

Unit 1 Writing: Narrative Craft

Content Area: **English Language Arts**
Course(s):
Time Period: **Trimester 1**
Length: **4-6 Weeks**
Status: **Published**

Brief Summary of Unit

In this unit students will improve the quality of their writing by working towards independence and growth. Learners will apply a growing repertoire of strategies, including the use of mentor texts which will play an integral role as the foundation for their piece. Mentor texts will be analyzed and annotated as a means for apprentice writers to learn craft moves that they can emulate in their own writing. During this unit learners will create cohesive stories through the use of elaboration, theme, and the show, don't tell model. An emphasis will be placed on the importance of a personal significant experience that writers can develop with a turning point that leads to a lesson learned. This will be accomplished using modeled writing, shared writing, interactive writing, and independent writing through flashdrafts and full pieces. An emphasis will also be placed on self-assessing their writing using rubrics, checklists, goal setting and the application of feedback. Writers will transfer the writing skills from this unit across all genres of writing.

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

Pacing Guide

Please refer to [this Language Arts Reading and Writing Workshop Pacing Guide for grade 5](#). 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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| LA.W.5.3 | Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. |
| LA.W.5.3.A | Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally. |
| LA.W.5.3.B | Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations. |
| LA.W.5.3.C | Use a variety of transitional words, phrases, and clauses to manage the sequence of events. |
| LA.W.5.3.D | Use concrete words and phrases and sensory details to convey experiences and events precisely. |
| LA.W.5.3.E | Provide a conclusion that follows from the narrated experiences or events. |
| LA.W.5.4 | Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.) |
| LA.W.5.5 | With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. |
| LA.W.5.6 | With some guidance and support from adults and peers, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting. |
| LA.W.5.10 | Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. |
| LA.SL.5.1 | Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly. |
| LA.SL.5.1.A | Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion. |
| LA.L.5.1 | Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. |
| LA.L.5.1.A | Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences. |
| LA.L.5.1.B | Form and use the perfect (e.g., I had walked; I have walked; I will have walked) verb tenses. |
| LA.L.5.1.C | Use verb tense to convey various times, sequences, states, and conditions. |
| LA.L.5.1.D | Recognize and correct inappropriate shifts in verb tense. |

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| LA.L.5.1.E | Use correlative conjunctions (e.g., either/or, neither/nor). |
| LA.L.5.2 | Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. |
| LA.L.5.2.A | Use punctuation to separate items in a series. |
| LA.L.5.2.C | Use a comma to set off the words yes and no (e.g., Yes, thank you), to set off a tag question from the rest of the sentence (e.g., It's true, isn't it?), and to indicate direct address (e.g., Is that you, Steve?). |
| LA.L.5.2.E | Spell grade-appropriate words correctly, consulting references as needed. |
| LA.L.5.4 | Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies. |
| LA.L.5.4.A | Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase. |
| LA.L.5.4.B | Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., photograph, photosynthesis). |
| LA.L.5.4.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.5.5 | Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. |
| LA.L.5.5.A | Interpret figurative language, including similes and metaphors, in context. |
| LA.L.5.5.B | Recognize and explain the meaning of common idioms, adages, and proverbs. |
| LA.L.5.5.C | Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words. |

Essential Questions/Enduring Understandings

- How do writers utilize a variety of strategies to develop their stories and convey their experiences more precisely and effectively?
- How does studying and analyzing published authors and exemplar texts assist writers in crafting effective stories?
- How can I use word choice, symbolism, metaphor, perspective, and other narrative techniques to bring forth important themes and messages in stories?
- How can I be purposeful in my use of figurative language and writing craft, using both to bring forth meaning to my 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 draft and revise a new story, this time relying on mentor texts and reading-writing connections to raise the level of my work?
- Writers write for different purposes.
- Writers draw on all they know from prior years of work with narrative writing and apply their repertoire of strategies.
- Writers will revise their pieces by applying the writing process.
- Students will use words and narrative techniques creating and developing stories that bring forth meaning.
- Planning with a partner, as well as drafting/revising along the way and studying mentor texts can help write narrative stories.
- 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.

- Focusing on perspective, comparisons, and settings help show students what their stories are really about.
- Drafting and revising a new story, relying on mentor texts, and reading-writing connections help raise the level student work.

Students Will Know/ Students Will Be Skilled At

- Writers write with independence.
- Writers write with fluency, stamina, and speed.
- Writers write introductions that hook the reader.
- Writers elaborate by applying meaningful dialogue.
- Writers will infuse transitional words and phrases to make their story flow.
- Writers include strong body paragraphs and a satisfying conclusion.
- Writers plan, revise, and edit their writing.
- Using mentor texts to emulate author's craft moves in their own writing.
- Using transitional words and phrases to enhance their writing.
- Creating a strong lead that was exemplified in the mentor texts utilized.
- Developing and strengthening their writing by planning, revising, conferencing, and editing.
- Demonstrating a command of utilizing figurative language.
- Demonstrating a command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- Producing writing with appropriate development and organization.

Evidence/Performance Tasks

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.

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.

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/Partnership Discussion and Rehearsing
- 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

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.

To plan for this unit, you will want to:

- Pre-assess having the students write a personal narrative to determine prior knowledge.
- Follow Cranford Scope and Sequence for Word Work.
- Using the grammar standards listed above, teachers will utilize mentor sentences from read alouds and picture books from this unit for grammar instruction. For example from *The Tiger Rising* : “He specifically did not think about Norton and Billy Threemonger waiting for him like chained and starved dogs, eager to attack.” On day one, ask the students what do you notice about this sentence?

You might see exciting words, figurative language, type of sentence, or even special parts of speech.

Write down what you notice. On day two, rewrite the mentor sentence exactly as it is written, but skip lines in between. Label all of the parts of speech that you know in this sentence. On day three, revise the mentor sentence by making it more descriptive or exciting. Try adding or changing adjectives, verbs, or specific nouns. Remember to keep the meaning of the sentence the same. On day four, imitate the mentor sentence by keeping the style and structure the same, but making it your own. You should create a brand new sentence. On day five assess the students on the skills.

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

Suggested Teaching Points/Lessons: Generating Personal Narratives

Writers use a variety of strategies to generate ideas to write powerful stories. We do this by:

- Drawing on all we know to when writing narratives.
- Set up “writing territories” (Atwell). A place in their notebook (6-10 pages) where they can list experiences below.
- List a person or place who matters to you and the small moments connected to him/her and write one
- Jot moments that have been “turning points” in your life: first or last times, a time you realized something important. Take that moment and write out the WHOLE story writing fast and furious.

Writers use techniques to “Raise the Level” of their writing

- Writers write “the moment” as they write, another way to do this is to put yourself in the “skin of your character” to experience the story exactly the way he/she experienced it
- Dream the story as you write it. Put yourself in the story, create a mental movie and put yourself in the character’s shoes so your reader can experience the story too.
- Think of a strong feeling. List stories of particular times you felt it and write one. Example: Embarrassment – “The time when I felt embarrassed when the kids told me I looked “old-fashioned” because of my outfit.”
- Tell the story from the “Inside Out”. Writing in the character’s point of view. Don’t say “you talked” – use the exact/actual words.
- Use details that are true to the event – stay focused, fix eyes on mental movie when writing to include details that ring true.
- One way to develop a topic is by free-writing using a current phrase. For example, “I remember...”

Writers notice writing everywhere.

- Writers celebrate the powerful writing children are already doing
- Writers read snippets of their writing for encouragement, feedback, and ideas
- Writers live differently, they notice small moments and capture them in entries (carry journal everywhere – set up for “at-home” writing)
- Writers read great stories in order to spark ideas to write great stories (mentor texts)

Writers Revise and Edit Entries

- Revise by using all you know about storytelling, not summarizing
- Strong writers edit as they write, they look back and ask themselves, “Have I used everything I know about spelling, punctuation, and grammar to make my writing clear?”

Writers Problem Solve through reflection and working with partners

- Writers convene in meeting areas to talk about “how their writing went today”
- Writers think of the “best and worst” times to reflect on their writing and learn from each other
- Writers make resolutions
- Writers stop and take measure by asking themselves “Am I getting better?” “What should I work on next?” “What will help me keep getting better in big and important ways?”
- Self-assessments of personal narratives writing and goals using rubrics (see resources)

Suggested Teaching Points/Lessons: Writers Move Through the Writing Process

Writers draft by writing fast and furious, working to capture the experience on the page

- Mark up your seed ideas you’d like to turn into a story
- Decide how you will start the story (the where and how), fix your mind on the mental movie and write furiously. (flashdraft)
- Convene in groups to read stories aloud to peers to gather feedback (What they did well? What they can try?)

Writers ask themselves. “What is this STORY REALLY ABOUT?”

- Look back on stories and think, “How else could I have written this story?” Rewrite story from top to bottom asking, “What is this story really about?” Produce another draft. Chart pg. 68 “Thinking Up a Whole New Way to Tell a Story”

- Writers share their progress and process with partners.

Writers discover one way to revise their narratives is to bring out story structure

- Use chart and text (Ezra Jack Keats's, *Peter's Chair*) to recall how stories "tend to go." Create story mountain.
- Writers start stories close to the trouble brewing, always keeping in mind, "What is my story really about?"
- Writers plan using both internal and external story arcs

Writers elaborate on important parts of a story to make readers slow down and pay attention to those specific scenes

- Writers elaborate in various ways...

Writers slow down the action by telling it bit by bit

Add dialogue to "move the story"

Give details, show not tell

Show small actions

Add transition words to make your story flow

Add internal thinking to show emotion, motivation, want and desire.

- Writers create new paragraphs to help the reader create the movie in their mind. The "white space" gives the reader a little nudge to stop and envision. Writers use new paragraphs when there is...

An important part that needs space, a new event, time, place, or character speaking

Writers use scenes from the past and future to bring out the internal story (Sandra Cisneros's *Papa Who Wakes Up Tired In the Dark* – see *House on Mango Street* by Cisneros)

- Use flashbacks to convey main feeling
- Use flash-forwards to help the reader understand significant choices and their importance throughout their story
- Use past memories to emphasize meaning in stories

Writers write endings that leave their readers with something BIG.

- Writers think back to what they most wanted or struggled for in their stories and ask, "What is it I want to say to my readers about this struggle – this journey? Then they write an ending that shows this. (E.B White's *Charlotte's Web* ending)
- Writers end stories that "mirror" the stories beginning
- Writers convene to share endings to help revise their own

- Writers play with different leads based on their stories and goals

Suggested Teaching Points/Lessons: Learning From Mentor Texts

Writers look at other people's writing differently

- When writers want to make a good piece of writing, they find a mentor text and ask while reading it, "What did this writer do that I can try in my writing?" (emulate)
- Write reread, reread, and reread a text in order to learn from it.
- Writers admire craft in other people's writing
- Name what the author has done to transfer it into your own writing.
- Immerse students in text they will hope to soon write. Study and highlight author's craft and moves in mentor texts. Share.

Writers create the words a person could have said, doing this in ways that reveal the character as a person.

Writers give reasons to explain the way a character acts.

Writers show thinking by telling the exact words and the tone a character uses when thinking – like a dialogue with oneself.

Writers use mentor text and notebooks to practice writing in ways you admire.

- Use the strategy from the mentor text narrative in your own story. (Example: Adding internal dialogue to show feeling rather than tell it.) CHART
- Use notebooks as reading-writing connections
- Writers check to make sure they have ALL their tools when revising: checklists, mentor texts, notebook, pen, etc

Writers think carefully about "how to structure" their stories

- Writers stretch out the problem, telling it bit by bit (rising tension)
- Writers use escalate secondary characters' emotions to build tension
- Check that each character has a strong arc that will lead to conclusion. They ask themselves while revising, "What part feels weak to me?" "What is missing?"
- Writers check "Sequence of Actions" to assure reader experiences series of actions and evokes the same emotion or reaction to events that the writer/character experienced.
- Identify places in story where figurative language, such as similes, metaphors, etc, show up or can be added in writing and ask yourself, "How does this show what my story is about?" (See Eleven for model)
- Writers ensure that every character, main or secondary, plays a role in larger meaning of story.

Writers Get Ready to Publish by the process of final editing

- Writers use the POWER of COMMAS to support editing process
- Use mentor texts to study the “Power of Marks” such as commas. Utilize the “5 Types of Sentences” to study independent vs dependent clauses: openers, closers, series, interrupters, FANBOYS, as well as other types of uses for commas. Extend to other punctuation as feel need.
- Students work with partners to find examples of commas in mentor text. Students chart: example, What does the comma do?, and an example of transfer of use in their own writing.

Writers read for voice in their writing

- Read writing to listen for voice. Ask: Does this piece sound like it was written by you? Can you hear your own voice as you read it? Rewrite to bring out voice.

Writers discover mechanics and grammatical structures (examples of situational lessons/as needed)

- What does punctuation look like? *See Everyday Editing by Jeff Anderson
- Vary sentence structure (5 types)

Suggested Teaching Points/Lessons for Acceleration/Enrichment: Memoir

The following lessons are for students who have written one narrative well with much independence and need a greater challenge for their second or third. The intent is to teach this small group of students or individual student about memoir as a type of narrative writing. Bend One: Generating Ideas about Our Lives and Finding Depth in the Moments We Choose

Writers understand good writing will lead you to your goal – getting into college, more options at recess, getting the grade....or can even change your life.

1. When writers start a big project, it helps to take time to read over work that is the sort of thing you PLAN to make, like looking at the cover picture on the cover of a jigsaw puzzle before setting to work.

Writers don’t just chronicle their lives’, and record things. Writers interpret. They analyze their life stories and ask: ‘What are the big ideas?’ and then look for themes and issues that appear again and again in their memories and entries.”

Writers write about big ideas – through tiny stories to represent those ideas.

1. The bigger the topic, the smaller one will need to write.”

Writers want to write powerfully, one strategy they use is to read (or listen to) literature, then write. Reading literature can help writers write their own literature.”

1. Demo: Say, “I always use a powerful text – one is that is powerful for me (teacher). I read the text, take in the words and images. Then, when done, I let it sink in. Then I may reread – when in the MIDDLE – I WRITE! Not about the text or more of the text.... I write ‘off from’ the text.”
2. Share a text where you can write ‘off of’ the text. Notebooks of Melanin Sun by Jacqueline Woodson Alone OR other powerful memoir.
3. Share your model – what was written ‘off your chosen memoir.

Writers shift from collecting many entries to selecting a seed idea. Writers may start with a metaphor, collection of related stories, or even just a tiny mention of a thought. It can help to study how other authors go about this work before planning for your own process. As you collect – you reread – to say...What do I really want to say?”

1. Demo: interview a peer to demo strategy of talking it out. Ask: How did you choose your seed idea?
2. Reread all entries. Look for connections and patterns. Example:

The Struggle to Fit in:

- Victoria made fun of my lip at Girl Scouts.
- I made fun of my little sister to impress others.
- The time my neighbors came over to see my dog, which I never even had.
- Write long. Use CHART “Ways to Push your Thinking”

Memoirists learn to write with depth is to study the work of other authors who have used writing to discover deep insights – classmates, published authors, any writer- and then try to name the ways that writer developed deep insights.”

1. Study a mentor text (use template). Think aloud: “What has the author done here that I can do as well? That I can emulate in my writing. (template located in Heard’s, Finding the Heart of Nonfiction”
2. Come up with of related entries.
3. Write another entry about a theme, issue, or idea that matters to you, an entry with details and also

show big ideas.

Bend Two: Structuring, Drafting, and Revising a Memoir

Writers think of the structural choices an author makes to highlight meaning. Writers structure their texts in many different ways, one way you learn how to structure your text is by READING texts other authors have written and by studying the structures they have used.”

1. Read an excerpt of a memoir that is structured in a list form. Example: Paul Auster’s "Invention of Solitude”
2. Point out that each part is linked (list form) by a repeated line.
3. Try this with Sandra C’s House on Mango Street, Laughter.
4. CHART, “Ways to Structure a Memoir”

Writing well requires talent, skills, and INSPIRATION. First drafts should feel and show an emotion towards a subject to make readers feel it too. Writers plan out their draft using boxes and bullets.”

1. Show students how to plan memoir draft. Ask: Will I begin with a narrative? IF so, what are the qualities of a narrative?
2. Work with partner to set goals on drafting.

When a writer cannot go to a writing teacher, the writer needs to become his/her own writing teacher. Writers need to pay attention to what y have already done.

1. Confer with one child. Have students keep notes on what you are doing. Then debrief.
2. Questions writing teachers ask: What was the last thing you decided to do, to work toward? Can we look at places where you did the work? What else have you been doing? How has that worked out? Show me the places where you did that. What are your specific plans for what you might do next?
3. Writers of memoir reveal themselves.

When you write a story, you write a sequence of actions, but you need to be a parallel sequence of reactions- feelings, thoughts, dreams, and fears.”

1. REDRAFT memoir so each point on the external affects the central character on the inside.
2. Approach the narrative section thinking, “What feeling do I want to show in the beginning? In the middle? In the end?”

3. Demo: Use Eloise Greenfield's Mama Sewing.

- Look for patterns (mama changing over time)
- External event and Internal response
- Writers edit looking for errors and VOICE. Writers edit, they reread looking for correctness, but they also listen for VOICE.”

1. Check that this makes sense and there are no words or parts missing.
2. All my sentences are complete, and I have checked for runs and fragments. (if used for craft-ok)
3. Check for correct capitalization.
4. Check that verbs and subjects agree and that verbs are in the right tense (past, present, future)
5. Check to be sure words are spelled correctly. Uncertain words were checked.
6. Check for frequently confused words (there, their they're, to, two, too)
7. Ask: Have I paragraphed and indented?
8. Listen for voice while rereading “Does this part sound like me? Is it written in the way only I can say it?”
9. Think: What did I do that I can do in other areas?
10. Use editing checklist

Bend Three: A Second Memoir

Writers vary the way they write a memoir. IF the first was a narrative, the second may now be an essay. Just as you study characters in the books that you read, you can study yourself in the stories you tell. You can look back over your entries to come up with bigger theories about who you are as a person.

1. Read chart prompts to model and explore thinking. Think about yourself as you do the characters in your novels.
2. Use all your tools from Bend 1 to write another memoir now bringing in prompts.
3. Option: Select an image or object that says about who you are, what your family is like, etc
4. Remind students if they are writing an essay-like memoir to start with a claim. Example: “It’s hard being an only child...Try adding ‘because’ and reasons to support your claim. Times when your claim is true....’It’s hard being an only child on holidays, in the summer...”

Writers decide to get their writing down quickly, not because they are in a contest, but because flash-drafting helps them get the whole of a piece down right away which sets them up to know how to revise.”

1. Flash draft a new memoir, keep your BIGGER piece in mind, but get it down quickly on paper.
2. Voiceover reminders as students write furiously: Pencils should be flying off the page. Writing a lot matters. No worries about perfection, get big parts.

Writers revise the portions of their memoir that explains their ideas, they think about how those ideas link one idea to the next. They want their ideas to be easy to follow.

1. Work with partners to read, share, and listen for sense.
2. Use mentor texts to lift level of writing. For example: Sandra Cisneros's *Eleven* to help revise and "add objects" to writing.

Writers add details that express and reveal themselves. Writers reveal themselves by internal thoughts and spotlighting DETAILS that reveal what they want to show. Not just any detail. Like details in a mystery, those in a memoir always end up revealing the bigger meaning.

1. Share an example of details used with and without meaning.

Example 1:

'I walked up to my brown, front door and went into the house.'

After rethinking: Student WANTS to write about walking into the house, but questions purpose of telling the door is brown.

Example 2 (revised)

'I walked up to the front door, passed the discarded bikes and hula hoops left over from our last day of summer, our last day of play.'

Example 3 (revised)

'I raced off the bus and started to tear across the lawn toward the house. Then I glanced up and saw a figure behind the living room curtain. "Is Dad home?" I thought, moving quickly across the carefully manicured lawn onto the cement path.'

1. If a student is struggling with the "details", advise them to, "Make them Up!" *Invent the details that reveal the truth of your life. Example: If you can't remember what the parrot squawked when you walked into grandma's house, make it up. (Hello Johnny, Hello)

Readers read what it says and what it could say.

1. Read memoirs. Ask: "Should this scene be S-T-E-T-C-H-E-D out? Can I say more because it's an important scene? Should I slow it down or speed it up?"
2. Jot, using another color ink, in margins.

Writers often take a tiny detail from their lives – often that could be very ordinary- and let that one detail represent the whole big message, like using an object – a metaphor.

1. Show an example of how an author created a metaphor to say something BIG.
2. Highlight models within mentor texts.
3. Transfer to writing.

Writers choose words that convey content, but also mood, tone, and feelings.

- Show students how reading writing aloud can help them edit for sound. Use students’ model or teacher model.
- Point out that writers decide how to punctuate/use text once the writer knows what they want to communicate.
- Ways to communicate ideas through sound of our sentences:

Vary the way we begin our sentences

Vary length

Students examine their own writing for beginning and length variety and rewrite.

- Remember to use punctuation to create sound.
- Share with partner to edit for ‘Clarity’.
- Reread and ask yourself, “Is this the feeling that I want my reader to have?”
- Then underline places where your sound is strong, lonely, confused, etc.

Celebration

1. Option: Celebrate with family members. Plan a small get together in school. Start with a few whole class presentations to set tone/moment. Then disperse into smaller, more intimate groups.
2. With permission, present to other classes as mentor texts OR put together a class book for ALL.
3. Post essays on Goodreads.com, a teacher-created blog/web-site, school newspaper, or make copies to be displayed in library and/or other classrooms. (with permission from student authors)

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

Read Alouds

- Childtimes by Eloise Greenfield
- Peter's Chair by Ezra Jack Keats
- Papa Who Wakes Up Tired in the Dark by Sandra Cisneros (House on Mango Street)
- Charlotte's Web by E.B White (ending)
- Eleven by Sandra Ciscernos
- Heat Wave by Eileen Spinelli (leads)
- The Friend by Sarah Stewart (Why Writers Write)

Mentor Texts

- The Tiger Rising by Kate DiCamillo
- When Lightning Comes in a Jar by Patricia Polacco
- Fireflies by Julie Brinckloe
- The Best Story by Eileen Spinelli
- My Rotten Redheaded Older Brother by Patricia Polacco
- Thank you, Mr. Falker by Patricia Polacco
- Just Mercy by Brian Stevenson
- Pictures From Our Vacation by Lynne Roe Perkins
- The Orange Shoes by Trinka Hakes Noble
- Bedhead by Margie Palatini
- A Chair for my Mother by Vera B. Williams
- Enemy Pie by Derek Munson
- Those Shoes by Maribeth Boelts

Teacher Resources

- *Units of Study for Teaching Writing*, Lucy Calkins with Colleagues from the Reading and Writing Project, Grade 5 Heinemann, 2013.
- Resources for Teaching Writing CD, Grade 5, Heinemann, 2013.
- Narrative Craft Grade 5 Unit 1
- Use resource CD for rubrics, student samples, and charts.

- Writing Pathways book for performance assessments, learning progressions, student checklists, rubrics, and leveled writing examples
- The Tiger Rising Mentor Sentences Mini-unit grades 4-6
- Patterns of Power: Inviting Young Writers Conventions of Language Grades 1-5 by Jeff Anderson
- Feedback That Moves Writers Forward by Patty McGee
- The Continuum of Literacy Learning by Guy Su Pinnell & Irene C. Fountas
- The Common Core Writing Book by Gretchen Owocki
- Projecting Possibilities for Writers: The How, What & Why of Designing Units of Study by Matt Glover & Mary Alice Berry
- Use teacher model of personal writing to show process
- Ruth Culham's The Writing Thief
- Georgia Heard's Finding the Heart of Nonfiction: Teaching 7 Essential Craft Tools with Mentor Texts
- Everyday Editing by Jeff Anderson
- For All Parts of the Writing Process, including tools for intervention and ways to publish, see The Good Writer's Guide by Gretchen Bernabe
- *The Writing Strategies Book*, Jennifer Serravallo
- *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 Accommodations and Modifications

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

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

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

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

- Use visual presentations of all materials to include organizers, charts, word walls.

- 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

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

- Refer to the Strategies for Striving Students in the K-8 folder for specific appropriate interventions.
- Adhere to all modifications and accommodations as prescribed in IEP and 504 plan