Unit 5 Writing: The Craft of Fiction: Using Figurative Language, Symbolism and Point of View to Highlight Themes

Content Area: **English Language Arts**
Course(s):
Time Period: **Trimester 3**
Length: **4-6 Weeks**
Status: **Published**

Brief Summary of Unit

This unit builds on all of the writing skills your students have been accumulating in the year thus far. Students are to write with an awareness of audience and careful attention to craft. They are also expected to orient the reader, and use concrete words and phrases and sensory details to convey experiences and events precisely. Students should show more control over how stories unfold, organizing an event sequence that unfolds naturally, and use a variety of transition words and phrases to manage the sequence of events. Students are to provide a conclusion that follows from the narrated experiences or events. Writers must show a strong grasp of craft moves and in addition, consider the meaning they want to bring out in their narrative in order to meet these expectations.

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 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 tothis 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.W.4.3.A	Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
LA.W.4.3.B	Use dialogue and description to develop experiences and events or show the responses of characters to situations.
LA.W.4.3.C	Use a variety of transitional words and phrases to manage the sequence of events.
LA.W.4.3.D	Use concrete words and phrases and sensory details to convey experiences and events precisely.
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.4.1.A	Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
LA.SL.4.1.B	Follow agreed-upon rules for discussions and carry out assigned roles.
LA.SL.4.1.C	Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
LA.SL.4.1.D	Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.
LA.SL.4.2	Paraphrase portions of a text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).
LA.SL.4.3	Identify the reasons and evidence a speaker provides to support particular points.
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.

LA.SL.4.5	Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.
LA.SL.4.6	Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.
LA.L.4.1.B	Form and use the progressive (e.g., I was walking; I am walking; I will be walking) verb tenses.
LA.L.4.1.C	Use modal auxiliaries (e.g., can, may, must) to convey various conditions.
LA.L.4.1.F	Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.
LA.L.4.1.G	Correctly use frequently confused words (e.g., to, too, two; there, their).
LA.L.4.2.A	Use correct capitalization.
LA.L.4.2.B	Use commas and quotation marks to mark direct speech and quotations from a text.
LA.L.4.2.D	Spell grade-appropriate words correctly, consulting references as needed.
LA.L.4.3.A	Choose words and phrases to convey ideas precisely.
LA.L.4.3.C	Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).
LA.L.4.4.A	Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.
LA.L.4.4.B	Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., telegraph, photograph, autograph).
LA.L.4.4.C	Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.
LA.L.4.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
LA.L.4.5.A	Explain the meaning of simple similes and metaphors (e.g., as pretty as a picture) in context.
LA.L.4.5.B	Recognize and explain the meaning of common idioms, adages, and proverbs.
LA.L.4.5.C	Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).
LA.L.4.6	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g., wildlife, conservation, and endangered when discussing animal preservation).

Essential Questions

- How can I use word choice, symbolism, metaphor, perspective, and other narrative techniques to bring forth important themes and messages in fictional stories?
- How can I be purposeful in my use of figurative language and writing craft, using both to bring forth meaning in my fictional stories?
- How can I use perspective, comparisons, setting descriptions and other kinds of craft to show my reader what my story is really about?
- How can I act out and plan with a partner, as well as drafting/revising along the way and studying a multitude of mentor texts to help me gain an emphasis on bringing out my intended meaning?
- How can I draft and revise a new story, this time relying on mentor texts and reading-writing

connections to raise the level of my work?

Students Will Know

- How to write independently.
- How to write narratives to develop real or imagined experiences or events using narrative technique, descriptive details, and clear event sequences.
- 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 correctly incorporate figurative language and symbolism into their writing.
- 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.
- How to use perspective as a way to revise their stories.
- How to, with guidance and support, develop and strengthen writing as needed by planning, revising, and editing.
- How to, with some guidance and support, 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 and shorter time frames for a range of discipline-specific tasks, purposes, and audiences.

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 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.

Due to the time placement of this unit, you may not have the opportunity to get to every teaching point in this lesson. One way to speed up the process is to have the students go back to their realistic fiction pieces from Unit 1 and revise to add in the components introduced in this unit. Another way to move faster through the unit is to pick and choose the teaching points that you haven yet taught, work with leveled groups of students. If they understand a teaching point move them on to the next etc.

*This unit of writing fits with the interpretation book club unit of reading. Students can use their book club books to support their work during reading workshop.

It will be helpful for students to do many flash drafts/quick writes to get some potential story ideas. Students might want to use concepts from their interpretation book club books as well as your read aloud books and mentor texts. It might benefit the students to read their realistic fiction pieces from Unit 1 to show what they already know in this genre.

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

Bend 1: Generating Ideas for Fiction Writing

You might begin this unit again with ordinary moments, this time emphasizing the fact that fiction writers get ideas for stories from small moments in their lives with big meaning. In order to write powerfully in this unit, children will need to begin with significant story ideas. So, you might help them realize that the swing set story they wrote is not really about a day at the park at all, but really about wanting to be just like their older sibling.

Writers draw upon strategies they already know to help them begin gathering ideas.

- You can go back to Unit 1 and review how writers gather ideas for stories.
- Keep in mind the problem and solution should be realistic and the characters should be close in age to your students

Writers find ideas for stories in ordinary moments, small moments in their lives that have big meaning.

- Use mentor texts and their plot lines to begin a chart of ideas for students to draw from.
- Have student create an ongoing class list of ideas for realistic fiction stories.

When writers generate ideas for a story, they don't just come up with a plot, they consider what the story will really be about. Or Writers develop story ideas that have a bigger meaning or significance and address the issues and feelings behind them.

- One way to do this would be to explain to your students that the moments that stand out in our lives, are often about more than we realize. When moments feel important, it is usually because they have big issues or feelings hiding behind them. When we develop an idea for a story, it's important to not just write down what will happen in the plot, but what the story is really about. Show the class how you can ask, "What is this story really about?" and then write a story blurb that tells not just what happened, but about a bigger meaning or significance. For instance, you might model writing something like this:

  > I could write a story about an eight-year-old girl named Sam. Sam goes to the park with her older sister, Becka, and they swing on the swings together. When the swing is in mid-air, Becka flies from the swing, showing off a big, fancy trick she has learned. Sam decides to try the same thing, even though Becka tells her not to. Sam falls on her wrist and begins to cry. This story will not just be about a swing-trick, though. It is really about how Sam wants to be just like Becka. She tried to impress Becka by trying the trick, but it seems like no matter what she does Becka always thinks she is just a pesky little sister.

Writers generate ideas for stories by considering issues that are important to them and then imagine stories highlighting that issue.

- One way to do this is to teach students that writers first consider issues that are important to them (bullying, parent problems, and kindness to others) and then imagine stories that have that issue at the forefront. Then show children how the same story can be twisted to highlight different messages and themes.

  > For instance, the story about the swing might involve Becka mocking Sam to showcase sibling bullying.
  > Or it might include a twist where Becka pressures Sam to try the same trick, thus putting the spotlight on a form of peer pressure.

Bend 2: Rehearsing Plotlines for Fiction Stories

Writers rehearse stories is by trying out a scene or two.

- One way to do this as a is to have your students try starting from the beginning of the story, or from a moment of tension or conflict, imagining how that part of the story will go, then writing to capture it on the page- - bit-by-bit.
- If many of your students seem to be writing blurbs that are too big and will lend themselves to large, unwieldy stories, have the same problem yourself during a mini-lesson and teach students that writers rehearse the parts of a story across their fingers, making sure they can tell the whole story in about five parts.
- Alternately, if the majority of your children are summarizing, begin your mini-lesson with a summary of a scene that looks a lot like your students' writing and show them how you put yourself in the shoes of the character, experience the sights, sounds and feelings of a moment, and then write to capture that

experience in words.

Writers put themselves in the shoes of the character. They experience the sights, sounds, and feelings of a moment and then write in a way that captures that experience in words.

- One way to teach this is to tell your students that every person has his or her own unique point of view in a given situation, even if you're sitting next to each other. When you write fiction, it can be a challenge to write from a character's particular point of view. One way we show the difference between our characters is to use sensory details. You want your readers to walk through the story in the character's shoes.
- To help with this the students need to determine What is the character seeing, feeling, smelling, hearing and yes, even tasting? Learning to add sensory details will help writers bring the story to life from their narrator's unique viewpoint
- Share a situation of identical twins experiencing the same thing at the same time:

  The twins walk into a classroom:

  Payton sees: The empty seat in the back where she can hide from teacher questions. The people who are watching her walk in, self-consciously. The trendy coral shoes of the girl in the front row.
  Emma sees: The empty seat in the front where she can best capture the teacher's attention. The assignment written on the smartboard. Her academic arch nemesis already taking notes.
  Payton hears: The whispers of people gossiping.
  Emma hears: The voice in her own head prepping for class.
  Payton touches: The gooey lip gloss as she reaches into her backpack for her pencil.
  Emma touches: The sharp compass point as she reaches into her backpack for a pencil.

- Elicit from the students that even though the twins are exactly the same on the outside, the sensory details told us a different story. They both had different reactions to the same situation. Share that we can paint this picture for or readers. We can share more details about them using our senses.
- Have the students write the five senses at the top of their notebook and create a chart of the same. As a class brainstorm words and ideas that they can include in their piece that would help their reader better understand their character and 'get in their shoes'. Sample Chart Might Include:

  Words related to sight indicate colors, shape, or appearance. For instance: gloomy, dazzling, bright, foggy, gigantic.
  Words related to touch describe textures. You can use them to describe feelings and abstract concepts, too: gritty, creepy, slimy, fluff, sticky.
  Words related to hearing describe sounds. For instance: crashing, thumping, piercing, tingling, squeaky. Often these words mimic sounds—that's when they're called onomatopoeic.
  Taste and smell are closely related. Most taste and smell words are easy substitutes for bland words like good, nice, or bad. For instance: zesty, tantalizing, sweet, stinky, stale.
  Motion is sensory, too. By using active words or describing movement, you help your readers experience your words. For instance: vibrating, soaring, mind-boggling, staggering, bumpy.

- Now practice the strategy with an example using the same sentence:

Jack squeaked into the stale gloomy room that matched his mood. His mind was cloudy, what was he going to do?
Jack flew into the bright sparkling room that matched his mood. His mind was sharp, what was he going to do?

- Have students point out that the words used gave more insight to the character and how they were feeling. In sentence one, the character was sad and in sentence two it was the opposite.
- Have students find a place in their writing where they can add sensory details to put the reader in the character's shoes.
- Writers reread all of their possible ideas and then choose one story idea they'll take through the writing process. One-way writers do this is to look at their writing and ask, "What do I want my reader to know, think, or feel when reading this story?"

  This is a good opportunity for writing clubs or partnerships to meet and read their drafts to each other. Partnerships can answer questions the writer has:

  Is my problem clear?
  Does my character match my problem?
  Is there something missing from my piece? Etc.

- You can have the student generate the list of questions they would like answered in their piece before they continue writing.

Writers often plan to use a story arc, one that not only shows story structure, but the meaning of the story.

- If possible share models of a story arc/mountain that the students may have created in Unit 1.
- You might begin by reminding students that writers plot using a story arc, this time emphasizing the importance not only of story structure, but of meaning.
- For example, a writer's story arc should highlight what a story is really, truly about. A possible example: I could tell the story of Sam flying off the swing to impress Becka like this:

  Sam and Becka ran to the swing set. Becka started pumping her legs.
  Before long, Becka was high above Sam. "Watch me," she said.
  Becka flew from the swing, landing perfectly on two with feet with her hands high in the air.
  Sam watched in awe and decided to try the same
  Sam landed on her elbow and immediately began crying from pain
  Becka helped Sam up and they walked home together, Becka's arm around Sam

Writers often try out several versions of their story arc, considering how each brings out a different meaning in the story.

- Regardless of the mentor you choose, you'll want to model trying out several versions of your story arc, considering how each brings out a different meaning in the story.
- For example, share with your students that writers can add and delete scenes, start and end at different places, or simply place an emphasis on different parts of the story.
- Another way to do this is to model studying the plotline of Love That Dog, where Jack moves from a tentative, unwilling poet, to one that is curious and intrigued by poetry.

Next, he experiments, trying out different styles and emulating various poets.

Soon, inspired by the poems and visit of Walter Dean Myers, Jack begins to find his own voice.
He is shy, even scared at first, but gets braver as the days go on.
In the end, he is able to write about what affects him most--the loss of his dog, Sky.

- Show the students the way Sharon Creech has created a character that slowly transformed-- from poem hater, to curious novice, to an uncertain writer, and finally to a brave poet.
- Instead of creating an arc, Sharon Creech creates a plotline that is a bit like a diagonal plane, with the growth, growth, growth of her protagonist, Jack. Jack's journey shows us that anyone can be a writer, with a little help from those around them.
- Then, consider changing your own story arc to an upward plane, showing perhaps how

  Sam matures from a little sister swinging beside
  Becka, to a sister who thinks that acting unafraid will make her popular, to a girl who realizes that responding to her sister's taunts will only get her hurt.

Writers plan how characters will change along the way considering questions such as, "how does the character deal with struggles?" or "what they learn along the way?"

- Share with students that they should start developing characters once they have a general sense of how their story will go. (This prevents the familiar scenario where children develop a character that is either left in the notebook and/or distinctly different from the character that winds up emerging in the drafting of the story.)
- So, once children have considered their story arc, teach them to rehearse not just for the external plotline, but the internal plotline. Create a chart of internal and external traits with the students.
- Use your story characters as a model. What type of person would have this problem? A simple t-chart would show this well. Students could then create a t-chart in their writer's notebook and do the same after rehearsing ideas with their writing partner.

Writers begin developing their characters by rehearsing not just for the external plotline, but an internal plotline as well.

- Explain to the students that as the story develops, the character's thoughts and emotions develop, too.
- You might model plotting out the external plotline of Love That Dog:

  Jack's class begins a poetry unit.
  Jack is forced to write poetry and writes about how much he hates it.
  Jack's teacher praises him for his poem.
  Jack begins to write more.

- Followed by the internal plotline

  Jack is unhappy that his class is studying poetry and that he needs to write poems.
  He thinks he is bad at writing poetry.
  When his teacher praises him, he begins to feel a bit proud of his writing work. Jack is still unsure

but begins to feel braver.

- You might teach children to try out a double timeline, where they plot the external events on one timeline and the internal thoughts, feelings and emotions of a character on another.

Writers develop their characters is to consider the relationship between their internal and external plotlines by filling in the line, “Somebody wanted…But…So.”

- For some writers, especially those who are less advanced, it is easier to isolate one or two places where they will spotlight their character's emotions.
- Teach the child to look at his or her story arc and ask: 'Where in the story does my character feel strongly about something? They can circle that place on motions or thoughts their character experiences. Then, either during rehearsal or drafting, teach the child to zoom in on that one moment, that particular scene, and write it in a way that shows, not tells what the character is feeling.

Writers think about how our characters will act and respond in certain situations then write in a way that shows, not tells, what emotions or thoughts that character is experiencing.

- One way to do this is to help students understand that developing a character is not just about listing attributes and characteristics, but about creating a unified, cohesive portrait of a person.
- You might need to pull a small group to remind kids that no individual aspect of a character exists in a vacuum. Instead, characters’ internal feelings and thoughts are affected by external traits and vice versa.
- For instance, use a model of a page of a child’s notebook. Under the heading “External Characteristics,” show the word “short.”
- Explain that it is important for the writer to consider the implications this might have on the character. Give examples of what this means:

  Perhaps the character has always dreamed of following in his father’s footsteps and playing basketball but is unable to make the team. As a result of this, he feels as if he lets his dad down. Maybe the other kids pick on him for his short size, leaving him feeling lonely, self-conscious, or like he doesn’t fit in. Then too, maybe the child’s internal characteristics affect his externally. Maybe he walks around with his head down and his shoulders shrugged in, and as a result, kids think he is weak and scared.
  Maybe he acts like a bully because he’s so angry, and that results in him not having friends.

- As you do this work, be sure to remind students of the endless work they’ve done studying characters in texts. You might even consider pulling out the charts from your character reading unit and teaching students that questions like, “What motivates this character?” “What does s/he wish for?” can be just as useful when creating their own stories. In fact, the most suspenseful and tension-filled stories are built around a character who wants or needs something.

Writers put together what they have rehearsed, and flash draft their story as a whole. Writers can write scenes, or small moments, putting the character into action or laying out the character’s exact words. Fiction writers

experience the world through their character's skin, letting the story unfold as it happens to them.

- Once students have rehearsed a few possibilities for their external and internal plotlines, you will want to ask them to put the two together and flash draft their story as a whole.
- You might begin the session by having students rehearse quickly with a partner or in their minds, tapping each part of their story arc as they recount that particular part of the story.
- If needed revisit Unit 1 and review how to write scenes, reminding children that writing scenes is, in a sense, the same as writing Small Moment stories.
- Tell students that writers often begin by putting the character into action or by laying out the character's exact words and then unfolding the moment step by step. Then too, you might remind them that fiction writers experience the world through their character's skin, letting the story unfold as it happens to them.
- You might give students the option to choose whichever strategy works best for them, knowing that the goal of today is not perfection, but instead to support the development of a cohesive first-draft which will lend itself to several days of large-scale revision.

When writers revise, they look at their work with new lenses.

- One way that writers do this is by writing using different points of view and perspectives. They try out scenes in different ways and then ask themselves, "which way brings out the true meaning of my story?"
- Teach the students a few ways they can alter their piece (and ultimately make it stronger!) in big ways.
- First, you'll want to encourage children to revisit what their stories are really about and ask: "Did I show this meaning in my first draft?" Chances are good the students left meaning behind as they focused on getting down the plot.
- You might then teach children to redraft by considering perspective and point of view. Consider modeling how you write a scene in the first person and then the third person, asking the students to engage in a mini-inquiry regarding the differences in tone and mood.
- You might model thinking aloud about the benefits of each, noticing that when writing in the first person you can let the reader in on your every thought and emotion, whereas the third person allows for more of a birds-eye view.
- Model considering the choices at your disposal.

  "If I write from Sam's point of view," you might say, "then I can really let my reader what she saw and felt. It might sound something like: I watched as Becka pumped her legs harder and harder, flying higher and higher into the air. I felt my mouth drop and my eyes widen. 'I wish I could do that,' I thought to myself.
  On the other hand," you might continue, I could write it from a narrator's point of view. That would give me a chance to describe things from an outsider's point of view. It might sound like this..."

In the sequence of a story, there is not always one, single turning point. Often characters show changes at several different moments.

- Remind writers that there are variations in the ways stories are structured, perhaps revisiting your mentor texts to understand the specifics of some of these plot lines.
- Often a story is shaped more like an arc--a character wants something and over the course of the narrative that motivation is somehow addressed. For instance:

- Sam wanted to be like her big sister Becka and garnered the courage to impress her.

  In the sequence of the story, there is not always one, single turning point though. It is helpful to teach children this explicitly, and to experiment with the shapes of the story arc.

- In our story about Sam, the plotline in fact has two turning points—

  when Sam wants to be like her big sister Becka and garners the courage to impress her

  and then when Sam hurts herself and realizes that impressing her sister is not worth it, that she will always be the 'little sister' in Becka's eyes.

- While considering the exact turning points of a story can be helpful, especially when trying to help students bring forth meaning, the more crucial work is thinking about the overall shape of the story and revising with that shape in mind.

Writers consider the setting in their story.

- When writing they ask themselves, "How can I match the setting to the mood or tone of a scene? How might I hold onto the character's feelings and bring out the setting to emphasize those feelings"
- Students are often eager to try out a metaphor, and you'll want to make sure they do this not just for the sake of trying out a 'new move,' but instead to show something significant about a character or a place.
- You might model thinking aloud about your main character, first asking: "What do I most want to show about this person?" and then pondering the possibilities for doing that through metaphor.
- Think about setting and the role it plays in their story. You might begin by teaching them that setting can quite literally shape the sequence of events in a text.

  The snow is a welcome presence in "Stray," from Cynthia Rylant's Every Living Thing. In this particular story, the snow clearing is an ominous thing--meaning that the roads clear and Doris' father can bring the stray puppy to the shelter.

- You might teach children that setting plays a role in creating the mood or tone of a scene.

  Later in "Stray," the author describes the sounds of the father's car coughing and choking smoke as he loads the stray puppy into the trunk and drives away with it. The sounds of coughing engines and the sight of choking smoke help the reader further experience Doris' desperation and sadness.

- Don't expect that students will do this work perfectly.
- Do expect that they revise with experimentation, though, trying out multiple versions of the story before deciding on their final draft.
- Also, encourage children to be brave and try new things, but to ensure that the work they try as a writer

is ultimately in service of the message they hope to leave readers with.

Writers often use symbolism to convey a bigger message. They first consider what they want to show in the story and then decide on an object or image that could represent the big meaning. They refer to that object or image across the story and make a point of elaborating on it, so readers know it is important.

- You might also spend a day or two asking students to revisit mentor texts with craft moves, to ask: "What has this author done that I might try?" and then try out the same in their own writing.
- Among other things, move students to notice that writers often use symbolism to convey big meaning.
- You have done some of this work in your reading workshop and read aloud that you can draw from.

  For instance, what does the puppy in "Stray" really stand for? He is certainly more than just a puppy. Is he a vehicle the author uses to show that sometimes (in this instance, Doris' dad), people can surprise us? Does he stand for the companionship Doris so longs for?

  What about the dog, Sky, in Love that Dog.

- As students ponder questions like these in reading workshop, you can teach them to do the same as writers. Specifically, you might teach children that writers first consider what they most want to show in a story. Then, they consider whether or not there is an image or object that can stand for that big meaning.
- Often writers will refer to this image or object a few times across the story or make a point of elaborating on it so that readers know it is important.

Writers try out different endings by imagining different lessons their story might impart on the reader by asking, "What did the main character learn? What made the good things in the story happen? What could have prevented the bad things from happening?"

- You might teach students that writers try out different endings by imagining different lessons their story might impart on the reader. Once again, this will build on the work you've been doing in reading workshop. There, you taught students to consider more than one possible lesson in a text.

  For example, if you demonstrated with Because of Winn Dixie, you probably thought aloud about lessons Opal may have learned. Your thoughts may have sounded something like: "If I think about what Opal learned about another character--say, Amanda--I could say, 'While at first Amanda seemed like someone she wouldn't like, Opal learned that she judged her too quickly.'

- That could help me think more about life lessons in general. I could say something like, Opal learned... 'People in life are not always what they seem' or 'Opal learned that she could be a kind of person she didn't think he'd like.'
- The most important part of this work is that you modeled thinking about more than one lesson a character could have learned. You may have also sent them off with a series of questions they could use to guide their own interpretations work. Questions like:

  What did the main character learn?

- What made the good things in the story happen?
- What could have prevented the bad things in the story from happening?

- Students should use these questions to develop their own lessons.

  For instance, if I want to convey the idea that peer pressure is a negative thing, I might end my story by having Sam realize that yielding to her sister's bullying was a bad move.

  Alternately, I could end by having Becka learn to appreciate her sister, perhaps by tending to her sister's wound or showing care in some other way. This suggests that Becka learned from the error of her ways, that you can count on big sisters to come through for you.

- Remind students to also study the mentor texts around them, noting how particular authors ended and trying the same in their writing. Sharon Creech ends Love That Dog with Jack's final poem about Sky. You might think aloud about how this ending leaves you feeling like Jack has finally found his voice, and that perhaps your ending, too, could show (rather than tell about) a resolution to a character's ongoing struggle.
- Encourage students to study several mentor texts, laying each beside the other and noting the different options for ending stories. Then, channel them to try out multiple possibilities in their own notebook, only settling on an ending after they've experimented with a multitude of possibilities.

Bend 3: Drafting Fiction Stories

Writers add elaborate and add detail to their pieces for different reasons.

- One way to do this is to share with the students that sometimes they have to describe something. To show, not tell. This means you have to use lots of words and descriptions to get your readers to visualize, sometimes telling is ok. Telling is stating the obvious. You can state the obvious when:

  You want to share background information.
  After a Long Description
  When the story is moving quickly…no time to slow down.
  To make something seem small of unimportant (on purpose)

- In writing this looks like:

  The year was 1847. The winter was cold and snowy. The place was a little town in Ohio. -Always Inventing: The True Story of Thomas Alva Edison by Frank Murphy
  The kids cheered. Somebody ran for the ball. They were anxious for more. -Maniac Magee by Jerry Spanelli
  There were four of us children. Hild, the eldest; then Bea; I was the third and the only son; Tzipora was the youngest. My parents ran a store Hilda and Bea helped with the work. Night by Elie Wiesel

- Another way to add elaboration and details is if students need to make comparisons. Instead of relying on adjectives, students can compare someone or something to something else. The writer can write a simile or metaphor, or analogy to show how similar two things are. You can call this move 'Just Like That'.
- Writers use this move for a variety of reasons. It is helpful for emphasizing qualities, visualizing a scene, place or person, or varying the structure and rhythm of their writing. You can create a sample chart like this:

  Just Like That

  Rock: I am very tough
  Toy race car: small but quick, polished
  Crayon: Seems small but can create masterpieces, I can be broken if not treated with care.

Handmade necklace: Difficult to recreate-I'm one of a kind, I'm beautiful and special, lots of pieces and parts to become who I am.

- In writing it looks like this:

  It shone like silver…looking somehow like a tiny building rising out of the mounds of rubble and earth. – The Mystery of the Cupboard by Lynne Reid Banks
  Moss and ferns, vines and orchids, hand from branches like beards of wise wizards. -Quest for the Tree Kangaroo: An Expedition to the Cloud Forest of New Guinea by Sy Montgomery
  His face was frozen like ice. -Stone Fox by John Reynolds Gardiner
  Mae sat there frowning, a great potato of a woman… - Tuck Everlasting by Natalie Babbit

- The opposite of 'State the Obvious' is 'Action Clues'. This describes a series of actions that offer the reader clues to interpret and make inferences. Writers use this when they are building tension or when a problem is unfolding. The writer is letting the reader in on a particular feeling or character reaction, or the reader is learning about a new shift or twist in the story.

  In writing it looks like this:
  Jerry sat on his bed and I could tell that he was losing the fight not to cry. Tears were popping out of his eyes and slipping down his cheeks. -Bud, Not Buddy by Christopher Paul Curtis
  The only empty seat was next to me. That's where our teacher put Maya. And on that first day, Maya turned to me and smiled. But I didn't smile back. I moved my chair, myself, and my books a little farther away from her. When she looked my way, I turned to the window and stared at the snow. - Each Kindness by Jacqueline Woodson

- Another way to show elaboration and detail is to describe a subject without adding additional sentences. Students will rely on descriptive phrases or appositive phrases. Students don't need to know the grammatical terms, but they can learn the sentence structure. This move allows students to vary their sentence structure and length.
- You can call this move 'Right in the Middle' because the placement of the description is what matters. The descriptions interrupt the sentence. For example, a student may have a sentence like this: Tara is always thoughtful and kind. Who is Tara? What else should the reader know about her that will give them information about her? The revised sentence can look like this with added detail: Tara, my best friend, is always thoughtful and kind. Another example: The criminal-escorted by the police-left the building.

  In writing it looks like this:
  In fact, Brain had come to the small airport in Hampton, New York, to meet the plane-driven by his mother-the pilot had only spoken five words to him. -Hatchet by Gary Paulsen
  Tucker finished the last few crumbs of a cookie he was eating-a Lorna Doone shortbread he had found earlier in the evening-and licked off his whiskers. -The Cricket in Times Square by George Selden

- Another way to add detail and elaboration is to 'Zoom In'. This move is used to spotlight the physical traits of a character, spotlight a specific object of interest, or indicate what is most important to a character or to the story line. The focus is so narrow that the description seems to resonate and linger a bit longer than other parts of the text.

  Show examples of this move in actual books. Discuss why the author 'zoomed in 'on this specific part and chart ideas. Try this with a few examples noticing and naming the move.
  Model the move with an excerpt from Holes by Louis Sacher. Focus on the hammock because it is the only shaded place in the hot miserable camp. Possible think aloud:

The brown mesh hammock slowly swayed from left to right. Somehow a breeze, which never reached any of the campers, always managed to help the hammock keep a steady rhythm-from left to right-over and over again. Covered by shade of those two massive trees, the hammock almost seemed to mock the campers and their sweat-soaked bodies. Left to right-left to right.

- Discuss things you might want to Zoom In on in our own writing and create a class chart of ideas

  In writing it looks like this:
  Caroline and Wendy started another game of Tic Tac Toe while Bruce went to work on this nose. He has a very interesting way of picking it. First, he works on one nostril and then the other and whatever he gets out he sticks on a yellow piece of paper inside of his desk. -Blubber by Judy Blume
  Evan lay on his back in the dark, throwing the baseball up in a straight line and catching it in his bare hands. Thwap. Thwap. The ball made a satisfying sound as it slapped his palm. -The Lemonade War by Jacqueline Davies
  Mrs. Granger kept a full set of thirty dictionaries on a shelf at the back of the room. But her pride and joy were one of those huge dictionaries with every word in the universe in it, the kind of book it takes two kids to carry. It sat on its own little table at the front of her classroom, sort of like the alter at the front of the church. -Frindle by Andrew Clements
  The old lady pulled her spectacles down and looked over them about the room; then she put them up and looked out under them. She seldom or never looked through them for so small a thing as a boy; they were her state pair, the pride of her hearts, and were built for "style," not service-she could have seen through a pair of stove lids just as well. -The Adventures of Tom Sawyer by Mark Twain

- Another way to add detail is to repeat words or phrases. This will emphasize a particular description, character trait, or feeling. Using this strategy shows that the author is intentionally drawing the reader back to this pattern of words. This can show something is important, or even communicate a specific emotion or mood. Three distinct sentences can be used, or it can be integrated into one sentence, separating each by a comma or dash.

- Create a chart: Why use Repeaters?

  To provide rhythm
  Emphasize certain words
  Show feeling or attitudes

  Show students the models and notice and name why they think the author used them. Return to your piece and think aloud how you might use it in the text. Students can try in their own piece.
  Another way to show 'Repeaters' is to read Green Eggs and Ham by Dr. Seuss.

  In writing it looks like this:
  First of all, I ended up having forty-two teeth. The typical human has thirty-two, right? But I had forty-two. Ten more than usual. Ten more than normal. Ten teeth past human. -The Absolutely True Diary of a Part-Time Indian by Sherman Alexie
  Welcome to the green house. Welcome to the hot house. Welcome to the land of the warm, wet days. -Welcome to the Green House by Jane Yolen

I said I was being scrunched. I said I was being smushed. I said, if don't get a seat by the window I am going to get carsick. -Alexander and the Terrible, Horrible, No Good Very Bad Day -Judith Viorst
His hat is borrowed, his suit is borrowed, his hands are borrowed, even his head is borrowed. -Scarecrow by Cynthia Rylant

- Finally, you can show detail and elaboration through 'Thought Bubbles'. Writers use this move to show the character's own thinking. It's a great way to share information with the reader that the other characters may not know. It can reveal a point of view of a character or offer insight to shifts in mood. It gives the character his/her own voice and style. You see a different side to the character.

  Discuss why we sometimes keep thoughts to ourselves and write down ideas. Elicit that they might be hurtful or embarrassing or might represent ideas that are not fully formed or made sense of them for themselves yet. After the discussion explain that readers often want to know what characters are thinking. When authors share a character's thoughts, the reader gets a quick peek into a character's mind. It's a great way to introduce a character to the readers.
  Make a list of character traits that can be shown through a 'Thought Bubble'. Model with your own piece. Have student add them to their notebook and then try the craft move out in their piece.
  In writing it looks like this:

  A nice book would have been a good idea, I thought. But a picture dictionary! That's for babies! -Tales of a Fourth Grade Nothing by Judy Blume
  Still, it would have been nice, he often thought, if he could have seen something of the world before he met Mrs. Popper and settled down. -Mr. Popper's Penguins by Richard and Florence Atwater
  You're gonna be a flat-nosed baby if you don't shut up, I'm thinking. -Crash by Jerry Spinelli
  Why can't I hide it, too? Meg thought. Why do I always have to show everything? -A Wrinkle in Time by Madeline L'Engle
  At first, she did not see what had caused the noise. She thought that it was the wind echoing through one of the caves and was about to leave when she noticed silvery shapes on the floor. Island of the Blue Dolphins by Scott O'Dell

  Editors work to not only make writing "correct," but also to impart meaning. Writers use different strategies such as punctuating for effect and the use of white space and paragraphing to clarify meaning and create dramatic effect.

- The short story Saturdays and Teacakes by Lester Laminak models these craft moves throughout the text. It would be helpful to show this text under a document camera and have the book available for students to reference. You can point out the following craft moves over a series of days. For example:
- Lester uses the words "pedal, pedal, pedal" in several places. "repeating a word."

  Explain that some writers use a line or phrase that recurs throughout the text. A recurring phrase is like rolling a snowball – it gains power and weight as it gets repeated. Such a line can give cohesion (a bond) to a piece of writing and leave the reader with a sense of closure.
  Three words together help us see the boy moving his legs, helps us create an image in our minds. It helps us see/draw attention to all he passed along the way
  Lets us know he had to ride a long way.
  Helps us to know the character – he knows the way to Grandmother's house without help. Serves as

a transition between the different parts of his trip.

- Lester uses the words “every Saturday” in several places. “repeating a phrase.”

  Some writers use a line or phrase that recurs throughout the text. A recurring phrase is like rolling a snowball – it gains power and weight as it gets repeated. Such a line can give cohesion (a bond) to a piece of writing and leave the reader with a sense of closure.
  Shows us he made the trip each week all summer long.
  Helps us realize the events are important events in his life.
  Lets us know he and his grandmother have a routine. They depend on each other. They are making a family tradition.
  Ensures we won’t miss the importance of the trip. Shows the importance of the time spent with each other.

- Lester wrote, the names of streets, neighbors and stores that he passed along the way. “using proper names to make it real.”

- Lester included the brand names of the coffee, margarine and syrup that his grandmother used in her kitchen. “using brand names.”

  The names of people, places, and streets help us to see Lester making his way across town. Helps us make a map in our minds; know the story is true; know it is an actual place.
  Lets us know he knew the people he passed.
  Lets us know he is safe in a well-known environment
  Lets us know he takes the same route every week; gives a sense of routine and ritual.
  Lets us know about the place, area, town, region in the country. Specific details that give a sense of truth to the story.

- Lester used italics in several places. Italics are used when his mother and grandmother talk and when a sound effect is used. “using italics to show sound.” Words that show sound are called onomatopoeia.

  Italics are used when his mother and his grandmother have something to say. Perhaps writers can use italics to show speech.
  We notice no quotation marks are used to show conversation – showing it is more a conversation from a memory.
  Shows sounds in his ears and the sound of the glider. Perhaps they show any remembered sound

- Lester stretched out a few words using extra spaces and/or adding in letters. Stretching the words is done in only three places, and each time it makes us read the words differently. “stretching a word to change the sound.”

  Lester includes several sets of “pedal, pedal, pedal,” but only one set has extra spaces between the words and stretches the last word, pedal (p-e-d-a-a-a-l-l-l). That last pedal has dashes between each letter and Lester has added two extra a’s and two extra l’s so in the book it looks like this: “pedal . . . pedal . . . .p-e-d- a-a-l-l –” When we read the text around that spot, we notice that he has just zoomed downhill and this is the first place Lester has a big hill to pedal up. Perhaps the spacing between the three words and the added ellipses show he is pedaling more slowly. But the last pedal (p-e-d-a-a-a-l-

l-l) in that set is more as if we are straining to make it up the hill.
A writer stretches the word to change the way we say it when we read it aloud.
A writer stretches a word to show emphasis, to help us feel excitement, or give the word stress or emotion.

- Lester stacked the words vertically like a tower instead of writing them in a horizontal line the way we expect to see written language. “stacking words.” Lester does this in only one spot in the story.

  There is only one place in the whole story where the words are stacked. Each of the words is followed by ellipsis points. That usually means to slow down and hold the sound at the end of the word and signals that more is coming. Perhaps he does this to make us slow down as we read. So, maybe writers stack words to change the pace of our voice in reading.
  Stacked words are like the driveways he passed. Shows us things are spaced apart.
  Creates a visual picture with the words on the page.

- Lester used imagery as he gave rich description of his memories from those Saturdays. “using imagery to capture the reader’s imagination.” Lester does this using similes and metaphors, and in one or two places he includes personification. Personification is when you give inanimate objects human characteristics.

  Lester uses imagery to compare what is there with something else. We pause a moment while reading and think about the image. Imagery catches our attention and draws our focus.
  Helps us think of ordinary things in a different way.

Learning Plan: Grammar and Conventions

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 coordinating conjunctions (FANBOYS): for, and, nor, but, or, yet, so and how they can be used to combine two complete thoughts. (complex sentences)
- I was a curious child, and my eyes studied everything. Six Dots: A Story of Young Louis Braille by Jen Bryant. You can show how to take the sentence apart. I was a curious child. My eyes studied everything.
- She once tried to draw me a Darth Vader, but it ended up looking like some weird mushroom-shaped robot. – Wonder by R.J Palacio
- Her voice was high, and her words jumped around like grasshoppers. -Goblin Secrets by William

Alexander

Use correct capitalization.

- Review what needs to be capitalized from previous lessons and units. At this time students should know to capitalize:
- Names and Proper nouns
- Pronoun 'I'
- Months and Days
- Letter Openings and Closings
- Historical Periods and Events
- Nationalities and Languages
- Every Saturday I coasted down our long steep drive, slowing only enough to make the turn onto Thompson Street, then left onto Bells Mill Road. – Saturdays and Teacakes by Lester Laminack

Choose punctuation for effect.

- In realistic fiction writing, punctuation can change the tone of the sentence. Students should be encouraged to vary the endings to their sentences using periods, question marks and exclamation points.
- Students can take risks with the following punctuation:
- Parenthesis are used to enclose clarifying information. They help the writer add information efficiently.

  "Let me put a little water in these ferns," she said. "You go ahead to the car house." (That's what Mammaw called the garage.) – Saturdays and Teacakes by Lester Laminack

- Students can also take risks with commas and dashes.

  They are used in pairs when something needs to be enclosed in the middle of the sentence.
  Comma example: Later, in math class, Janie passed a note. -Zack Delacruz: Just My Luck by Jeff Anderson
  Dash example: Audrey struggled with en pointe-dancing on her toes-but she loved a challenge. -Just Being Audrey by Margaret Cardillo

Form and use the progressive (e.g., I was walking; I am walking; I will be walking) verb tenses.

- Then the owl pumped its great wings and lifted off the branch like a shadow without a sound – Owl Moon by Jane Yolen
- The owls is pumping its great wings and lifts off the branch like a shadow without a sound.
- The owl will pump its great wings and will lift off the branch like a shadow without a sound.

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

- "A mood ring," Judy said. "It predicts stuff. Like what mood you're in."
- "Very nice," Mr. Todd. "Let's hope everybody's in the mood for the math test." – Judy Moody

Predicts the Future by Megan McDonald

Review the patterns of dialogue with the students.

- Use opening and closing quotation marks to show when someone is speaking aloud.

  "A mood ring," Judy said.

- Use dialogue tags to show who is speaking.

  "A mood ring," Judy said. /" Very nice," said Mr. Todd.

- Start a new paragraph each time a new character speaks.

  Even Mr. Todd noticed the ring. "What's that you've got there?" he asked Judy.

  "A mood rings." Judy said. "It predicts stuff. Like what mood you're in."

- End punctuation goes inside the quotation marks.

  "What's that you've got there?" he asked Judy
  "You can hear her weeping sometimes," said Raymie. "That's what they say." – Raymie Nightingale by Kate DiCamillo
  If a dialogue tag appears after the dialogue, separate the dialogue from the tag with a comma if what's being said is a statement. Always use a question mark if it's a question and an exclamation mark to indicate strong feeling or shouting.
  "You can hear her weeping sometimes," said Raymie.
  Dialogue can be split by inserting a dialogue tag in the middle.
  "Oh," she said. "I hear it. I hear the weeping." – Raymie Nightingale by Kate DiCamillo

Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).

- Students should have time to discuss and rehearse their ideas prior to writing/typing.
- Groups students should be able to share ideas in writing clubs.

Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g., wildlife, conservation, and endangered when discussing animal preservation)

- Students should explore and take risks with dialogue tags to convey more feeling and emotion.
- Word choice can give the reader more clues about the character. Instead of, 'He was sad', chose stronger words, He was devastated, distraught, etc.
- Dialogue Tag List:
  http://www.readwritethink.org/files/resources/lesson_images/lesson291/dialogue_tag.pdf

- Word choice can also show or change the tone of the story. Students should be encouraged to use words that show a neutral, positive, and negative tone.

  Neutral Words: commanding, direct, impartial, indirect, meditative, objective, questioning, speculative, unambiguous, unconcerned, understate, etc.

  Positive Words: admiring, adoring, affectionate, appreciative, approving, bemused, benevolent, blithe, calm, casual, celebratory, cheerful, comforting, comic, compassionate, complimentary, conciliatory, confident, contented, delightful, earnest, ebullient, ecstatic, effusive, elated, empathetic, encouraging, euphoric, excited, exhilarated, expectant, facetious, fervent, flippant, forthright, friendly, funny, gleeful, gushy, happy, hilarious, hopeful, humorous, interested, introspective, jovial, joyful, laudatory, light, lively, mirthful, modest, nostalgic, optimistic, passionate, placid, playful, poignant, proud, reassuring, reflective, relaxed, respectful, reverent, romantic, sanguine, scholarly, self-assured, sentimental, serene, silly, sprightly, straightforward, sympathetic, tender, tranquil, whimsical, wistful, worshipful, zealous, etc.

  Negative Words: abhorring, acerbic, ambiguous, ambivalent, angry, annoyed, antagonistic, anxious, apathetic, apprehensive, belligerent, bewildered, biting, bitter, blunt, bossy, cold, conceited, condescending, confused, contemptuous, curt, cynical, demanding, depressed, derisive, derogatory, desolate, despairing, desperate, detached, diabolic, disappointed, disliking, disrespectful, doubtful, embarrassed, enraged, evasive, fatalistic, fearful, forceful, foreboding, frantic, frightened, frustrated, furious, gloomy, grave, greedy, grim, harsh, haughty, holier-than-thou, hopeless, hostile, impatient, incredulous, indifferent, indignant, inflammatory, insecure, insolent, irreverent, lethargic, melancholy, mischievous, miserable, mocking, mournful, nervous, ominous, outraged, paranoid, pathetic, patronizing, pedantic, pensive, pessimistic, pretentious, psychotic, resigned, reticent, sarcastic, sardonic, scornful, self-deprecating, selfish, serious, severe, sinister, skeptical, sly, solemn, somber, stern, stolid, stressful, strident, suspicious, tense, threatening, tragic, uncertain, uneasy, unfriendly, unsympathetic, upset, violent, wry., etc.

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

For this unit teach the following: (Or use words your class is struggling with)

- Who’s/whose
- By/bye/buy

Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., telegraph, photograph, autograph).

- Follow the scope and sequence set by the district.

Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

- Using word study words set forth by the district.

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 Writers into the Conventions of Language by Jeff Anderson.

Instructional Materials

Potential Mentor Texts:

- *Saturdays and Teacakes*, Lester Laminack
- *Stray*, Cynthia Rylant
- *Love That Dog,* Sharon Creech
- *Charlie Anderson*, Barbara Abercrombie
- *Curly Kidd*, Billy Martin Jr. and John Archambault
- *Working Cotton*, Sherley Anne Williams
- *My Great-Aunt Arizona,* Gloria Houston
- *The Two of Them,* Aliki

Potential Teaching Charts:

- Revision Strategies Narrative Writers Use
- Words that Evoke Tone Chart
- Dialogue Tags
- Parts of a Story
- Story Arc/Mountain Chart
- Character Traits: Internal and External
- Plotline
- Character Charts from your reading unit, we study characters in reading we can put those ideas in our writing piece.
- What motivates this character? What does s/he wish for?
- Refer to Symbolism Cart from Reading unit
- Refer to Tone Chart from reading unit
- Using Our Senses to Get in the Character's Shoes
- Endings Chart:

Visual Words:

Gigantic
Teeny-tiny
Bulky
Glitter
Sparkling
Shimmering
Shiny
Glowing
Crooked
Hazy
Shadowy
Gloomy
Drab
Murky
Dull
Knotty
Vibrant

Tactile Words:

Fluffy
Gritty
Rough
Smooth
Slimy
Sticky
Creepy
Crisp
Hairy

Chilled
To stifle
Woolly
Crisp

Auditory Words

Buzz
Hubbub
Humming
Faint
Deafening
Squeaky
Earsplitting
Serene
To sizzle
To hiss
To shriek
Snappy
Boom!
Roaring
Thundering
Crunchy

Taste and Smell Words

Bland
Rotten
Fragrant
Stale
Juicy
Stinky
Gooey
Bitter
Yummy
Lipsmackingly
Pungent
Zesty
Sweet
Spice

Motion Words:

Soaring
To resonate
To breeze through
Staggering

Blown away
Paralyzed
Eye-popping
Gobsmacked
Shocking
To grab
Jaw-droppingly good
Turbulent
Choppy
Swirling

To wriggle

Questions Students Could Use to Guide Their Own Interpretations

- What did the main character learn?
- What made the good things in the story happen?
- What could have prevented the bad things in the story from happening

Elaborating and Adding Details Charts:

- State the Obvious
- Just Like That
- Action Clues
- Right in the Middle
- Zoom In
- Repeaters
- Thought Bubbles

Editing and Revising Craft Moves

- Repeating a Phrase
- Repeating a Word
- Using Proper or Brand Names
- Onomatopoeia
- Stretching a Word to Change the Sound
- Stacking Words
- Figurative Language

  Simile
  Metaphor

Personification

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.
- *Energize: Research Reading & Writing*, Christopher Lehman
- *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 accomodations 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.
- 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 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; elminate 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.