sentence is different. Also, point out the punctuation. Be sure to have these examples up in the room for students to refer to.
 - *Haley squealed "Are those new boots? I just love the color! Where did you get them?"*
 - *"Are those new boots? I just love the color! Where did you get them?" Haley squealed.*
 - *"Are those new boots?" Haley squealed. "I just love the color! Where did you get them?"*
5. Students read through their story and jot down any ideas they have about dialogue and their characters. Share with writing partner ideas about dialogue.

Independent Work

6. Invite students to revise a previous draft or a work in progress by inserting short bits of dialogue. An important feature of this mini-lesson is that students view dialogue as part of a larger piece rather than an end in itself. *What are some things that your characters might say in a conversation with others?*
Conference questions: *How can you use this dialogue to show the reader what you'd like to tell them? Are these words that you think the character would use in real life?*

Share

7. Students share dialogue they have created for their characters.

Extending the Lesson

- Students look through the personal narrative mentor texts and identify places in which dialogue adds to the development of the characters. Put a post-it note on that page and be prepared to share/talk about it.
- Use own writing from previous lessons and add dialogue.
- Use a piece of student writing and together decide where and how to add dialogue.

Revision Strategies

1. Students select a narrative they want to publish.
2. Teacher models how to think about what a narrative should include based on the teaching in this unit.
3. Teacher uses a think-aloud strategy to show how he/she would use a rubric or checklist to discover places where his/her story is weak or needs further development.
4. Review the strategies taught so far and what the students know about personal narrative, and then together create a checklist they can use with their own draft.

Independent Work

5. Students work alone then with partners using the rubric/checklist to decide if they have included all the elements of a narrative in their piece.

Share

6. Students share their thinking about their writing piece. Based on the rubric/checklist, what areas/elements do they need to work on/revise?

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5th Grade Personal Narrative – Unit of Study

WEEK FIVE (continued)

<p>Idea Development Revision Strategies</p> <p>Mini-Lesson-Developing setting (time & place)</p> <ol style="list-style-type: none"> 1. “Describing the Setting” Once students can name the setting in their story, they can include description in order to develop the story’s sense of place. 2. <i>All stories take place somewhere. Any story you are writing-whether true or fiction-happens in some particular place. Writers often include a description of the place so the reader can get a feel for the story’s setting. Let’s look at where the story takes place and then at some description the writer uses to tell about the setting. (Possible examples: <u>On Call Back Mountain</u> by Eve Bunting, <u>The Paperboy</u> by Dave Pilkey, <u>Apt 3</u> Ezra Jack Keats, or <u>Working Cotton</u> by Sherley Williams.)</i> 3. Using mentor text, chart the setting and the description used. <table border="1" data-bbox="184 883 617 948"> <tr> <td>Book</td> <td>Setting</td> <td>Description</td> </tr> </table> <p>Independent Work</p> <ol style="list-style-type: none"> 4. Before students begin writing, ask them, “Where does their story take place?” “What description could they include to help a reader get a sense of that place?” <p>Share</p> <ol style="list-style-type: none"> 5. Choose 2 or 3 students to share their descriptive settings. 	Book	Setting	Description	<p>Organization and Sentence Fluency Studying and Creating Leads</p> <p>Mini-Lesson</p> <ol style="list-style-type: none"> 1. By studying the leads in mentor texts, students can learn new techniques. Demonstrate a process children can go through as they study the craftsmanship in another author’s lead. Highlight the author’s technique by contrasting it with what the author could have done. 2. Copy the lead to <u>Owl Moon</u> (through pg. 3 onto chart paper and read it aloud. 3. Discuss how Jane Yolen tells us <i>who</i> is doing <i>what, where</i>, (‘Late one winter night, long past my bedtime’), then <i>who</i> (‘Pa and I’) and <i>what</i> (‘went owling’) but not in a boring way. She pulls you into the story. Another example from <u>The Relatives Came</u> by Cynthia Ryland-“It was the summer of the year that the relatives came.” 4. Help students describe, name what the author did exactly. 5. With partners, have students study leads in other mentor texts and name what that author has done. <p>Independent Work</p> <ol style="list-style-type: none"> 6. Remind students that if they want to write really powerful leads, it helps to study the leads of writers we admire. <p>Share</p> <ol style="list-style-type: none"> 7. Share the process by which a student has crafted a stronger lead than the one they had before. 	<p>Word Choice/Voice Revision Strategies Organization</p> <p>Mini-Lesson-Ending Stories</p> <ol style="list-style-type: none"> 1. Remind students that they’ve learned to consider personal narratives as stories. Tell students you will teach them how to write the resolution to their stories. 2. Using mentor texts, share several narrative endings that highlight different ways authors bring closure. As you look at the different ways authors choose to end their stories, record what students notice. Does the ending stay focused on what is important in the story? 3. Discuss the way we choose to end our stories is as important as how we begin our stories. We need to end on a point that will keep our stories in focus. The end is the last point that our readers will remember. 4. Ask yourselves how this ending connects back to what’s important in the story. 5. Model using your own story (can be the same story you have modeled with throughout the unit.) different endings. Students help choose the best ending. <p>Independent Work</p> <ol style="list-style-type: none"> 6. Students read over their work, try at least 2 different endings. 7. During conferencing, ask students how/if the ending connects to what is most important in the story. <p>Share</p> <ol style="list-style-type: none"> 8. Ask students to share drafts with their partners, who will read over the draft checking for sense and clarity. If there are places they are confused, leave a sticky note, explain the confusion, and may suggest a way to clarify. (Not looking at spelling etc.)
Book	Setting	Description			

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WEEK SIX

<p>Organization</p> <p>Mini-Lesson</p> <ol style="list-style-type: none"> Discuss with students that if we really want readers to take in our writing, we need to chunk our writing into paragraphs. Paragraphs gives pauses in which to envision what we've said, allowing them to take in one thing we've said before the thing happens. We use new paragraphs when: <ul style="list-style-type: none"> New character comes along New event happens; new idea is introduced New setting New person speaking Time moves forward (or backward) a lot Add to an anchor chart titled "When to Use Paragraphs in Narrative Writing" Model-Have students watch while you reread your own story (you've been using throughout this unit) and divide it into paragraphs. Think aloud your reasons for paragraphing where you did. Show students how to mark their own drafts where paragraphs should go. <p>Independent Work</p> <ol style="list-style-type: none"> Students reread what they have written to make sure they have made good decisions about where to put paragraphs. <p>Share</p> <ol style="list-style-type: none"> Students share their thinking about their reasons for adding paragraphs to their writing. 	<p>Conventions-Editing</p> <p>Mini-Lesson</p> <ol style="list-style-type: none"> Explain how authors prepare their work for publishing by editing their writing to make it as polished and clear as possible. Today they will edit their own writing. Talk about how writing can feel unfriendly to read and difficult to understand if there are capitalization, word usage, punctuation, and spelling errors. It makes sense that when we are publishing our work, we want our writing to be understood. Together with students, create an editing checklist. What are students accountable for? (see attached example) Some suggestions include: start a new paragraph when there is a new speaker, event, etc., use capitals at the beginnings of sentences, use apostrophes to show possession, check <i>there</i>, <i>their</i>, and <i>they're</i>, etc. Before sending students back to their seats for independent work, ask students to read through a few lines of their draft and begin to use their editing checklist. Circulate for support. <p>Independent Work</p> <ol style="list-style-type: none"> Reiterate that authors edit their writing to prepare it for publishing and that during writing time today they will continue to edit their piece. <p>Share</p> <ol style="list-style-type: none"> Invite a few students to share how they used the checklist and the editing changes they made. 	<p>Conventions-Editing/Publishing</p> <p>Mini-Lesson</p> <ol style="list-style-type: none"> Students decide how they want to publish their piece, either typing or rewriting. They need to consider what paper to use, whether or not to make it into a book with pages and illustrations or a one page piece. Will they decorate the paper or mount it etc.? Students spend this writing session publishing their piece by either rewriting or typing it. Students can mount their writing on colored paper, illustrate, add a cover, draw in borders etc. 	<p>Student Reflections on Writing Personal Narrative</p> <ol style="list-style-type: none"> By reflecting, or thinking back, on how their writing went while working on a project, writers can make decisions and set goals for what they want to accomplish with their writing in the future. Explain that today; students/authors will have a chance to think back on their writing and journey as an author. Model the act of reflection by looking back through your writing, stopping to read pieces of it here and there. Reveal your process of self-reflection by modeling reading, thinking, and writing aloud as you reflect on your growth as a writer. (Example: I notice that most of my sentences used to be short and choppy, but here, toward the end of my notebook, my sentences are longer and more interesting.) <p>Independent Work</p> <ol style="list-style-type: none"> Ask students to look back through their writing during this unit and reflect/answer the following questions: <ul style="list-style-type: none"> How have I changed as a writer? What do I want to work on to make my writing better? (This is your goal.) What do I like about my writing? What do I need to help me work toward my goal? <p>Share</p> <ol style="list-style-type: none"> As partners finish their reflections, they share them with each other.
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WEEK SIX (continued)

Celebration

Think about different ways your class can celebrate. Consider:

Invite guests-parents, siblings, former teachers etc. so that each child has someone there for them.

Prepare four children to read their writing or an excerpt from their writing to the whole group.

Pre-assign each child to one of four groups. Prepare the rest of the children to read their writing or an excerpt from their writing to their small group.

Set up room to allow for all present to hear first four children and then divide into four groups.

Prepare refreshments and baskets of note cards, enough for 3-4 per child, and set up in prominent places around the room.

After a few students read aloud to the whole community, students and guests move to a corner of the room and the students can read/share their stories with the group.

After the reading, provide everyone with snacks. Ask parents and children to circulate, writing notes to the readers. They can respond to writing they already heard and also read more children's writing during this time. (Students keep their writing with them and guests/classmates can ask to read their pieces.)

Be sure to write a note to each child telling him/her what you have noticed that he or she can do uniquely well.

Other considerations:

1. Students could travel in small groups to other (assigned) classrooms reading their stories.
2. Authors' Tea-students create programs, invite guests, everyone takes turns reading, and then refreshments are served. This can become quite lengthy, so it is better to do half of the students one day and half another day.
3. Students could be seated around the room or in the library and the guests gather at individual student stations to hear their stories, and then move on to another student.

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	<i>4 Advanced</i>	<i>3 Proficient</i>	<i>2 Basic</i>	<i>1 Below Basic</i>
Standard	Consistently meets and often exceeds.	Regularly meets.	Beginning to meet.	Working below level.
Errors	Rare to none	Limited	Many	N/A
Teacher Support	Rarely needs support to meet standard.	Occasionally needs support. Demonstrates proficiency.	Frequently needs support.	Needs strong instructional support.

Rubric for Fifth Grade Personal Narrative Unit of Study: Teacher Assessment of Student Performance	Score
<i>Generating Ideas</i>	
<ul style="list-style-type: none"> • Generates personal writing topics • Understands what mentor texts are and how to use them as a writer • Writer approaches writing with a topic, a plan to use a craft technique, or an intention to write in a particular way 	
<i>Selecting Ideas</i>	
<ul style="list-style-type: none"> • Demonstrates the ability to select a topic from several choices and develop this idea further 	
<i>Qualities of Good Writing</i>	
<i>Idea Development-Details-Word Choice-Voice</i>	
<ul style="list-style-type: none"> • Narratives are focused and with the right amount of detail • Writer chose unusual details-things not everyone knows • Writer knew where to “zoom” in and extend the small moment or focus of the story (the “hot spot”) • Writer’s words “show” and create a vivid picture for the reader. • Demonstrates the ability to look “inside” for more information about their thoughts and feeling-enhances their voice in writing by revealing inner feelings • Demonstrates the ability to use their senses to add dimension and interest to a story • Experiments with putting words together in interesting ways to make writing more descriptive • Uses dialogue with the intention of adding meaning to writing 	
<i>Organization</i>	
<ul style="list-style-type: none"> • Demonstrates awareness that most stories have a beginning, middle, and end 	
<i>Mechanics</i>	
<ul style="list-style-type: none"> • Uses end punctuation and correctly spells high-frequency words • Proofreads and edits text using a conventions checklist • Proofreads and edits spelling with a peer editor 	
<i>Evaluation</i>	
<ul style="list-style-type: none"> • Demonstrates the ability to self-reflect on writing growth and to set a new writing goal 	

Eleven

By Sandra Cisneros

What they don't understand about birthdays and what they never tell you is that when you're eleven, you're also ten, and nine, and eight, and seven, and six, and five, and four, and three, and two, and one. And when you wake up on your eleventh birthday you expect to feel eleven, but you don't. You open your eyes and everything's just like yesterday, only it's today. And you don't feel eleven at all. You feel like you're still ten. And you are – underneath the year that makes you eleven.

Like some days you might say something stupid, and that's the part of you that's still ten. Or maybe some days you might need to sit on your mama's lap because you're scared, and that's the part of you that's five. And maybe one day when you're all grown up maybe you will need to cry like if you're three, and that's okay. That's what I tell Mama when she's sad and needs to cry. Maybe she's feeling three.

Because the way you grow old is kind of like an onion or like the rings inside a tree trunk or like my little wooden dolls that fit one inside the other, each year inside the next one. That's how being eleven years old is.

You don't feel eleven. Not right away. It takes a few days, weeks, even, sometimes even months before you say Eleven when they ask you. And you don't feel smart eleven, not until you're almost twelve. That's the way it is.

Only today I wish I didn't have only eleven years rattling inside me like pennies in a tin Band-Aid box. Today I wish I was one hundred and two instead of eleven because if I was one hundred and two I'd have known what to say when Mrs. Price put the red sweater on my desk. I would've known how to tell her it wasn't mine instead of just sitting there with that look on my face and nothing coming out of my mouth.

"Whose is this?" Mrs. Price says, and she holds the red sweater up in the air for all the class to see. "Whose? It's been sitting in the coatroom for a month."

"Not mine," says everybody. "Not me."

"It has to belong to somebody," Mrs. Price keeps saying, but nobody can remember. It's an ugly sweater with red plastic buttons and a collar and sleeves all stretched out like you could use it for a jump rope. It's maybe a thousand years old and even if it belonged to me I wouldn't say so.

Maybe because I'm skinny, maybe because she doesn't like me, that stupid Sylvia Saldivar says, "I think it belongs to Rachel." An ugly sweater like that, all raggedy and old, but Mrs. Price believes her. Mrs. Price takes the sweater and puts it right on my desk, but when I open my mouth nothing comes out.

"That's not, I don't, you're not...Not mine," I finally say in a little voice that was maybe me when I was four.

"Of course it's yours," Mrs. Price says, "I remember you wearing it once." Because she's older and the teacher, she's right and I'm not.

Not mine, not mine, not mine, but Mrs. Price is already turning to page thirty-two, and math problem number four. I don't know why but all of a sudden I'm feeling sick inside, like the part of me that's three wants to come out of my eyes, only I squeeze them shut tight and bite down on my teeth real hard and try to remember today I am eleven, eleven. Mama is

making a cake for me for tonight, and when Papa comes home everybody will sing Happy birthday, happy birthday to you.

But when the sick feeling goes away and I open my eyes, the red sweater's still sitting there like a big red mountain. I move the red sweater to the corner of my desk with my ruler. I move my pencil and books and eraser as far from it as possible. I even move my chair a little to the right. Not mine, not mine, not mine.

In my head I'm thinking how long till lunchtime, how long till I can take the red sweater and throw it over the schoolyard fence, or leave it hanging on a parking meter, or bunch it up into a little ball and toss it in the alley. Except when math period ends Mrs. Price says loud and in front of everybody, "Now, Rachel, that's enough," because she sees I've shoved the red sweater to the tippy-tip corner of my desk and it's hanging all over the edge like a waterfall, but I don't care.

"Rachel," Mrs. Price says. She says it like she's getting mad. "You put that sweater on right now and no more nonsense."

"But it's not – "

"Now!" Mrs. Price says.

This is when I wish I wasn't eleven, because all the years inside of me – ten, nine, eight, seven, six, five, four, three, two, and one – are pushing at the back of my eyes when I put one arm through one sleeve of the sweater that smells like cottage cheese, and then the other arm through the other and stand there with my arms apart like if the sweater hurts me and it does, all itchy and full of germs that aren't mine.

That's when everything I've been holding in since this morning, since when Mrs. Price put the sweater on my desk, finally lets go, and all of a sudden I'm crying in front of everybody. I wish I was invisible but I'm not. I'm eleven and it's my birthday today and I'm crying like I'm three in front of everybody. I put my head down on the desk and bury my face in my stupid clown-sweater arms. My face all hot and spit coming out of my mouth because I can't stop the little animal noises from coming out of me, until there aren't any more tears left in my eyes, and it's just my body shaking like when you have the hiccups, and my whole head hurts like when you drink milk too fast.

But the worst part is right before the bell rings for lunch. That stupid Phyllis Lopez, who is even dumber than Sylvia Saldivar, says she remembers the red sweater is hers! I take it off right away and give it to her, only Mrs. Price pretends like everything's okay.

Today I'm eleven. There's a cake Mama's making for tonight, and when Papa comes home from work we'll eat it. There'll be candles and presents and everybody will sing Happy birthday, happy birthday to you, Rachel, only it's too late.

I'm eleven today. I'm eleven, ten, nine, eight, seven, six, five, four, three, two, and one, but I wish I was one hundred and two. I wish I was anything but eleven, because I want today to be far away already, far away like a runaway balloon, like a tiny o in the sky, so tiny-tiny you have to close your eyes to see it.

From *Woman Hollering Creek* by Sandra Cisneros.

My Hiding Spot, by Emma

Every year I see my friend and we hide under the towering pine tree by Byram Shubert Library. It's usually at Christmas time when we do this. We try to find as much warmth as possible. I go with my friend under the tree to find that it is no warmer than its branches. Every time we go under this tree, we discover something new hidden within its magical needles. One time we found a camera placed in the middle of the branches, just sitting there. When we go under my tree, we always get caught by grown-ups. In my experience, these adults come with nothing pleasant to say. Rather, they leave their happy comments behind, and come up with something like: "Get out of there," or "What on earth are you kids thinking?" Eventually, we climb out. Somehow the next year we always forget those unpleasant comments and go back.

Teaching the Qualities of Writing by Portalupi and Fletcher, I-17

Taffy Shop

York, Maine. Crowds of people pressed up against the glass watching the taffy being made. Jumping on toes to see better. Big copper pots. Bubbling taffy. Slabs of hot taffy cooking down. Gobs of sticky taffy. Taffy changing color as it's pulled on large metal tongs. Taffy makers wearing spotless white aprons. Earplugs to drown out the noise of the wrapping machine. Everything is giant - tubs of sweet peanut butter, huge wooden paddles, sheets of taffy. Wrapping the peanut butter inside the taffy. Strips of peppermint flavoring. Busy crowds inside the shop. White taffy boxes by the pound. Special flavors - blueberry.

Teaching the Qualities of Writing by Portalupi and Fletcher, I-12.

Name _____ Date _____

Title _____ Unit of Study _____

Reread your writing carefully. Put a check mark in each box under “Author” as you complete each editing item. Once all the boxes are checked, give this editing checklist to the teacher for the final edit.

Editing Checklist	Author	Teacher
1. Clarity – Read, asking, “Will this make sense to a stranger?” Find confusing spots and rewrite to make them clearer. Note places where you stumble as you reread and revise to make them easier to read.		
2. Punctuation – Read, paying attention to the actual road signs you’ve given readers. If you followed the punctuation as you’ve written it, will the piece sound the way you want it to sound? Have you guarded against sentences that run on and on? Have you punctuated dialogue?		
3. Spelling – Do your words look correctly spelled to you? Circle ones that feel as if they could be wrong, try them again, get help with them. Check that the words on the word wall are correctly spelled.		
4. Paragraphs – Narrative writers use a new paragraph or a new page for each new episode in the sequence of events. Do you paragraph to show the passage of time? Do you also paragraph to show changes in who is speaking?		
Optional Items:		
Punctuation <i>For strugglers...</i> Have I written with periods and capital letters? Do I avoid using <i>and</i> or <i>so</i> to combine lots of short sentences together into one run-on sentence? <i>For more experienced writers...</i> Have I used complex punctuation and varied sentences to help readers read my story with expressiveness and in a way that creates the mood I want to create? Have I used a mentor author to give me ideas for new ways to use punctuation to create a powerful effect in part of my story?		
Spelling When tackling long and challenging words, have I tried to record every sound I hear in the word? Have I used what I know about how other words are spelled to help me spell parts of the challenging word? Have I reread my spelling and circled the parts of words that I think could be wrong? Have I used spellings I know (and especially those on the word wall) to help me tackle words of which I’m unsure?		