

# Unit 1 Writing - Narrative

Content Area: **ELA**  
Course(s):  
Time Period: **Trimester 1**  
Length: **9 Weeks**  
Status: **Published**

## Course Pacing Guide

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This pacing guide should include the vision and mission of the course. It will be the same for all units in your course.

The simpler, the better. Pacing guide flaws come when they are too constricting, so big ideas is best (Cobb, McClain, de Silva Lamberg, & Dean, 2003; Wiggins, Wiggins, & McTighe, 2005)

Model			
Unit		Trimester	Weeks
Narrative Craft	1		9
The Research-Based Argument Essay	2		9
Literary Essay	2		6
The Lens of History	3		6

## Unit Overview

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This unit is designed for students who have worked for years on personal narrative, fiction, and essay writing. It is an advanced, significant unit of study. Beginning the year with memoir means beginning the year with ambition and rigor, urging students from the get-go to draw on all they know about narrative writing, interpretation, and meaning making. This unit will require reflection, synthesis and critical thinking. Memoirs contain stories that are told in a retrospective fashion. (In a memoir, there is almost always a “now” and a “then.”) There is a sense that the text is being written by someone older and wiser, who is now looking back in order to make sense of prior experience. Memoir is the writer’s effort to say something big and important about himself or herself. Writers will reflect on the stories of their own lives and develop interpretations, or life lessons.. The purpose of these stories is to reveal something enduring about the writer.

## Enduring Understandings

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- Statements summarizing important ideas and core processes that are central to a discipline and have lasting value beyond the classroom.
- Synthesize what students should understand—not just know or do—as a result of studying a particular content area.
- Articulate what students should “revisit” over the course of their lifetimes in relationship to the content area.
- Frame the big ideas that give meaning and lasting importance to such discrete curriculum elements as facts and skills
- Can transfer to other fields as well as adult life
- Provide a conceptual foundation for studying the content area
- Deliberately framed as declarative sentences that present major curriculum generalizations and recurrent ideas.

## **Essential Questions**

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## **New Jersey Student Learning Standards (No CCS)**

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### **Writing Standards**

#### **Text Types and Purposes**

##### **W.5.1. Write opinion pieces on topics or texts, supporting a point of view with reasons and information.**

1. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer’s purpose.
2. Provide logically ordered reasons that are supported by facts and details from text(s), quote directly from text when appropriate.
3. Link opinion and reasons using words, phrases, and clauses (e.g., consequently, specifically).
4. Provide a conclusion related to the opinion presented.

##### **W.5.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.**

1. Introduce a topic clearly to provide a focus and group related information logically; include text features such as headings, illustrations, and multimedia when useful to aiding comprehension.
2. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
3. Link ideas within paragraphs and sections of information using words, phrases, and clauses (e.g., in contrast, especially).

4. Use precise language and domain-specific vocabulary to inform about or explain the topic.
5. Provide a conclusion related to the information of explanation presented.

**W.5.3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.**

1. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
2. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.
3. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.
4. Use concrete words and phrases and sensory details to convey experiences and events precisely.
5. Provide a conclusion that follows from the narrated experiences or events.

**Production and Distribution of Writing**

**W.5.4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)**

**W.5.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.**

**W.5.6. With some guidance and support from adults and peers, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.**

**Research to Build and Present Knowledge**

**W.5.7. Conduct short research projects that use several sources to build knowledge through investigation of different perspectives of a topic.**

**W.5.8. Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.**

**W.5.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.**

1. Apply grade 5 Reading standards to literature (e.g., “Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on 3 specific details in the text [e.g., how characters interact]”).
2. Apply grade 5 Reading standards to informational texts (e.g., “Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s]”).

**Range of Writing**

W.5.10. Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-

specific tasks, purposes, and audiences.

## **Amistad Integration**

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Global Perspectives Students can explore memoirs from different cultural/historical experiences:

- ☐ When I was Your Age by Amy Ehrlich
- ☐ Knots on My Yo-Yo String by Jerry Spinnelli
- ☐ Going Where I'm Coming From by Anne Mazer
- ☐ We Had a Picnic This Sunday Past by Jacqueline Woodson
- ☐ Chicken Sunday by Patricia Polacco

## **Holocaust/Genocide Education**

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## **Interdisciplinary Connections**

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Interdisciplinary Connections

- Reading/Writing: make connections between mentor texts
- Social Studies/Writing: make connections between biographies of historical figures (content, structures, themes), and how those patterns can be utilized in our writing

## **Technology Standards**

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|------------------|--|
| 0xTECH.8.1.5     | All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge. |
| 0xTECH.8.1.5.A.2 | Format a document using a word processing application to enhance text and include graphics, symbols and/ or pictures.  |
| 0xTECH.8.1.5.A.3 | Use a graphic organizer to organize information about problem or issue.  |
| 0xTECH.8.1.5.B   | Students demonstrate creative thinking, construct knowledge and develop innovative products and process using technology.  |

### Financial Literacy Integration

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### Instructional Strategies & Learning Activities

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#### Instructional Focus:

#### **Bend I: Generating Personal Narratives**

Session 1: Today I want to teach you that writers often begin by writing lots and lots of small moment stories (p. 1-12).

We do this by:

1. Thinking about turning points in our life
2. Thinking about themes that apply to our life
3. Writing about each moment

Session 2: Today I want to teach you that writers relive the details of an experience and write it in a way that makes readers experience it too (p. 13-23).

We do this by:

1. Asking: “How did it start?”
2. Writing all of the precise details of that moment, as you story-tell it, bit by bit.

Session 3: Today I want to teach you that writers read great stories in order to write great stories (p. 24-32).

We do this by:

1. Reading an excerpt from a powerfully written story.
2. Asking: “Does this story remind me of anything that has ever happened in my life?”
3. Writing an entry about that memory (refer to chart on p. 27).

Session 4: Today, I’m going to teach you writers put themselves back in the time and the place of the moment they are writing about to see the story through their eyes, exactly how they had experienced it (p. 33-41).

We do this by:

1. Asking: “Where, exactly, am I?” and “What, exactly, am I saying and doing?”
2. Writing the detailed story from the point of view of their former self.

Session 5: Today I want to teach you that writers pause to look back on their progress as writers, considering strides they have made and future goals to set (p. 42-52).

We do this by:

1. Rereading your entries.
2. Using the Narrative Writing Checklist to evaluate what you've done well and what you can work on.
3. Think what small moments go with this topic (first times, last times, turning points or moments when we learned something).
4. Setting goals, by revisiting your "starting tos" and "not yets."

## **Bend II: Moving Through the Writing Process: Rehearsings, Drafting, Revising, and Editing**

Session 6: Today I want to teach you that writers mentally re-live the true thing that happened and then focus on the mental movie to write a detailed story about the experience (p. 54-62).

We do this by:

1. Rereading your original entry.
2. Replaying the moment again, like a movie in your mind.
3. Imagining how the story will unfold on draft paper.
4. Writing fast and furiously to recreate that moment.

Session 7: Today I want to teach you that writers revise their writing, by considering: "What's this story really about?" and then rewriting their draft to tell the story differently (p. 63-73).

We do this by:

1. Asking yourself: "What is this story really about?"
2. Considering different ways to tell the story to highlight a different message or meaning:
  - a. Start the story earlier or later.
  - b. Tell the story out of order.
  - c. Include - emphasize - the part played by others.

Session 8: Today I want to remind you to draw on everything you know about how stories tend to go (p. 74-84).

We do this by:

1. Reviewing the "How Stories Tend to Go" chart (see p. 77).
2. Using a story arc to map our your story, including the elements in the chart.

Session 9: Today, I'm going to teach you that writers vary the pace of their story, by slowing down and elaborating on particular parts of the story to capture the reader's attention (p. 85-95).

We do this by:

1. Rereading your draft.
2. Identifying moments in the story that underscore its meaning.
3. Elaborating on these parts, by:
  - a. Showing small actions.
  - b. Inserting dialogue.

- c. Adding visual details.
- d. Providing internal thought.

Session 10: Today I want to teach you that writers make their characters travel through time and place, by imagining future events or remembering past events that connect to the story's meaning (p. 96-105).

We do this by:

1. Revisiting your story.
2. Considering moments in the past that add detail.
3. Adding in flashbacks in your story (refer to p. 103).
4. Considering moments in the future that add detail.
5. Adding flash-forwards into your story (refer to p. 104).

Session 11: Today I want to teach you that writers write an ending that leaves their readers with a powerful message or something new to think about (p. 106-114).

We do this by:

1. Considering what we want to teach our readers.
2. Using dialogue, thoughts, actions, and details to show that meaning to your readers.

### **Bend III: Learning from Mentor Texts**

Session 12: Today I want to teach you that writers read mentor texts and notice craft moves the authors make to incorporate into their own writing (p. 120-128)

We do this by:

1. Reading an excerpt from a mentor text.
2. Asking: "What did the writer do that I could try?"
3. Taking note of these lessons learned from mentor texts.
4. Trying to write differently, keeping these lessons in mind (refer to chart on p. 125).

Session 13: Today I want to teach you that writers use their writer's notebooks as workbenches for working on applying the lessons they learn from mentor narratives (p. 129-138).

We do this by:

1. Identifying a lesson learned from a mentor text.
2. Identifying a part of your writing where you can apply the lesson.
3. Using your notebook as a workbench to try out the craft move.

Session 14: Today I want to teach you that writers make deliberate moves to structure their story so that it is compelling for the reader (p. 139-148).

We do this by:

1. Considering a mentor text that exemplifies a strong structure.

2. Thinking about what the author does to make for a solid structure.
3. Revisiting your story.
4. Identifying parts of the story that need to be slowed down.
5. Telling these parts “bit by bit” and applying craft moves exemplified in the mentor text.

Session 15: Today I want to teach you that writers write the exact sequence of actions that took place before a powerful thought or feeling occurred (p. 149-157).

We do this by:

1. Rereading parts of our writing.
2. Recalling how that specific moment actually took place.
3. Revising to ensure that the part of our story reflects the sequence of events that actually took place.
4. Including the thought or feeling that the events prompted.

Session 16: Today I want to teach you that writers revise their stories to ensure that all characters play a role in conveying the larger meaning of the story (p. 158-166).

We do this by:

1. Selecting a character to study.
2. Rereading your story and asking: “What role does this character play in the story’s meaning?”
3. Adding in details to make the role that they play stronger in highlighting the meaning of the story.

Session 17: Today I want to teach you that writers edit their stories for correct comma usage (p. 167-174).

We do this by:

1. Studying examples of comma usage in mentor texts.
2. Asking: “What does the comma do in this example?”
3. Revisiting your story to use commas in a similar way

## **Differentiated Instruction**

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Examples may include:

- Learning preferences integration (visual, auditory, kinesthetic)
- Sentence & Discussion Stems
- Tiered Learning Targets
- Meaningful Student Voice & Choice
- Relationship-Building & Team-Building



- Self-Directed Learning
- Mastery Learning (feedback toward goal)
- Goal-Setting & Learning Contracts
- Grouping
- Rubrics
- Jigsaws
- Learning Through Workstations
- Concept Attainment
- Flipped Classroom
- Mentoring/Partnerships
- Assessment Design & Backwards Planning
- Student Interest & Inventory Data

### **Formative Assessments**

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-teacher conferring

-note taking

-checklist

-rubric (student/teacher)

### **Summative Assessment**

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-Final published piece

-Rubric

### **Benchmark Assessments**

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### **Alternate Assessments**

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-Flashdrafts

-On Demand Assessments

## Resources & Technology

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Students will use 1:1 Chromebooks

### *Personal Narratives*

- Homesick by Jean Fritz
- Childe Times by Eloise Greenfield
- Little by Little by Jean Little

## BOE Approved Texts

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## Closure

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Such as:

- Snowstorm - Students write down what they learned on a piece of scratch paper and wad it up. Given a signal, they throw their paper snowballs in the air. Then each learner picks up a nearby response and reads it aloud.
- Parent Hotline - Give students an interesting question about the lesson without further discussion. Email their guardians the answer so that the topic can be discussed over dinner.
- DJ Summary - Learners write what they learned in the form of a favorite song. Offer to let one or two sing their summary.
- Gallery Walk - On chart paper, small groups of students write and draw what they learned. After the completed works are attached to the classroom walls, others students affix post-its to the posters to extend on the ideas, add questions.
- Sequence It - create timelines of major events discussed
- Low-Stakes Quizzes - Give a short quiz using technologies like Kahoot or a Google form.
- Have students write down three quiz questions (to ask at the beginning of the next class).
- Question Stems - Have students write questions about the lesson on cards, using [question stems framed around Bloom's Taxonomy](#). Have students exchange cards and answer the question they have acquired.
- Kids answer the following prompts: "What takeaways from the lesson will be important to know three years from now? Why?"
- Have students dramatize a real-life application of a skill.

- Ask a question. Give students ten seconds to confer with peers before you call on a random student to answer. Repeat.
- Have kids orally describe a concept, procedure, or skill in terms so simple that a child in first grade would get it.
- Direct kids to raise their hands if they can answer your questions. Classmates agree (thumbs up) or disagree (thumbs down) with the response.
- Have kids create a cheat sheet of information that would be useful for a quiz on the day's topic.
- Kids write notes to peers describing what they learned from them during class discussions.
- Ask students to summarize the main idea in under 60 seconds to another student acting as a well-known personality who works in your discipline. After summarizing, students should identify why the famous person might find the idea significant.
- Have students complete the following sentence: "The [concept, skill, word] is like \_\_\_\_\_ because \_\_\_\_\_."
- Ask students to write what they learned, and any lingering questions on an "exit ticket". Before they leave class, have them put their exit tickets in a folder or bin labeled either "Got It," "More Practice, Please," or "I Need Some Help!"
- After writing down the learning outcome, ask students to take a card, circle one of the following options, and return the card to you before they leave: "Stop (I'm totally confused. Go (I'm ready to move on.)" or "Proceed with caution (I could use some clarification on . . .)"

\*Add to or remove any of these as you see fit.

## **ELL**

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Such as:

- Alternate Responses
- Advance Notes
- Extended Time
- Teacher Modeling
- Simplified Written and Verbal Instructions
- Frequent Breaks
- E-Dictionaries
- Google Translate

## **Special Education**

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List is not inclusive but may include examples such as:

- Shorten assignments to focus on mastery of key concepts.
- Shorten spelling tests to focus on mastering the most functional words.
- Substitute alternatives for written assignments (clay models, posters, panoramas, collections, etc.)

- Specify and list exactly what the student will need to learn to pass.
- Evaluate the classroom structure against the student's needs (flexible structure, firm limits, etc.).
- Keep workspaces clear of unrelated materials.
- Keep the classroom quiet during intense learning times.
- Reduce visual distractions in the classroom (mobiles, etc.).
- Provide a computer for written work.
- Seat the student close to the teacher or a positive role model.
- Use a study carrel. (Provide extras so that the student is not singled out.)
- Provide an unobstructed view of the chalkboard, teacher, movie screen, etc.
- Keep extra supplies of classroom materials (pencils, books) on hand.
- Maintain adequate space between desks.
- Give directions in small steps and in as few words as possible.
- Number and sequence the steps in a task.
- Have student repeat the directions for a task.
- Provide visual aids.
- Go over directions orally.
- Provide a vocabulary list with definitions.
- Permit as much time as needed to finish writing assignments
- Allow tests to be taken in a room with few distractions (e.g., the library).
- Divide benchmark tests into small sections of similar questions or problems.
- Allow the student to complete an independent project as an alternative test.
- Give progress reports instead of grades.
- Grade spelling separately from content.
- Show a model of the end product of directions
- Stand near the student when giving directions or presenting a lesson.
- Average grades out when assignments are reworked, or grade on corrected work.

## 504

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Examples of accommodations in 504 plans include but are not limited to:

- preferential seating
- extended time on tests and assignments
- reduced homework or classwork
- verbal, visual, or technology aids
- modified textbooks or audio-video materials
- behavior management support
- adjusted class schedules or grading
- verbal testing
- excused lateness, absence, or missed classwork
- pre-approved nurse's office visits and accompaniment to visits
- occupational or physical therapy

## **At Risk**

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Examples may include:

- Use of mnemonics
- Have student restate information
- Provision of notes or outlines
- Concrete examples
- Use of a study carrel
- Assistance in maintaining uncluttered space
- Weekly home-school communication tools (notebook, daily log, phone calls or email messages)
- Peer or scribe note-taking
- Lab and math sheets with highlighted instructions
- No penalty for spelling errors or sloppy handwriting
- Follow a routine/schedule
- Teach time management skills
- Verbal and visual cues regarding directions and staying on task
- Adjusted assignment timelines
- Visual daily schedule
- Immediate feedback
- Work-in-progress check
- Pace long-term projects
- Preview benchmark procedures
- Film or video supplements in place of reading text
- Cue/model expected behavior
- Use de-escalating strategies
- Use peer supports and mentoring
- Chart progress and maintain data

## **Gifted and Talented**

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Examples may include:

- Offer choice
- Speak to Student Interests
- Allow G/T students to work together
- Tiered learning
- Focus on effort and practice
- Encourage risk taking

