Unit 1 Writing: Launch: Building a Writerly Life

Content Area: **English Language Arts**
Course(s):
Time Period: **Trimester 1**
Length: **4 Weeks**
Status: **Published**

Brief Summary of Unit

Students will build their writerly life during third grade and acquire essential skills to become a lifelong writer. Students will learn and practice routines for Writing Workshop that will be utilized throughout the year. In addition, students will gain skills that are necessary for crafting sentences and paragraphs. During this unit, students will practice necessary skills to build strong partnerships with peers to enhance learning. Throughout this unit, students will practice these skills through immersion, interactive writing, writing clubs, and independent writing.

This unit is designed to be part of a developmental progression across grade levels and make interdisciplinary connections across content areas including physical and social sciences, technology, career readiness, cultural awareness, and global citizenship. During this course, students are provided with opportunities to develop skills that pertain to a variety of careers.

Revision Date: June 2021

Pacing Guide

Please refer tothis Language Arts Reading and Writing Workshop Pacing Guide for grade 3. Sentence Study is paced and aligned within the Syntax, Style, Grammar and Conventions section. Please refer to this folder for the scope and sequence as well as specific lessons and materials.

A sample K-5 Literacy Schedule Across a Week is accessible in instructional materials section of the Grades K-5 folder.

Standards

The identified standards reflect a developmental progression across grades/ levels and make interdisciplinary connections across content areas including social sciences, technology, career readiness, cultural awareness and global citizenship. The standards that follow are relevant to this course in addition to the associated

content-based standards listed below.

LA.RL.3.1	Ask and answer questions, and make relevant connections to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
LA.W.3.1	Write opinion pieces on topics or texts, supporting a point of view with reasons.
LA.W.3.1.B	Provide reasons that support the opinion.
LA.W.3.2.B	Develop the topic with facts, definitions, and details.
LA.W.3.4	With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
LA.W.3.5	With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.
LA.W.3.6	With guidance and support from adults, use technology to produce and publish writing as well as to interact and collaborate with others.
LA.W.3.8	Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.
LA.W.3.10	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.
LA.SL.3.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.
LA.SL.3.1.B	Follow agreed-upon norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
LA.SL.3.1.C	Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.
LA.SL.3.1.D	Explain their own ideas and understanding in light of the discussion.
LA.SL.3.6	Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.
LA.L.3.3	Use knowledge of language and its conventions when writing, speaking, reading, or listening.
LA.L.3.5	Demonstrate understanding of figurative language, word relationships and nuances in word meanings.
WRK.9.2.5.CAP.1	Evaluate personal likes and dislikes and identify careers that might be suited to personal likes.
TECH.9.4.5.CI.1	Use appropriate communication technologies to collaborate with individuals with diverse perspectives about a local and/or global climate change issue and deliberate about possible solutions (e.g., W.4.6, 3.MD.B.3,7.1.NM.IPERS.6).
TECH.9.4.5.CI.3	Participate in a brainstorming session with individuals with diverse perspectives to expand one's thinking about a topic of curiosity (e.g., 8.2.5.ED.2, 1.5.5.CR1a).
TECH.9.4.5.CT.2	Identify a problem and list the types of individuals and resources (e.g., school, community

	agencies, governmental, online) that can aid in solving the problem (e.g., 2.1.5.CHSS.1, 4-ESS3-1).
TECH.9.4.5.CT.4	Apply critical thinking and problem-solving strategies to different types of problems such as personal, academic, community and global (e.g., 6.1.5.CivicsCM.3).

Essential Questions/Enduring Understandings

- How can I make writing into a big part of my life?
- What habits and strategies do writers use in their writerly lives?
- Where do authors get ideas?
- How will I use my writer's notebook?
- How will studying mentor texts improve my writing?
- How do the steps in the writing process lead to better quality writing?
- What is the difference between revising and editing? When is it appropriate to use each?
- What does it mean to take a risk as a writer?
- Why do writers confer?
- How can a writer's organization of ideas help readers understand the message?

- There are routines and expectations in a writing workshop.
- Authors get ideas from their personal experiences.
- Writers are always collecting ideas for writing.
- Writers take risks and try new approaches.
- Writers use mentor texts for inspiration and to study the author's craft.
- Different forms of writing are appropriate for different purposes and audiences.
- Writing is a process that includes pre-writing, drafting, revising, editing, and publishing.
- Writers are always thinking about how to make their writing better – before, during, and after writing.
- There is a difference between revising and editing. Revising is an ongoing process. Editing is a final check for written conventions.
- Writers use conventions as they write to make their message clear.

Students Will Know/Students Will be Skilled At

- Writers develop an independent writing life at home and at school
- Writers build writing stamina; they will set personal and class goals to increase stamina.
- Writers get to know their own writing identities and establish goals/habits to make their writing the best it can be.
- Writers establish reading partnerships that positively influence the community.
- Writers are resourceful, using all strategies that help them solve problems while writing independently.
- Writers will craft with purpose and independence.
- Writers reflect upon their experiences in a writer's notebook.
- Writers will set personal goals to create positive writing experiences.
- Writers will use Accountable Talk strategies when discussing pieces with partners.
- Writers will retell sections of their pieces to their writing partners.
- Writers confer with peers and teachers to improve their writing.
- Writers use details to help their readers experience their piece.
- Writers ensure that their writing is focused and stays on topic.
- Writers organize their ideas in ways that are appropriate to their purpose.
- Writers share and discuss their writing and the writing of others.

Evidence/Performance Tasks

Students demonstrate differentiated proficiency through both formative and summative assessments in the classroom. Based on individual student readiness and performance, assessments can be implemented as formative and/or summative.

Developmental progression across years in both reading and writing is evidenced by multiple benchmark assessment screeners, administered three times per year. Follow up diagnostic assessments are used to target skill remediation. Student proficiency allows for additional or alternative assessment based on demonstration or absence of skill.

The performance tasks listed below are examples of the types of assessments teachers may use in the classroom and the data collected by the district to track student progress.

Formative:

- Answer essential questions
- Teacher observations/conferring notes
- Turn and talks
- Partnerships rehearsing their writing
- Peer Conferences
- Writer's Notebook (quick writes/drafts/prewrites)
- Teacher checklists using mini-lessons for measurable skills
- Writing Conferences: Individual and small group
- Writing Partnership work and discussions
- Writing folders with student work
- Writing pieces to note the growth need of the writer
- Observations
- Listening in on partnership discussion of writing piece
- Drafts online (Google Docs)

Summative, including Alternative Assessments:

- Students should have 2-3 final pieces to score not including the post assessment.
- Published pieces
- Score grammar and spelling in final drafts only
- Student portfolios
- During publishing students read their piece to assess oral speaking and reading skills
- Teachers College Reading and Writing Project Learning Progressions
- Teachers College Reading and Writing Project Rubrics and Student Samples
- Rubrics: created for the standards-based report card as well as teacher-created.
- Standards should be addressed as reported on the Standards-Based Report Card

Benchmark:

- Benchmark writing assessments: opinion, narrative, and informational, scored using rubrics, district-created and provided.
- Located in the shared Grades K-5 Language Arts folder on the Google Drive, reported three times per year

Our upper elementary writing instruction follows a balanced literacy approach including a number of strategies and techniques in Writing Workshop. These include mini-lessons, shared writing, independent writing, small group strategy instruction, one-to-one conferencing, partnerships and/or writing clubs. Writing Workshop emphasizes immersion, independence, and choice. Individual conferences with each student will address specific needs of the writer. Each unit ends with a celebration of learning where children share their writing with others in the school community.

Learning Plan

Lessons should follow the mini-lesson format:

- Teaching point(s) for each lesson
- Connection: Connects new learning to previous learning/lessons
- Teach/Modeling: Uses 'think alouds' when modeling what you expect students to do
- Guided Practice/Active Engagement: Guides students through practice of the teaching point
- Link to Independent Practice: Helps writers understand the purpose for the writing they are about to do and the skills/craft they will be practicing/applying independently as good writers
- Independent Writing/Student Conferences: Provides time for students to do independent writing while teacher confers with individual students, works with small groups, or writing clubs.
- Closure/Sharing: Pull students back together and recognize the work they have done relating to the teaching point.

The architecture of a writing conference includes:

- Research
- Decide
- Teach and Coach with guided practice
- Link

Mentor sentence study will be taught across the week to teach syntax, diction, grammar, and punctuation. Students will learn how to write like an author by mimicking specific sentence patterns and applying it to their own writing. Please refer to this link in the K-5 folder for specific lessons and materials.

Teachers may personalize instruction during this unit and address the distinct learning needs, interests, aspirations, or cultural backgrounds of individual students.

Domain-Specific Vocabulary

Writer's notebook: a composition type book that accommodates multi-leveled assignments; used by a student to collect ideas for writing, store personal entries, gathering memories, keeping occasional assignments, etc. Often travels with students during share/reflect time and to/from home.

Writers' portfolios: a place where students can store completed, cumulative writing. May contain sequence of rough drafts, mentor texts, unit-specific rubrics, collected materials from writing-in-progress folders

Mentor texts: A piece of writing (often short-form or excerpted) that is chosen and used by an individual to study a particular genre.

Exemplar texts: previously read texts that the teacher/students return to repeatedly to study the craft of writing

Getting ready for the unit:

Creating a Writing Environment:

Get students excited about reading new writers and being writers themselves by creating a celebratory environment for launching the Writing Workshop. Display the books/texts you will use during this unit so that students can see the covers and titles. Visit author's websites to find out more about them, and place pictures of featured/favorite writers around the room. As the unit gets underway, duplicate some of the writings and drawings that your students create in response to the mini-lessons so that they can see themselves becoming part of the world of writers.

Choosing Exemplar or Mentor Texts:

The books in the launching unit could be multi-genre (e.g., fiction, nonfiction, personal narrative, and poetry [in several forms]) offerings, chosen for how well they introduce students to how writers think, how they work, the kinds of books they create, and the decisions they make about content, illustrations, and more.

Even though you will spend the first few days exposing students to a variety of genres and setting up a writer's notebook, the lessons and writing students will do in the rest of the launching unit will move into personal narrative. In that way, focusing on narrative for mentors will be most useful.

Student Materials for this unit:

- Teacher's personal notebook
- Writer's Notebook for each child
- Writing folder for writing-in-progress
- Student portfolio (any type of folder)
- Materials for personalizing Writer's Notebooks

Suggested Teaching Points and Potential Lessons: Immersion and Exploring Writing

Bend One: Immersion and Exploring Writing

The immersion portion of the launching unit is specifically designed to help establish your writing community in the classroom. Through readalouds, the intent is to model how to read like a writer, pinpointing sensory details or sound words, beautiful language, or humor. Pay attention to personal connections or times you relate to a text because you have similar thoughts and experiences.

Teaching Point: What do we know about writers? Overview of Writers

Teaching Point: Let's look at the different work of writers exploring different topics, genre, and presentation. We'll have an opportunity to write fiction, nonfiction, and poetry, too.

Teaching Point: notice and analyze the different parts of books, the covers, and author blurbs.

Teaching Point: Begin a chart "What We Know about Writers" and add to it throughout the unit and the year.

Teaching Point: Introduce writer's notebook. In your writer's notebook, you're going to do the same things. You'll think about what shape you want your writing to take, what pictures or drawings you want to include.

Chart: What is a Writer's Notebook? What is it Not?

Teaching Point: Ralph Fletcher said, "A writer's notebook gives you a place to live like a writer, not just in school during writing time, but wherever you are, at any time of day" What are the ways you can use a Writer's Notebook?

Chart: "What is My Writer's Notebook For?" (Adapted from Ralph Fletcher's A Writer's Notebook) Anchor charts may be revised and refined throughout the year.

Activity: Distribute notebooks and have students personalize them to promote ownership and enthusiasm.

How do we act while we craft and share our writing?

Teaching Point: We are respectful of everyone's writing during writing time. We might choose a "writer's spot" in the room, which is a safe, quiet spots where the students will be able to work on writing without being disturbed.

Teaching Point: How do we share our work? Students will understand how to be respectful with our bodies and our words; they will bring notebooks to the carpet to share work; they will practice complimenting– perhaps "one glow and one grow." They will practice being responsible listeners.

Suggested Teaching Points: Writing, Revising, and Editing

Bend Four: Writing, Revising, and Editing

Leads: Learning from Published Writing

Teaching Point: Student-writers improve leads by studying the work of authors and then applying their techniques.A great lead sets us (writers) up to write a great story. Writers can ask themselves: What exactly has this author done that I could try?

- What has (author) done that I could do? The first thing I notice is ...
- Chart the elements the mentor-author uses including: setting, dialogue, actions. thoughts.

Teaching Point: Writers practice writing different types of leads. Model using a class story or exemplar lead written by a student before students return to their writing drafts and try out two or three leads in their notebooks.

Drafting

Teaching Point: Writers often flash draft or Writers sometimes write fast and long like noone is going to read it! The teacher will show students that one way writers draft is by writing fast and long in order to get a whole

story down on paper as it comes to mind.

- Explain to students that there are some kinds of writing that you have to do very fast. Like riding a bicycle, to stay up, we need to pedal fast and go full speed ahead. In order to tell a whole story and make listeners feel what we want them to feel, it helps to write fast and long. Have students take a moment to reread what they wrote today

- Students will identify parts of this draft that they really like and do not want to change.

Endings – Learning from Published Writing

Teaching Point: What do authors do to make their endings powerful?

- Writers study endings from mentor texts, make plans for their endings, and then write rough draft endings.

- Students will reread asking: "What is the important message I have shown?"

- Writers will try several endings for their piece (important action, dialogue, images).

Revising

Teaching Point: Writers use paragraphing to group ideas in their stories. For example, each dot on the timeline is probably one grouping or one paragraph. Teacher shares an example of her writing on chart tablet divided into paragraphs. Explain that from now on, as they write, they will chunk their stories into paragraphs.

- Ask students to reread their drafts and draw a box around the sentences that go in a chunk. Explain that when they make the next draft, they can put in the paragraphs.

Teaching Point: Tiny paragraphs signal a need for elaboration. This means you need to say more about a topic, a moment, a scene before moving to the next paragraph. It's great to elaborate in your first drafts as you write, but you can also go back to a complete draft and realize there are places where you need to say more.

- Point out that if many of the students' paragraphs are tiny, that may signal that their pieces are underdeveloped.

- Teacher models how to add ideas and elaborate a paragraph of writing.

- Students practice the strategy on a class text with partners.

Teaching Point: Revision is not about fixing errors; it is about finding and developing potentially great writing, sometimes by adding more to the heart of the story.

- Students will reread the pieces they have written and decide which one has special promise; and that is the piece that will be revised and published.

- Practice this work on a class story.

- Reread. Think and tell your partner where the heart of this story might be for you. Make a movie in your mind of what happened at that part and tell your partner how you'd stretch that part out.

- Partners read over the draft and think about the elements of effective narrative writing. Does the piece include dialogue? Small actions? Thoughts? The setting? If you can find out what is not there, then you know one way to elaborate. Partners discuss what could be added.

Using Editing Checklists

Teaching Point: Writers use editing checklists to remind us of strategies we can use to edit our writing.

- Teachers model using chart-sized editing checklist to explain the process to the students..
- Using a different color pen or pencil, or one with a special flair to it, can be a tool that inspires editing.
- Distribute editing checklists for students to keep in their writing folders.

Suggested Teaching Points and Potential Lessons: What is a Writer's Workshop?

Bend Two: What is a writer's workshop?

Teaching Point: Writers prepare to write by setting up their writing space and gathering their writing tools. This makes the writing process go more smoothly. Students understand how to access the materials in the classroom writing center.

Teaching Point: Students also organize their portfolios. Where do we keep our work? They understand where writing notebooks, portfolios, and other writing will be stored and respected.

Teaching point: Consider the precise language that will be used to indicate to students that it is time to transition. How will students indicate the expectation and different stages of the workshop?

- Mini-lesson: Modeling new skill. Naming the teaching point.
- Active Engagement/guided practice (often partnerships)
- Independent Practice
- Writing Conferences
- Share/Closure

How do we start the Writing Workshop?

Teaching Point: The teacher names a teaching point (such as generating ideas for personal narratives) and poses a prewriting topic: Think of a person who matters to you and list clear small moments you've had with that person. List moments that you remember with crystal-clear clarity.

- Student-partners practice telling little moments about a person and zoom in on the most important moment.

- make a thumbnail sketch to quickly show the order of their story.
- knee-to-knee tell a partner the story, including all the tiny details.
- Students flashdraft and share.

Create a chart of strategies for generating personal narratives and include this first technique.

This chart will be used during the Personal Narrative Writing Unit of Study.

Teaching point: a second strategy for generating ideas for personal narratives. Prompt: Think of a place that matters to you, then list clear, small moments you remember there. Choose one to sketch and then write the accompanying story.

- Use a mentor text of an important place.
- Engage in interactive writing by choosing that matters to all (example: playground, cafeteria, library, etc.) and generate a list of small moments that happened in that place.

Teaching Point: a second strategy for generating ideas for personal narratives. Prompt: Sometimes writers look at the things near us, and let those objects jog memories.

- Teacher models by providing his/her own special object and does a "think- aloud" based on the memory that object sparked.
- Teacher adds this new strategy to the chart and reminds students that writers can use any of these strategies when they finish one entry to be able to start another entry.

Teaching Point: a third strategy for generating ideas for personal narratives. Prompt: Sometimes writers choose to write about people they love and things they cherish or experiences they know the best. A heart map is a writer's reference tool—the writer can look back at the words, phrases, ideas, people and events they have included in the heart map.

- Teacher models filling the heart map with words like family, Mom, brother, vacations, beach, picnics, visiting relatives, exploring new places, Niagara Falls, Grand Canyon, Delaware River, Jersey Shore, favorite foods . . .

Teaching Point: a fourth strategy for generating ideas for personal narratives. Ask students to trace their hand or their shoe. Prompts: What do you make with your hands? Where do you go with your feet?

Teaching Point: Remind students that we are working on writing quickly and for longer periods of time, much the same as runners do as they often push themselves to run farther and faster.

Prompt: What can you do to push yourself as a writer, like some people push themselves as a runner? Talk with your partner about your plans for how to push yourself to write more. Teacher eavesdrops and makes a list with students of plans. The intent is to help students identify ways they can begin to build stamina for writing.

Suggested Teaching Points/Lessons: Qualities of Good Writing: Focus, Detail, and Structure

Bend Three: Qualities of Good Writing: Focus, Detail, and Structure

Writing with Focus

Teaching Point: Writers need to be focused and make sure that their topics are not too big. Teacher explains that when we think of a topic and then list specific instances.

Teaching Point: Writers need to write about something that happened in a short amount of time. Maybe 5 minutes or maybe 20 minutes.

Teaching Point: Writers zoom in on one small story and to tell the parts of the story that matter, leaving out sections that don't matter. One possible idea might be to show how a photographer zooms in on one tiny part of a larger picture. For example, instead of photographing a whole meadow, a photographer might just zoom in on three daisies within that meadow.

Teaching Point: Writers retell the sequence of events in our stories, writing with details, telling the story in a step-by-step way.

Chart: Qualities of Good Personal Narrative Writing This chart will be referred and added to during the Personal Narrative Writing Unit of Study.

Teaching Point: Usually when we think of a person, place, or object, for example, what comes to mind first are great big watermelon topics. To get to a really good story, it helps to select a particular, smaller subject, and tell not a watermelon story but a little seed story. Teacher provides explicit models to demonstrate the difference between watermelon topics and seed stories. Teacher will provide a series of ideas and ask students to identify either watermelon or seed story.

Writing with Specific Details

Teaching Point: Writers craft using specific details. After modeling and practice, students work with a writing

partner to check for places in their own writing where they could apply this technique of using exact details. Reminding students that “true details” need not to have specifically occurred in the event, but if they make sense in the context of the story; the author has the license to include them.

Chart: Qualities of Good Personal Narrative Writing

Teaching Point: The student’s job during a writing conference is to talk to the writing teacher about their thinking. The teacher will want to know what the students are trying to do as writers, what they’ve done so far, and what they are planning to do next.

- The teacher will begin the conference by interviewing the writer, asking questions about their writing (not their topic).
- Ask: What are you working on today as a writer?
- The teacher’s job will be to observe writing behaviors that will move the writing forward.
- Set children up to practice their roles in the conference by asking questions you might ask of the writer.
- Teacher and a pre-selected student will demonstrate what a writing conference might look like using a “fishbowl” format in which the class is looking in on a possible writing conference. Debrief with students what they saw.
- When students share moving forward, students should be prepared to answer: What are you working on as a writer? What are you trying to do as a writer? What will you do today in your writing?

Writing with Structure: Building Stories Step-by-Step

Teaching Point: Sometimes writers tell their stories step by step. Explain that personal narratives may be organized chronologically, told as a sequence of events. Explain that writers tell their stories step-by-step, getting the memory in their head and then thinking, "What happened first, then next, then next."

Teaching Point: Sometimes writers take one small idea – a seed idea – and think about how to turn it into a complete story.

Teaching Point: writers choose one entry to develop into a publishable piece. Writers don’t just write one entry and then write another and another as we have been doing. As writers, after we collect entries and ideas for a while, we reread and we find one entry that especially matters to us, and we decide to work on it so it becomes our very best writing ever. Use a mentor text.

Chart: Choosing a Seed Idea: Which of these Really Matters?

Materials

The materials used in this course allow for integration of a variety of instructional, enrichment, and intervention materials that support student learners at all levels in the school and home environments. Associated web content and media sources are infused into the unit as applicable and available.

Materials used for grammar and convention study include the following: Patterns of Power: Inviting Young Writers into the Conventions of Language by Jeff Anderson.

Instructional Materials

Materials needed for launching:

• Teacher's personal notebook as an example

• One Writer's Notebook per child

• Writing folder for writing-in-progress

• Student portfolio (or accordion file which could be "teacher made" using manila

folders)

• Materials for personalizing Writer's Notebooks

Possible Mentor Texts:

Setting up a Writer's Notebook:

- Hey World, Here I Am! by Jean Little and Sue Truesdell

This book is filled with short pieces that feel like notebook entries. In addition, as you work with your intermediate students to develop the concept of a notebook, this book has a great piece titled, "About Notebooks," which helps students grow their understanding by helping them to understand the importance of selecting the "right" notebook.

- Looking Back by Lois Lowry

Photographs are the perfects springboard to finding ideas that will help students fill their writer's notebooks with ideas for writing. Looking Back is a treasury of photos with reflections from the author. Lois Lowry uses this book to explain to readers where ideas for many of the stories she has published have come from. This book serves as an excellent model for children who want to use photos to inspire ideas and notebook entries of their own.

- You Have to Write by Janet Wong

On the back cover flap, Janet tells us why she wrote this book. Janet says, 'When I was a child, I hated writing because I felt I didn't have anything good to write about. Nothing important, or exotic. . . I had a regular, boring life."

Personal Narrative:

Mentor texts that centers around a place,

Possible examples might include:

- Bigmama's or Shortcut by Donald Crews

Mentor texts about seed moments,

Possible examples might include:

- Emily by Michael Bedard
- The Sleeping Porch by Karen Ackerman
- The Sunsets of Miss Olivia Wiggins by Lester Laminack
- Roxaboxen, by Alice McLerran
- Marshfield Dreams: When I Was a Kid by Ralph J. Fletcher Containing stories of Fletcher's youth, this book is a great springboard to helping children generate ideas and recognize value in their own life experiences
- My Mama Had a Dancing Heart by Libba Moore Gray and Raúl Colón (Libba Moore Gray's main character remembers her mother who inspired her to dance through all of the seasons of her life. Again, a wonderful book for conjuring up memories, but also, a book that highlights that writers write about people who matter. Filled with playful language and engaging rhythms.

Mentor text for prompt: think about a time where you felt scared, brave excited, lonely, surprised, etc.

- Chicken Soup for the Child's Soul

Mentor Tex for prompt: think of someone who annoys you and what they do that annoys you

- A Kid Named Dave

Mentor text for prompt: think of a time you felt lonely or left out

- Far Away

Possible Charts:

What We Know About Writers

Writers:

• Write in different genres (poetry, nonfiction, personal narrative);

• Write about what they care about;

• Write what they know;

• Write about their experiences;

• Write what they observe;

• Write what they do-the hobbies and activities they love;

• Write to teach others how to do things;

• Write what they imagine or dream about;

• Write what they remember

What is a writer's notebook?

A Writer's Notebook is an essential and priceless tool for writers.

It's a safe place to . . .

- keep ideas and plans.
- keep mementos, photos, postcards, or drawings;
- jot down notes and random thoughts.
- record special moments and everyday details.
- hold phrases or examples of beautiful or interesting language that you want to remember.
- write what we observe, think, and feel.

What is it not?

A Writer's Notebook is not a . . .

- diary. "Today it is raining. We have a substitute teacher. We had indoor recess."
- journal where you write the main idea or summarize a story
- collection of letters. write a letter to a character.
- book that can be read from beginning to end.

What is my Writer's Notebook For?

It helps me live a writerly life by:

• Listing topics that inspire me, move me, make me laugh or wonder;

• Questioning life, the universe, everything and anything;

• Recording personal observations, in particular the small details of life;

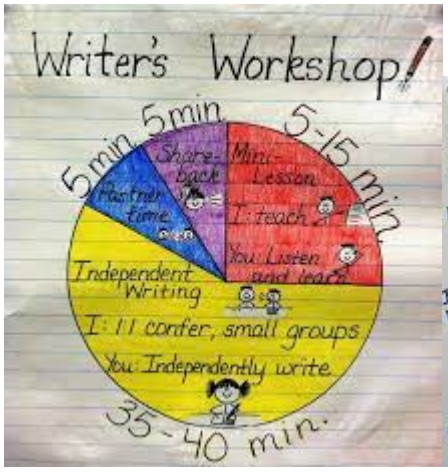
• Gathering meaningful photographs or other artifacts;

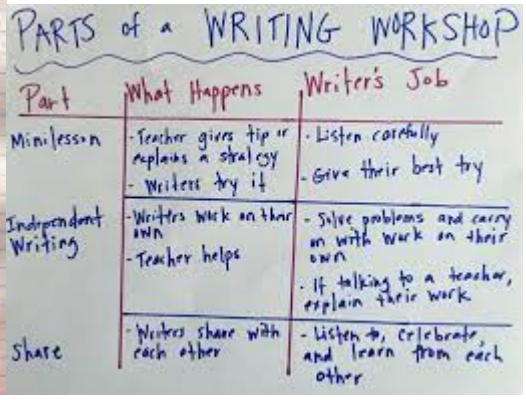
• Creating sketches or illustrations;

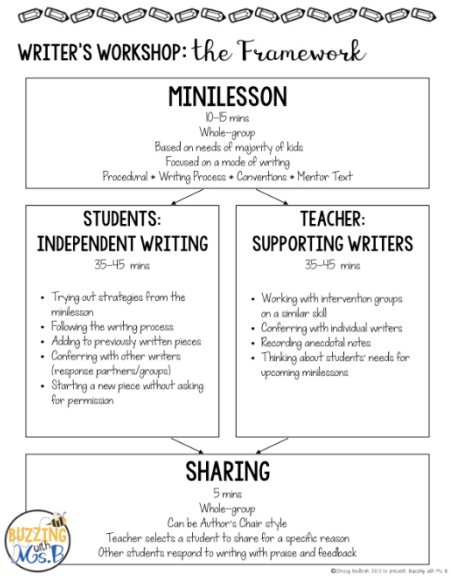
• Remembering important memories and special moments;

• Recalling dreams (daydreams and night dreams);

• Having fun, being creative, and experimenting.







Qualities of Good Personal Narrative Writing

- Write a little seed story, don't write all about a giant watermelon topic.
- Zoom in so you tell the most important parts of the story.
- Include true*, exact details from the movie you have in your head.
- Begin with a strong lead-maybe use setting, action, dialogue to create mood.
- Make a strong ending—maybe use important actions, dialogue, images, and whole-story reminders that make a lasting impression.

• True details need not have specifically occurred in the episode, and

the author has literary license to include them if they are realistic.

When I'm Finished

• After I finish one entry, I should start another one because some of mine are very short.

• Return to one already written and see if I can zoom in some.

• Spend less time talking and more time writing.

• Return to my entry ideas and add more moments to my list.

Choosing a Seed Idea: Which of these Really Matters?

• Carefully reread all of your entries.

• Ask yourself, 'Does this really matter to me? Does it say something about me?'

• Star the entries that seem like possibilities.

• Come back to all the starred entries and choose the one that's saying 'Choose me!'

• Choose the entry that you have a lot to say about.

Monitoring My Writing Process

Gather notebook entries

Select and develop one seed idea

Storytell to rehearse for writing

Read mentor texts

Draft leads.

Choose paper, plan across pages. Copy lead.

Write draft with each part on separate page

Reread and revise for clarity

Draft endings-important actions.

Revise and edit.

Teacher Resources

- Units of Study for Teaching Writing, Lucy Calkins with Colleagues from the Reading and Writing Project, Grade 3 Heinemann, 2013.
- A Curricular Plan for Writing Workshop, Lucy Calkins
- Resources for Teaching Writing CD, Grade 3, Heinemann, 2013.
- The Writing Strategies Book, Jennifer Serravallo
- Feedback that Moves Writers Forward, Patty McGee

- Fletcher and Portalupi-Writing Workshop-The Essential Guide
- Patterns of Power, Jeff Anderson
- Mechanically Inclined, Jeff Anderson
- Trail of Breadcrumbs Website
- Two Writing Teachers Blog
- Assessing Writers, Carl Anderson
- Cranford Public School Grades K-5 Google Folder for instructional materials
- Crosswalk (suggested IRA titles and Mini Lesson numbers)

Suggested Strategies for Modifications and Accommodations

Content specific accommodations and modifications as well as Career Ready Practices are listed here for all students, including: Special Education, English Language Learners, At Risk of School Failure, Gifted and Talented, Students with 504.

The structure of writing workshop is designed to differentiate and address specific goals and learning for each reader:

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- The teacher will assign, assess and modify if necessary to address the specific needs of the learner.
- Students have individualized choice of topics within each unit.
- Individual conferences with each student will address specific needs of the writer.

Possible accommodations during writing workshop include, but are not limited to:

- Use visual presentations of all materials to include organizers, charts, word walls.
- Work in partnerships
- Give responses in a form (verbal or written) that is easier for the student
- Take additional time to compete a task or project
- Take frequent breaks

- Use an alarm to help with time management
- Mark text with a highlighter or other manipulative such as a post-it
- Receive help coordinating assignments
- Answering fewer questions or completing shorter tasks
- Create alternate assignments or homework
- Provide distinct steps in a process; eliminate unnecessary steps, as needed.
- Manage executive function by scaffolding process and amending deadlines
- Access speech to text function on computer

Possible modifications to content during writing workshop include, but are not limited to:

- Refer to the Strategies for Striving Students in the K-5 folder for specific appropriate interventions.
- Adhere to all modifications and accommodations as prescribed in IEP and 504 plans.