

Unit 1 Writing: Realistic Fiction

Content Area: **English Language Arts**
Course(s):
Time Period: **Trimester 1**
Length: **5-6 Weeks**
Status: **Published**

Brief Summary of Unit

In this unit, students will be crafting realistic fiction stories as a form of narrative writing. This is the first time in their elementary education that narrative writing isn't about a personal narrative, so while you will lean on that experience to guide the teaching of this unit, students will be thinking about narrative writing in a whole new way.

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 2022

Pacing Guide

Please refer to [this Language Arts Reading and Writing Workshop Pacing Guide for grade 4](#); 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.

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These mandates may be hit through the selection of choice literature:

Amistad Commission

This unit also reflects the goals of the Department of Education and the Amistad Commission including the infusion of the history of Africans and African-Americans into the curriculum in order to provide an accurate, complete, and inclusive history regarding the importance of African-Americans to the growth and development of American society in a global context.

Asian American and Pacific Islander History Law

This unit includes instructional materials that highlight the history and contributions of Asian Americans and Pacific Islanders in accordance with the New Jersey Student Learning Standards in Social Studies.

New Jersey Diversity and Inclusion Law

In accordance with New Jersey's Chapter 32 Diversity and Inclusion Law, this unit includes instructional materials that highlight and promote diversity, including:

<ADD WHICH APPLY TO THE UNIT FOLLOWING THE COLON AND SEPARATED BY COMMAS>
economic diversity, equity, inclusion, tolerance, and belonging in connection with gender and sexual orientation, race and ethnicity, disabilities, and religious tolerance.

- | | |
|----------|--|
| LA.L.4.1 | Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. |
| LA.L.4.2 | Demonstrate command of the conventions of standard English capitalization, punctuation, |

	and spelling when writing.
LA.L.4.2.C	Use a comma before a coordinating conjunction in a compound sentence.
LA.L.4.2.D	Spell grade-appropriate words correctly, consulting references as needed.
LA.L.4.3.B	Choose punctuation for effect.
LA.L.4.5.A	Explain the meaning of simple similes and metaphors (e.g., as pretty as a picture) in context.
LA.W.4.3	Write narratives to develop real or imagined experiences or events using narrative technique, descriptive details, and clear event sequences.
LA.W.4.3.E	Provide a conclusion that follows from the narrated experiences or events.
LA.W.4.4	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.)
LA.W.4.5	With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.
LA.W.4.6	With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.
LA.W.4.10	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.4.4	Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.
WRK.9.2.5.CAP.1	Evaluate personal likes and dislikes and identify careers that might be suited to personal likes.
WRK.9.2.5.CAP.4	<p>Explain the reasons why some jobs and careers require specific training, skills, and certification (e.g., life guards, child care, medicine, education) and examples of these requirements.</p> <p>Digital tools can be used to modify and display data in various ways that can be organized to communicate ideas.</p> <p>Different digital tools have different purposes.</p> <p>Culture and geography can shape an individual’s experiences and perspectives.</p> <p>Collaboration with individuals with diverse perspectives can result in new ways of thinking and/or innovative solutions.</p> <p>Curiosity and a willingness to try new ideas (intellectual risk-taking) contributes to the development of creativity and innovation skills.</p> <p>Collaborating digitally as a team can often develop a better artifact than an individual working alone.</p> <p>Intellectual property rights exist to protect the original works of individuals. It is allowable to use other people’s ideas in one’s own work provided that proper credit is given to the original source.</p>

Essential Questions/ Enduring Understandings

- How can I be a writer of fiction through the collection of ideas through the development of strong characters to write a story worth reading?

- How can I study the work of published authors to develop a story that has meaningful scenes, including dialogue, thought, and action, as well as strong leads and endings?
- How can I use all that I know about revising and editing to prepare my piece for publication?
- How can I apply all that I have learned about narrative and fiction writing to write my own piece, independently, from start to finish?
- Students see stories in everyday life and develop those into a text that has complex characters and a focused analysis of setting by using a story arc to plan their story.
- Acting out and planning with a partner, as well as revising along the way and studying a multitude of mentor texts can help me gain a vision for my own.
- When students look at their paper through a variety of lenses they learn the complexities of writing, how to make theirs stronger, and the many layers required to build a story.
- Planning the project and applying acquired skills without teacher support develops writers with stamina, critical thinking and problem-solving skills to build student writers with strong writing identities

Students Will Know/ Students will be Skilled At

- How to orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
- How to use dialogue and description to develop experiences and events or show the responses of characters to situations.
- How to use a variety of transitional words and phrases to manage the sequence of events.
- How to use concrete words and phrases and sensory details to convey experiences and events precisely.
- How to provide a conclusion that follows from the narrated experiences or events.
- How to produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience for narrative writing
- How to, with guidance and support, develop and strengthen writing as needed by planning, revising, and editing.
- How to with some guidance and support, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.
- How to 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.
- Students will look critically at their own writing and set goals for improvement.
- Students will generate story topics quickly and efficiently using a repertoire of strategies.
- Students will identify the heart of their stories by creating a story mountain prior to drafting.
- Students will include small details into their writing that hold the real meaning of their story.
- Students will use the strategy of showing, not telling to elaborate the heart of their stories.
- Students will craft leads that draw their readers in and closings that reflect the true meaning of their stories.
- Students will use a repertoire of editing strategies, including punctuating dialogue and using commas

powerfully, to make their writing the best it can be.

- Students will include a flashback or fantasy to help reveal the true meaning of their story.

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)
- Writing Club work and discussions

Summative:

- 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 and should reflect this work:

*Orients the reader by establishing a situation (introduction)

*Organize your writing into a sequence that unfolds naturally and uses a variety of transitional words

*Provides an appropriate end to their writing piece

*Elaborates by using precise details and descriptions

Benchmark:

- Benchmark writing assessments: opinion, narrative, and informational, scored using rubrics, district-created and provided.
- Located in the shared Grades K-8 Language Arts folder on the Google Drive, reported three times per year

Learning Plan

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.

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

A writing club is like a book club. It is a group of students that meet to discuss one student in the group's piece at a time. The students listen to the piece read aloud. If on Google Docs, it can be shared with the group and they can follow along. (This takes a lot of coaching in the beginning.) Students provide feedback to the writer, first what they did really well, and provide evidence from the piece that supports it. Then they provide something that they can use to enhance their piece and evidence as to why it can be changed. The writer that shared can use the advice. Developing trust in the group and valuable advice takes time. Over time groups can run on their own.

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

Suggested Teaching Points and Possible Lessons

Suggested Teaching Points: You can write a story along with the class to model these ideas and think aloud.

Bend 1: Preparing for Fiction Writing

Fiction writers get ideas for stories from small moments in their lives.

- One way you can do this is by sharing with students that fiction writers get their idea from their real lives. Show students what you mean by writing a Small Moment story from your life that could be turned into a fiction story.
- Allow students time to think of a small moment story that you've had as a class since the first day of school. Have them share this moment with a partner verbally. After a few minutes of giving students time to share, allow one student to demonstrate how he or she used a small moment story to come up with fiction story ideas.

Writers get ideas for stories by imagining the books they wish existed in the world and by thinking about issues in their lives.

- One way you can do this is by explaining to students how we often hope to find ourselves in stories as we look for ways to identify with the characters. Or even when we choose our own books, we often look for scenarios or characters who are similar to ourselves because we can relate to them.
- Again, using your own writer's notebook, begin drafting a story (under document camera for all to see) of a story you wish existed more in books because you identify with it.
- Name explicitly for your students what you have done—invented characters that have desires and difficulties and written about them. Tell them they can get ideas from rereading old entries, but also thinking about stories you wish existed. Tell them their work today is to use either one of those

strategies to continue growing story ideas.

- Allow students time to think of a story they wish existed in the world and think about the characters and problems in that kind of story. They can do this by asking the following questions:
- Why isn't the kid in this story good at _____?
- What specifically is he or she struggling with?
- What has happened lately that shows these struggles?
- Add this strategy to your chart, "How to Find Ideas for Fiction"
- You can also add, "Think about an issue that is important to you and create a character who struggles with that issue."

Fiction writers need to choose a seed idea (a story idea) and then begin to develop characters creating their external and internal traits.

- One way you can do this is by talking with students about how a seed idea really chooses you and have them think about the one they really seem connected to at this point. Then make it very clear that they should begin to think about the character in the story, not what will happen.
- Begin by showing them how to list internal and external features to the main character. Do this with the seed story you have been developing in the initial lessons with your students. Remind students that these traits and characteristics need to complement each and work together toward the main goals of your character.
- As students think about what they want the goal(s)/traits of their character to be in their story, model for them how you think about and reflect on this work as well:
- Do these different things make sense within one person?
- Do they fit together in a believable way?
- Are the traits here for a reason?
- Allow students the opportunity to work with a partner and begin adding external features of the character that complement what you have documented as internal traits and characteristics.
- External features you might have them focus on include: hobbies, looks, how he or she acts in the world, family and friends, school experiences, desires, etc.
- Also remind students to use the pointers from the chart to help them think about this character
- Bring group back together and elicit their responses. Add them to the chart you have started with the character's internal features. Continually ask the questions, "Do these fit with the internal features?" and "Do these fit with the goals of my character?" so that students get used to asking these questions as well when they go out to do this work independently.

Writers can develop characters by telling about their characters' motivations and struggles and also by creating scenes that show these things.

- One way you can do this is by using a trade book, possibly *Fireflies*, and show students an example of how the author conveys their character and his/her difficulties through actions in a scene and not just explicit words.
- Debrief by using the analogy that the scenes they write are little bricks put together, one at a time, to build their character just like you build a structure. You show characters in action in a way that reveals their wants and struggles, rather than just saying it in the text.
- Return to the story the class has written and identify the longings and difficulties of the character. Allow them time to turn and talk to their partner to determine how they could show these desires and struggles in a scene.
- Bring the class back together to share out. Help students turn their explanation into a scene, by highlighting the process it takes to do so:
- Have students picture what is happening in a step-by-step way
- Infuse details (these should be the words and actions of the character)

- Write out as you are saying it aloud
- Review and add more details if necessary

Writers develop a problem and solution that their characters will possibly encounter. Problems and solutions are realistic and can actually happen.

- One way to do this will be to create a chart: Problem and What if. Begin by sharing a problem from a current read aloud. Write it on the Problem side of the chart. Next ask the students how the problem was solved. Try a few examples of possible.
- Next present possible realistic problems that characters might have. (Use class story if one is started) Students can brainstorm possible solutions. Move the students to go off with their writing partner and generate possible problems and solutions for their stories. What situation might their character be in.

Writers often sketch out possible plotlines for stories, often in story arcs that represent traditional story structure.

- One way you can do this is by explaining to your students why writers use a story arc to help them plan—they don't always know how they want their story to go when they start writing it.
- Revisit the story *Fireflies* or any other mentor text you are using and put the content of that text in a story arc, discussing its shape, how the story went, and how the events fit together.
- Record the main events of the text
- Let students know that while the author probably knew the content or topic of the piece (About a boy chasing fireflies), she probably did not know what trouble the character would get into and the choices they would have to make. This is where a story arc can be a helpful brainstorming/planning tool.

Bend 2: Drafting Fiction Stories

Writing scenes is the same as writing small moments. Writers often begin by putting the character into action or laying out the characters' exact words and then unfolding the moment step by step.

- Writers describe setting by using details that create a picture in the reader's mind.
- One way you can do this is by modeling for students the difference between a scene and a summary by telling a familiar tale in two different ways. First tell it in a summary format and in a way that goes too fast and seems to just rush by the reader.
- Now, tell one scene from the story, going into detail and really stretching out those moments in a way that draws the reader in. Highlight the fact that you weren't just telling what happened, but really defining your character by talking in his/her voice and bringing him/her to life.
- Explain that this is what students will do and think aloud together about how you would tell a story. Allow the class to work on this story with you, interactively. Perhaps start at the first point in your arc and draft that one together, as a class, through discussion.

Fiction writers create their best drafts when they experience the world through their characters' skin, letting the story unfold as it happens to them.

- One way you can do this is by relating today's work to what your students do as readers—get lost in text by becoming one or relating to the character. Then let them know this is true for writing as well. Go back to your mentor text, *Fireflies*, and discuss the connections that you made to the character when you read the book as a class.
- Let your students know that the readers of their work will more likely be able to walk in the shoes of their characters, if they have already done so and written from that vantage point. Demonstrate how to go from envisioning to enacting to drafting.
- Show them the version of the class text that you have drafted together so far and think about the next

point on the story arc. Build from the opening scene to the next scene, and write the next piece of text on the anchor chart in a way that shows you are living in the character's shoes as you write it.

- Recap what you hope they saw as you demonstrated:
- You kept in mind the big plan for how the story will go
- Allow details to emerge from specific, exact actions
- Include at least two characters so that one says or does something and
- the other reacts.

Writers use a variety of strategies to write an effective lead; often referring back to literature to let it teach techniques for writing.

- Create a chart is possible leads (examples below or take examples from mentor texts. Read each lead. Have students write down what they notice about them. For example, describes the scene, has dialogue, etc. In a third column, the class should name the lead. This will encourage students to use the leads THEY named.
- He gulped his milk, pushed away from the table, and bolted out of the kitchen, slamming the broken screen door behind him. Scott ran down to his dock as fast as his legs could carry him. His feet pounded on the old wood, hurrying him toward his dad's voice. "Scott!" he bellowed again.
- "Coming, Dad!" he gasped. He couldn't see him yet—just the sails of the boats that had already put out into the lake for the day.
- "Scott! Get down here on the double!" Dad bellowed. His voice sounded far away.
- "Dad?" he hollered. "Where are you?" Scott squinted through the screen door but couldn't see him.
- "I'm down on the dock. MOVE IT. You're not going to believe this," he replied.
- Scott couldn't imagine why his father was hollering for him at 7:00 in the morning. He thought fast about what he might have done to get him so riled. Had he found out about the way Scott talked to his mother the night before, when he got to camp and she asked him to help unpack the car? Did he discover the fishing reel he broke last week? Before Scott could consider a third possibility, Dad's voice shattered his thoughts.
- "Scott! Move it! You're not going to believe this!"
- Squish thunk, squish thunk, went Scott's boots as he trudged down to the dock. There had been a storm the night before and as Scott ran down, to meet his father, he felt the crisp spring air and the sunshine putting its warming hands on his back as if to propel him towards the yelling. Squish thunk, squish thunk, squish thunk, he moved faster mind swirling. What on Earth did his father want?
- Scarcely a breath of wind disturbed the stillness of the day, and the long rows of docks stood like soldiers in the water. Large white clouds drifted slowly across the deep blue sky. Now and then they obscured the sun and caused a chill on the back of Scott's neck who had been summoned to the lake by his father.

Writers "stay in the scene," making sure the action and dialogue are grounded in the setting.

Writers of fiction do their best to craft the endings that their stories deserve. In particular, they make sure their endings mesh with and serve the purposes of their stories. -Writers write endings that provide insight into why the event was memorable, creating a sense of closure.

- One way you can do this is by talking to students about what you know regarding strong endings—tell of times you've read stories that did not have strong endings and how that made you feel as a reader
- Show students an example of writing that illustrates the principles of a good ending—this can be the work of a student or you can go back to a mentor text to drive this conversation if needed (try to highlight a piece of student work if you can)
- Introduce a list that provides ways writers make sure their endings are high quality:
- regarding strong endings—tell of times you've read stories that did not have strong endings and how

that made you feel as a reader.

- Can the reader see evidence of the main character's evolution?
- Does my ending make sense or come out of nowhere?
- Are the loose ends tied up? Have I answered the reader's key questions?
- Have I revealed everything I need for the story's purposes?

Writers use transitions in their personal narrative work to ensure the reader doesn't get lost.

- Time transitions help move the story along and get characters from one place to another.
- As a class create a list of time transitions that will help students get their characters from one place or time to the next. For example:

Just then
suddenly
After a while
A little later
A week later
After an hour
The following day
Meanwhile
After a short time
At the same time
At that instant
Later
Eventually
Soon thereafter, etc.

Bend 3: Revising

When revising, writers don't simply reread; they reread with a lens. Writers vary their lenses according to what they value for their work.

- One way you can do this is by modeling rereading the class story through a particular lens-making sure the true issue you choose to address is seen in the writing. As you reread the class story, underline those places that show the deeper meaning you wanted your readers to take away from the text. (For example, a lens might be looking for dialogue that moves the story forward, or strong closing, realistic problem, etc.)
- Now, reread it again, switching lenses. For example, this time introduce the idea of "Cardboard Character Alert"—the idea that the characters seem boring or flat at different parts of the story. Again, as you reread notice the areas that characters are well-developed and also where more could be added (perhaps use two different colors for this reread).
- Send students off to reread their own writing through a special lens and remind them to do this throughout their entire lives.
- Has the real issue I wanted to address been made visible?
- Do I have a good balance between action and dialogue?
- Do my lead and ending connect and bring the story full circle?
- How can I further develop my character(s) based on my partner's feedback?

Writers collaborate when they revise to gather suggestions from each other.

Writers revise with a checklist to make sure they have made all of the final changes to their drafts before editing.

- Model using the district or teacher created checklist to revise the class created piece.
- Students can work in partnerships or writing clubs to revise each other's pieces

Writers make decisions about what pieces to finish and revise.

Writers revise for sentence fluency.

- Without adding, deleting, or changing any words, rearrange the order of the words in the sentence.
- Ex. I went to the mall on Saturday. /On Saturday, I went to the mall.
- Combine two shorter sentences by placing key words or phrases of one sentence inside of the other.
- Ex. My dog Java is a brown Labrador retriever. She likes to chase squirrels. /My dog Java, a brown Labrador retriever, likes to chase squirrels.
- Linking two shorter sentences together by using connecting words such as And, But, Or, Because while eliminating words repeated in both sentences. Commas are needed.
- Ex. Colin likes the taste of peanut butter. Colin is allergic to peanut butter. /Colin likes the taste of peanut butter, but he is allergic to it.
- Add a phrase to (the beginning of) the sentence that adds details about When, Where, Why, How. Commas are needed after that phrase.
- I went to the store. I bought a cake. /Before my mother awake, I sneaked to the store. To surprise her for her birthday, I bought a cake.

Writers study mentor authors to notice what other writers do that really works. One thing writers do is use actions and revealing details to show rather than tell about or explain the character.

Fiction writers not only revise with lenses, they can edit with the as well, rereading their writing several times for several reasons, making edits as they go.

Writers take time to appreciate the work they have done and the work of their peers, providing constructive feedback.

Writers can learn from visual artists and help readers visualize from different angles to make a variety of points. Possible Closing Ideas for Writing Lessons:

There is a wide variety of ways to share, and it doesn't always have to be at the end.

- Pair share: Students are directed to share a certain part of their writing i.e., only the part that reflects the writing lesson focus; a favorite sentence; or read their entire piece, with a partner.
- Think-Pair-Share: Think-pair-share allows students to share and reflect on their ideas or answers with a partner before sharing with the large group. A question is posed and students are given a few minutes to think independently about their responses. Students then partner with a peer and discuss responses or ideas to the question or problem posed.
- Turn and Talk: During a lesson, there may be opportunities to have the students do a turn and talk activity for a few minutes. This allows students to talk about the information presented or shared and to clarify thoughts or questions. This is an effective alternate strategy to asking questions to the whole group and having only a few students respond. All students have a chance to talk in a non-threatening situation for a short period of time.
- Small groups (ex. table groups): Students take turns sharing at table groups.
- Pop-up share: Students pop-up from their seats and quickly share the way they used the writing lesson, i.e., "pop-up share today will be your interesting lead." [SEP] Everyone who wants a turn gets to share.
- Zip Around: Each student briefly shares a small, targeted piece of their writing that reinforces the writing lesson. For example, after revising for verb, have each [SEP] student share a verb they changed.

- Teacher-selected share (you may share one or more samples you noticed during conferences that are solid examples of the teaching point. Or you may want to ask a few students who have done work that illustrates your point to stand up and share (or show work on the document camera).
- Author’s chair: a designated place in the classroom where the writer sits when sharing with the class. Sharing from the Author’s Chair usually signified a particular form of response (ex., help for work in progress, celebrator comments for finished work).

Other methods you discover as you experiment and share Regardless of format, sharing has certain characteristics:

- Predictable structure
- Provides another time to teach
- Provides opportunity to use Anchor Charts and reinforce skill or concept
- Demonstrates what was taught in the writing lesson
- Many voices should be heard (sharing is NOT about one student)
- Sharing can be an opportunity to share what is working as well as to get advice about where they are ‘stuck’
- Great time to make someone “famous”

Learning Plan: Grammar and Conventions

Writers use punctuation to make sentences easier to understand, as well as to have an effect on how their readers engage with the text.

Infuse Grammar during the writing process but you can have a stronger focus during the revision and editing process) Some of these skills will be repeated in other units.

- You can use mentor sentences to model the grammar skills. Examples are below:
- Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.
- Review simple sentences with the students and that simple sentences have a subject and a predicate.

Dragonflies swoop. -Swamp Chomp by Lola M. Shaefer.

Her skin prickles. Swan: The Life and Dance of Anna Pavlova by Laurel Snyder

More than anything, Audrey wanted to be a ballerina. -Just Being Audrey by Margaret Cardillo

Note that this isn’t a fragment because it has a subject and a predicate.

The dog.

Note that this is a fragment because we don’t know where the dog is doing. We need to have a predicate in the sentence.

- Share that run-on sentences are multiple simple sentence strung together.
- Form and use the progressive (e.g., I was walking; I am walking; I will be walking) verb tenses.
- Understand that words can show past, present, and future and that they should match within a sentence.

A loud clap of thunder shook the house, rattled the windows, and made me grab her close. -Thunder Cake -Patricia Polacco

A loud clap of thunder shakes the house, rattles the windows, and makes me grab her close.

A loud clap of thunder will shake the house, will rattle the windows, and will make me grab her close.

- Writers use a comma before a coordinating conjunction.
- Introduce FANBOYS: for, and, nor, but, or, yet, so

Then he picks me up, and he swirls around the room. -In My Momma's Kitchen -compound sentence

- Correctly use frequently confused words (e.g., to, too, two; there, their).

For this unit focus on the words:
 their, there, they're
 to, too, two

- Use correct capitalization.
- Capitalize the pronoun I and names.

I'm Emily Elizabeth, and I have a dog. -Clifford the Big Red Dog -Norman Bridwell

- Capitalize the titles of written works.

He had ledges full of Star Wars miniatures, and a huge Empire Strikes Back poster hung on his wall.
 -Wonder R.J Palacio

- Capitalize months and days.

On Saturday, D.W. and her family went out to eat. D.W. the Picky Eater -Marc Brown

- Use commas and quotation marks to mark direct speech and quotations from a text.

"Dog," she croaked, and flew over and landed on his head. -Because of Winn Dixie (pg. 80) -
 quotation marks

- Choose punctuation for effect.

Do you see this? This is Melvin's sneaker! I found it under his bed in a cracker box! -Who is Melvin
 Bubble? -Nick Briel

- Spell grade-appropriate words correctly, consulting references as needed.
- Assess spelling on final pieces or when you tell them you will be looking for correct spelling.
- Hold students accountable for using the syllable types and the spelling patterns you have covered at the time of assessment.

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

Instructional Materials

Samples of student work

- Published pieces
- Read Aloud from realistic fiction reading unit:
 - *Because of Winn Dixie by Kate DiCamillo (Whole Class Read)
 - *Stone Fox by John Reynolds Gardiner
 - *Clementine
 - *Tales of a Fourth Grade Nothing
 - *Fourth Grade Rats
 - *Thank you Mr. Falker by Patricia Polacco
 - *The Bee Tree by Patricia Polacco
 - *The Junkyard Wonders by Patricia Polacco
 - *Mr. Lincoln’s Way by Patricia Polacco
 - *Something About Hensley’s by Patricia Polacco
 - *Aunt Chip and the Great Triple Creek Dam Affair by Patricia Polacco
 - *Those Shoes by Maribeth Boelts
 - *Dear Mr. Henshaw by Beverly Cleary
 - *Shiloh by Phyllis Reynolds Naylor
- Fireflies by Julie Brinkloe
- What Do Fish Have to Do With Anything? by Avi (anthology)
- America Street: A Multicultural Anthology of Stories edited by Anne Mazer (anthology)
- Tripping Over the Lunch Lady edited by Nancy Mercado (anthology)
- Past, Perfect, Present Tense by Richard Peck (anthology)
- Guys Read: Funny Business edited by Jon Scieszka (anthology)
- Baseball in April by Gary Soto (anthology)
- Highlights, Ladybug, and New Moon magazines—every issue in each publication features short fiction

Potential Teaching Charts:

- Advice for Developing a Character
- Qualities of Good Personal Narrative Writing
- Ways writers Rehearse their stories
- What are Lenses to Edit through?
- Arc of a Story Chart
- Notice and Name Leads
- Notice and Name conclusions
- Student Work Samples to model exceptional work or work that whole group can revise
- Possible Plot Point Ideas:

Character with a problem or goal
Character against nature
Lost and Found

Good guys versus Bad guys
Mystery gets solved

- Class Writing Piece
- Study Ways Authors Make Stories Better
- Problem and Solution Chart

Teacher Resources

- *Units of Study for Teaching Writing*, Lucy Calkins with Colleagues from the Reading and Writing Project, Grade 3 Heinemann, 2013.
- Resources for Teaching Writing CD, Grade 3, Heinemann, 2013.
- *The Writing Strategies Book*, Jennifer Serravallo
- *Feedback that Moves Writers Forward*, Patty McGee
- *Patterns of Power*, Jeff Anderson
- *Mechanically Inclined*, Jeff Anderson
- *The Story of My Thinking*, Gretchen Bernabei
- [Trail of Breadcrumbs](#) Website
- [Two Writing Teachers](#) Blog
- *Assessing Writers*, Carl Anderson
- Cranford Public School Grades K-8 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 plans.

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.
- Allow students to set individual goals for writing.
- Work in partnerships
- Give responses in a form (verbal or written) that is easier for the student
- Take additional time to complete 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

For possible modifications to content during writing workshop, please . . .

- Adhere to all modifications and accommodations as prescribed in IEP and 504 plans.
- Refer to [Strategies for striving students](#)
- Refer to the [Pathways to Intervention](#) documents in the K-5 folder for specific appropriate interventions.
- Consult with Cranford Problem Solving Team (CPST), as needed.