

# 4th Writing 2024-2025 Unit 1 Launching and Personal Narrative (Weeks 1-6)

Content Area: **Template**  
Course(s):  
Time Period: **Full Year**  
Length: **9 Weeks**  
Status: **Published**

## **Unit 1 Launching and Personal Narrative**

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### **Unit Rationale**

This unit launches both the Writing Workshop and then enters into the first official unit, personal narrative. Launching is an important time to develop routines and structures for the remaining school year. Skills taught and refreshed throughout this unit will be invaluable throughout the year and in all future units. This unit begins by allowing authors to revisit the expectations of the Writing Workshop and the writing process, building their stamina, choosing topics, and collaborating. After the launching portion, the personal narrative unit begins. This is the first narrative unit for the fourth grade, representing one of the 3 bands of writing standards. This narrative unit allows students to focus on writing about significant times in their lives. Students will work to choose a life event that led to a change of perspective. Students will dive into a narrative topic, drafting, revising, and editing a personal narrative. Throughout the writing process, students will work to elaborate on the story's heart, including elements such as dialogue, figurative language, actions, thoughts, and feelings. Students will learn to craft leads and reflective endings. Students will use transitions to show the passage of time. This unit focuses on commas and complex sentences while addressing important skills such as end punctuation and capitalization. The lessons taught in this unit will allow students to craft a compelling personal narrative. Completion of this launching and narrative unit prepares students for the future fourth-grade realistic fiction unit, as well as building the lifelong skills narrative writing skills necessary through high school and beyond.

### **SEL Competencies**

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SEL.PK-12.1	Self-Awareness
SEL.PK-12.1.1	Recognize one's feelings and thoughts
SEL.PK-12.1.2	Recognize the impact of one's feelings and thoughts on one's own behavior
SEL.PK-12.1.3	Recognize one's personal traits, strengths, and limitations
SEL.PK-12.1.4	Recognize the importance of self-confidence in handling daily tasks and challenges
SEL.PK-12.2	Self-Management
SEL.PK-12.2.1	Understand and practice strategies for managing one's own emotions, thoughts, and behaviors

SEL.PK-12.2.2	Recognize the skills needed to establish and achieve personal and educational goals
SEL.PK-12.2.3	Identify and apply ways to persevere or overcome barriers through alternative methods to achieve one's goals
SEL.PK-12.3	Social Awareness
SEL.PK-12.3.1	Recognize and identify the thoughts, feelings, and perspectives of others
SEL.PK-12.3.2	Demonstrate awareness of the differences among individuals, groups, and others' cultural backgrounds
SEL.PK-12.3.3	Demonstrate an understanding of the need for mutual respect when viewpoints differ
SEL.PK-12.3.4	Demonstrate an awareness of the expectations for social interactions in a variety of settings
SEL.PK-12.4	Responsible Decision-Making
SEL.PK-12.4.1	Develop, implement and model effective problem-solving, and critical thinking skills
SEL.PK-12.4.2	Identify the consequences associated with one's actions in order to make constructive choices
SEL.PK-12.4.3	Evaluate personal, ethical, safety, and civic impact of decisions
SEL.PK-12.5	Relationship Skills
SEL.PK-12.5.1	Establish and maintain healthy relationships
SEL.PK-12.5.2	Utilize positive communication and social skills to interact effectively with others
SEL.PK-12.5.3	Identify ways to resist inappropriate social pressure
SEL.PK-12.5.4	Demonstrate the ability to prevent and resolve interpersonal conflicts in constructive ways
SEL.PK-12.5.5	Identify who, when, where, or how to seek help for oneself or others when needed

## Essential Questions

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1. Why is it important for Writing Workshop to have routines and expectations?
2. Why do significant life events make strong topics for personal narrative?
3. How can an author bring the story's heart to life?
4. How can an author revise a narrative draft to make it compelling?
5. Why is it important to use commas correctly?
6. Why are transitions necessary to sequence a story?

## 21st Century Life and Career

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CRP.K-12.CRP1	Act as a responsible and contributing citizen and employee.
CRP.K-12.CRP1.1	Career-ready individuals understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term

consequences of their actions and seek to act in ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.

CRP.K-12.CRP2

Apply appropriate academic and technical skills.

CRP.K-12.CRP2.1

Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation.

CRP.K-12.CRP4

Communicate clearly and effectively and with reason.

CRP.K-12.CRP4.1

Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others' time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.

CRP.K-12.CRP5

Consider the environmental, social and economic impacts of decisions.

CRP.K-12.CRP5.1

Career-ready individuals understand the interrelated nature of their actions and regularly make decisions that positively impact and/or mitigate negative impact on other people, organization, and the environment. They are aware of and utilize new technologies, understandings, procedures, materials, and regulations affecting the nature of their work as it relates to the impact on the social condition, the environment and the profitability of the organization.

CRP.K-12.CRP6

Demonstrate creativity and innovation.

CRP.K-12.CRP6.1

Career-ready individuals regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.

CRP.K-12.CRP11

Use technology to enhance productivity.

CRP.K-12.CRP11.1

Career-ready individuals find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology. They are proficient with ubiquitous technology applications. They understand the inherent risks-personal and organizational-of technology applications, and they take actions to prevent or mitigate these risks.

CRP.K-12.CRP12

Work productively in teams while using cultural global competence.

CRP.K-12.CRP12.1

Career-ready individuals positively contribute to every team, whether formal or informal. They apply an awareness of cultural difference to avoid barriers to productive and positive interaction. They find ways to increase the engagement and contribution of all team members. They plan and facilitate effective team meetings.

## **Pre-Assessments**

[Pre-Assessment](#)

[Narrative Writing Rubric](#)

## [Narrative Performance Assessment FAQ](#)

Flash draft a personal narrative. Assess with the Fourth Grade Narrative Writing rubric.

### **Instructional Plan**

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#### **Indicators of Understanding**

1. Writers demonstrate the expectations of Writing Workshop.
  - Writers can write for an extended period of time.
  - Writers write about things that are of personal significance.
  - Writers demonstrate understanding of the steps of the writing process.
  - Writers collaborate appropriately with peers.
2. Writers choose a significant life event that led to a personal change of perspective.
3. Writers elaborate on the heart of their story by including actions, meaningful dialogue, figurative language, thoughts, and feelings.
4. Writers use transitions and paragraphs to show passage of time and to connect scenes and events.
5. Writers begin with a lead that places the reader directly into the setting/action of the story and conclude their stories with a reflective ending that connects back to the beginning or middle of the story.
6. Writers use commas to make long, complex sentences clear and correct.

#### **Grammar:**

- Grammar Concepts to Teach:
  - Writers use commas and quotation marks to mark direct speech, starting a new paragraph when there is a change in speaker.
  - Writers use a variety of transitional words and phrases to manage the sequence of events.
- Grammar Concepts to Revisit:
  - Writers use proper capitalization and end punctuation
- Grammar Concepts Already Mastered (3rd Grade):
  - Writers use commas and quotation marks in dialogue
  - Writers produce simple, compound, and complex sentences

- Writers ensure subject, verb, and pronoun agreement in sentences
- Writers use apostrophes appropriately to show possessions
- Writers use linking words and phrases

## [Unit 1, Grade 4- Launching and Personal Narrative Lessons](#)

## [Narrative Writing Samples, Assessments, Checklists, and Rubrics Folder](#)

## [Narrative Charts](#)

### **Lesson 1.1**

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#### **Student Learning Intentions or We are learning to ... (WALT)**

We are learning about the structure and expectations of writing workshop so that we can establish and practice Writing Workshop expectations.

#### **Student Success Criteria ... “I can statements”**

I can follow the expectations and structure of Writing Workshop.

#### **Instructional Strategies and Activities**

What is Writer’s Workshop?

Connection: Today is a very exciting day! It’s your first day of Writer’s Workshop as a fourth grader. We are about to embark on an exciting year of creating, learning, and sharing writing. I know it’s hard to believe, but fourth grade Writer’s Workshop is even BETTER than third grade Writer’s Workshop.

Teaching Point: Today I am going to teach you exactly how our Writer’s Workshop time is structured and about the type of work we will be doing. Teacher explains the format and purpose of Writer’s Workshop and discusses the behaviors and expectations of Writer’s Workshop. Teacher impresses upon the students that they are authors and will follow the same publishing process as real authors, instilling the “Once you are done, you’ve just begun” attitude. Teacher introduces the upper grade writing process, collecting, choosing, developing, drafting, editing, revising, and publishing (this should go on a chart or sign to be on display all year). Teacher may choose to discuss rug seats, turn and talk partners, transitions, routines, materials, etc., pointing out that Writer’s Workshop behaviors and expectations are similar to Reader’s Workshop. Teacher

may choose to share Ralph Tells A Story or a similar text to get kids excited to write. Teacher may choose to foster a discussion about previous writing experiences.

**Active Involvement/Engagement:** Students reflect upon discussed aspects of Writer’s Workshop through turning and talking with a partner or jotting on a Post-it.

**Independent Practice:** Students model and practice behaviors and routines such as rugs seats, turning and talking, transitions, etc.. Students participate in discussions with teacher and peers.

**Mid-Workshop Teaching Point:** Teacher might choose to revisit a prior teaching point, remind students of today’s teaching point, preview a future teaching point, review a grammar goal, or highlight something awesome a student is doing at that moment, encouraging other students to do the same.

**Share:** Students share expectations of Writing Workshop with a partner, small group, or the class. Students might share what they are most looking forward to this year in Writing Workshop.

### **Resources:**

Ralph Tells A Story, Abby Hanlon, Nothing Ever Happens On 90th Street, Roni Schotter, Crafting True Stories, Calkins pages 2-11

### **Formative Assessments**

End of Lesson Share, Post It Notes, Exit Slip, Conferring Observations, Small Group Observations, Writer's Notebook responses, Turn and Talk, Rubrics

### **Instructional Materials and Resources**

Post Its

### **Reflections and Suggested Modifications**

Always consider 504s, IEPs, G&T, ELL, and individual student, group, and class needs. See unit modifications below.

## **Lesson 1.2**

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### **Student Learning Intentions or We are learning to ... (WALT)**

We are learning to utilize and respect our Writer's Notebooks.

### **Student Success Criteria ... “I can statements”**

I can respect my notebook keeping it neat and organized when I collect and write in it.

### **Instructional Strategies and Activities**

What is a Writer's Notebook? What's the big deal?

Connection: Writers! Today we will begin working in a cherished item, an item that represents you, and you alone, our Writer's Notebooks. Just like in third grade, your Writer's Notebook will become an important part of your daily life, especially during Writer's Workshop.

Teaching Point: Today I am going to teach you exactly how to use and personalize our notebooks. Teacher shares that a Writer's Notebook is something that real authors use to collect and develop ideas and is a very important and personal tool in the writing process. Teacher may choose to co-construct a chart of expectations and purpose for Writer's Notebooks:

- collecting and developing ideas for stories
- dating entries
- trying every lesson
- not tearing out pages
- only writing about things they feel strongly about
- not skipping around the notebook
- not drawing TOO many pictures
- not being too messy

Teacher may speak about the significance of decorating and personalizing a Writer's Notebook. Teacher may show his/her Writer's Notebook as an example and explain why he/she chose to personalize it in this way.

Active Involvement/Engagement: Students reflect upon the role of a Writer's Notebook through turning and talking with a partner or jotting on a Post It.

Independent Practice: Students discuss the value of a Writer's Notebook and personalize their own Writer's Notebook with drawings, pictures, stickers, etc..

Mid-Workshop Teaching Point: Teacher might choose to revisit a prior teaching point, remind students of today's teaching point, preview a future teaching point, review a grammar goal, or highlight something awesome a student is doing at that moment, encouraging other students to do the same.

Share: Students share their personalized Writer's Notebook with a partner, small group, or the class, explaining why they chose to decorate it this way.

Resources: A Writer's Notebook? Unlocking the Writer Within You

Ralph Fletcher, Notebook Know-How: Strategies for the Writer's Notebook Ralph Fletcher and Aimee Buckner, Crafting True Stories, Calkins pages 2-11

### **Formative Assessments**

End of Lesson Share, Post It Notes, Exit Slip, Conferencing Observations, Small Group Observations, Writer's Notebook responses, Turn and Talk, Rubrics

## Reflections and Suggested Modifications

Always consider 504s, IEPs, G&T, ELL, and individual student, group, and class needs. See unit modifications below.

### Lesson 1.3

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#### Student Learning Intentions or We are learning to ... (WALT)

We are learning to collect ideas in our notebooks.

#### Student Success Criteria ... "I can statements"

I can collect lists and webs of my ideas in my notebook.

#### Instructional Strategies and Activities

Writers collect ideas in many different ways.

Connection: Writers! It might seem as if an author should be able to just sit down and effortlessly start writing, page after page, just exploding with ideas. It's not true! Author's need to collect ideas before they start writing, especially in preparation for days when they get stuck and just can't think of anything to write. I'm sure you learned to collect ideas in third grade, but in fourth grade we learn SO MANY ways to collect ideas that you will NEVER run out of ideas to write about!

Teaching Point: Today I am going to teach you a variety of ways to collect ideas of times to write about. Teacher explains that authors use their Writer's' Notebooks to collect their ideas, memories, thoughts, and observations. Authors make sure to write down all of their ideas as they might be chosen a basis for a longer piece in the future. Teacher models collecting through creating tielines, lists, webs, snippets, etc. in his/her own Writer's notebook that are ideas for a future writing piece.

#### Possible Options For Inspiring Collecting

Writers can get ideas from...

- A timeline of important and memorable moments in their life.
- The heart (Memories triggered by emotions- a list/web of times when they felt strong emotions such as a sad, angry, embarrassed, happy, excited, nervous, etc.)
- A list/web/snippet of significant places and attached memories
- A list/web/snippet of 10 best life events

- A list/web/snippet 10 worst life events
- A list/web/snippet of first times and last times
  - A list/web/snippet of objects and associated memories
  - A list/web/snippet of people and associated memories
  - A list/web/snippet of a observations that trigger memories

Active Involvement/Engagement: Students brainstorm some ideas for writing by turning and talking with a partner, jotting on a Post It, or making a quick list in their notebook.

Independent Practice: Students create lists, webs, snippets, timelines, etc. (whatever they want or whatever the teacher is modeling) of important ideas, moments, or things in their world in their Writer's Notebooks.

Mid-Workshop Teaching Point: Teacher might choose to revisit a prior teaching point, remind students of today's teaching point, preview a future teaching point, review a grammar goal, or highlight something awesome a student is doing at that moment, encouraging other students to do the same.

Share: Share lists and ideas with a partner, small group, or the class.

### **Formative Assessments**

End of Lesson Share, Post It Notes, Exit Slip, Conferring Observations, Small Group Observations, Writer's Notebook responses, Turn and Talk, Rubrics

### **Instructional Materials and Resources**

Resources: Crafting True Stories, Calkins pages 12-20

### **Reflections and Suggested Modifications**

Always consider 504s, IEPs, G&T, ELL, and individual student, group, and class needs. See unit modifications below.

## **Lesson 1.4**

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Student **Learning Intentions or We are learning to ... (WALT)**

We are learning to write with stamina.

## **Student Success Criteria ... “I can statements”**

I can write for 10-20 minutes without stopping.

## **Instructional Strategies and Activities**

Writers write with stamina.

Connection: Writers! I know many of you are athletes. You know that if you want to be good at playing soccer or basketball you can't just stop and take a break every two or three minutes. You have to build up your stamina by practicing and staying focused on the task at hand. The same is true in writing. You might have been able to write for 10 or 15 minutes without stopping in third grade. In fourth grade, we are going to build up our stamina so we can write for even longer, and therefore become even better writers.

Teaching Point: Today I am going to teach you how to write with stamina and how to build your writing stamina. Teacher discusses the importance and joy of writing with stamina as well as the risks associated with unfocused, interrupted, and distracted independent writing. Teacher models that writing with stamina is writing like your mind is on fire. :) Teacher may model writing about a topic from one of the previously generated lists that he/she is passionate about. Teacher may model writing one piece for an extended period of time or writing about one topic and moving quickly to another without stopping. Emphasis is on choosing something you are excited to write about and that you can write about for an extended period of time, starting right away, not stopping, talking, sharpening, asking questions, etc... Teacher may also emphasize writing the whole story behind an idea, just not a few summarizing sentences.

Active Involvement/Engagement: Students reflect upon the importance of writing with stamina as well as possible pitfalls and solutions though discussing with a partner or reflecting in their notebook.

Independent Practice: Students write entries in their notebooks with stamina. Students may write about one or multiple topics, but strive to write for 20 minutes (or teacher set goal) without stopping.

Mid-Workshop Teaching Point: Teacher might choose to revisit a prior teaching point, remind students of today's teaching point, preview a future teaching point, review a grammar goal, or highlight something awesome a student is doing at that moment, encouraging other students to do the same.

Share: Students might share how long they were able to write without stopping and/or share what they wrote to a partner, group, or the class.

## **Formative Assessments**

End of Lesson Share, Post It Notes, Exit Slip, Conferring Observations, Small Group Observations, Writer's Notebook responses, Turn and Talk, Rubrics

## **Instructional Materials and Resources**

Resources: Crafting True Stories, Calkins pages 22-34, If...Then...Curriculum (3rd) page 77

Strategy Group/Conferring/Goal-Setting Suggestions:

The Writing Strategies Book by Jennifer Serravallo

Create Your Best Environment: p. 62

Use the Room: p. 65

Writers Are Problem Solvers: p. 67

Keep Your Pencil in Your Hands/Fingers on the Keyboard: p. 69

Partners Can Give Gentle Reminders to Stay on Track: p. 70

Silence the “It’s No Good” Voice: p. 71

Set a “More” Goal for the Whole Writing Time: p. 75

Consult a Fellow Writer: p. 80

Jot Today, Write Tomorrow: p. 108

### **Reflections and Suggested Modifications**

Always consider 504s, IEPs, G&T, ELL, and individual student, group, and class needs. See unit modifications below.

## **Lesson 1.5**

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### **Student Learning Intentions or We are learning to ... (WALT)**

We are learning what a personal narrative is.

### **Student Success Criteria ... “I can statements”**

I can identify a story that is a personal narrative and state the qualities of a personal narrative.

### **Instructional Strategies and Activities**

What is a Personal Narrative?

Connection: Writers! I want to you know that Personal Narrative is one of my favorite units because I get to learn more about you and your lives. I have the opportunity to hear about how you have grown and changed, funny stories, sad stories, stories of accomplishment, and even scary stories. I love hearing stories from your lives and sharing stories from my life. I know that you have read and written personal narratives before, but

in fourth grade we deepen our understanding of this genre, working to write stories of experiences that have changed your perspective. You are going to write about experiences that have changed you!

**Teaching Point:** Today I am going to teach you what makes a well written personal narrative. Teacher explains that EVERYONE has true stories to tell and crafting these stories into a well written piece can be accomplished through the genre of personal narrative. Teacher then introduces the genre of personal narrative through mentor texts or possible teacher/student samples (emphasis on change in perspective). Teacher reads aloud and discusses the mentor text(s). Teacher may co-construct a chart with the class noticing the qualities of personal narratives, perhaps noting similarities and strengths that run throughout the various mentor texts. Teacher discusses with students why the authors might have chosen to write about these important small moments in his/her life. Teacher specifically points out texts and moments in the texts where the author experienced a change in perspective as a result of the experience.

**Active Involvement/Engagement:** Students reflect upon what makes a personal narrative as well as important qualities in found in personal narratives through turning and talking with a partner, jotting on a Post It, or writing in their notebook.

**Independent Practice:** Teacher MAY choose (if he/she has enough texts) to put out piles of personal narratives (published as well as student written) for student to read before reflecting. Students participate in discussion and charting about personal narrative and authors of personal narrative. Students may revisit their lists and webs from launching and add to them keeping the genre of personal narrative in mind. Student keep in mind the goal of finding a moment that resulted in a change of perspective.

**Mid-Workshop Teaching Point:** Teacher might choose to revisit a prior teaching point, remind students of today's teaching point, preview a future teaching point, review a grammar goal, or highlight something awesome a student is doing at that moment, encouraging other students to do the same.

**Share:** Share lists and ideas with a partner, small group, or the class.

## **Formative Assessments**

End of Lesson Share, Post It Notes, Exit Slip, Conferring Observations, Small Group Observations, Writer's Notebook responses, Turn and Talk, Rubrics

## **Instructional Materials and Resources**

**Resources:** Peter's Chair, Ezra Jack Keats, Fireflies! Julie Brinckloe, A Chair for My Mother, Vera B. Williams, Thank You Mr. Falker, Patricia Polacco, Come On, Rain! Karen Hesse, Knucklehead: Tall Tales and Almost- True Stories of Growing Up by Jon Scieszka, The Wednesday Surprise, Eve Bunting, The Two of Them, Alike, Chicken Sunday, Patricia Polacco, Night Shift Daddy, Spinelli, Eillee, My Pig Amarillo, Satomi Ichikawa, My Rotten Red-Headed Brother, Patricia Polacco

**Small Moments:** Whistling, Elizabeth Partridge, Owl Moon, Jane Yolen, Roller Coaster, Marla Frazee, Salt Hands, Jane Chelsea Aragon, Saturdays and Teacakes, Lester L. Laminack

**Strategy Group/Conferring/Goal-Setting Suggestions:**

The Writing Strategies Book by Jennifer Serravallo

Potential Lessons for Partner/Group Work- Helpful for All Phases

Talk Around the Idea, Then Write: p. 367

Make Promises (You Can Keep): p. 368

Partner Inquisition (to Get Your Thinking Going): p. 369

Tell Me: Does It Make Sense?: p. 370

Partner Space: p. 371

Help Wanted/Help Offered: p. 372

PQP (Praise, Question, Polish): p. 373

Tell Me: Does It Match My Intention?: p. 374

Interrupt Your Partner: p. 375

Storytelling to Figure Out Point of View and Perspective: p. 378

Code the Text: p. 380

Written Response: p. 381

### **Reflections and Suggested Modifications**

Always consider 504s, IEPs, G&T, ELL, and individual student, group, and class needs. See unit modifications below.

## **Lesson 1.6**

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### **Student Learning Intentions or We are learning to ... (WALT)**

We are learning to collect a list of times in our life that resulted in a change of perspective.

### **Student Success Criteria ... “I can statements”**

I can list times in my life when my perspective was changed.

### **Instructional Strategies and Activities**

Writers collect a list of times in their life that resulted in a change of perspective.

Connection: Writers! Today we are continuing our work with personal narratives. Yesterday, we spent time reading and discussing published personal narratives. We noticed that many of our favorite personal narratives resulted in a change in the author's perspective. Today, inspired by these findings and by those amazing authors, we will continue the work of collecting times from our own lives, in preparation for eventually writing our own personal narrative.

Teaching Point: Today I am going to teach you how to collect times in your life that resulted in a change of perspective. Teacher explains that many personal narratives are about times when an event took place in the author's life that resulted in a change of perspective. Teacher models generating and listing times in his/her life that resulted in a change in perspective that he/she might choose to write a personal narrative about. This list might include not only the event or experience, but also state exactly what the change in perspective was. Teacher might discuss with class the change in perspective moments in mentor texts that they are sharing or have shared.

Active Involvement/Engagement: Students brainstorm ideas for a personal narrative that resulted in a change in their perspective. This can be accomplished through turning and talking with a partner, jotting on a Post It, writing in their notebook, or responding in Google Classroom.

Independent Practice: In their Writer's Notebooks, students list moments in their life where they experienced a change in perspective, clearly stating the change in perspective.

Mid-Workshop Teaching Point: Teacher might choose to revisit a prior teaching point, remind students of today's teaching point, preview a future teaching point, review a grammar goal, or highlight something awesome a student is doing at that moment, encouraging other students to do the same.

**Share: Share lists and ideas with a partner, small group, or the class. Students highlight experiences that resulted in a change of perspective.**

### **Formative Assessments**

End of Lesson Share, Post It Notes, Exit Slip, Conferring Observations, Small Group Observations, Writer's Notebook responses, Turn and Talk, Rubrics

### **Instructional Materials and Resources**

### **Reflections and Suggested Modifications**

Always consider 504s, IEPs, G&T, ELL, and individual student, group, and class needs. See unit modifications below.

## **Lesson 1.7**

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**Student Learning Intentions or We are learning to ... (WALT)**

We learning to collect notebook entries keeping in mind their future goal of publishing their narrative focused on a change in perspective.

### **Student Success Criteria ... “I can statements”**

I can collect short personal narrative entries in my notebook that I might choose to publish.

### **Instructional Strategies and Activities**

Writers collect notebook entries keeping in mind their future goal of publishing their own personal narrative focused on a change in perspective. (2-4 days)

Connection: Writers! Yesterday, we collected times in our lives that resulted in a change in perspective. We came up with A LOT of great ideas! Sometimes an author might think that he/she has a really great idea, but when he/she starts to write the story, he/she finds that it isn't fun to write at all. Conversely, sometimes an author thinks an idea seems boring, but after starting to write the story, realizes it's a great story. That's why we need to try out writing these ideas out before we get too far into the writing process.

Teaching Point: Today I am going to teach you how to take a “time” that we collected and try out that idea by writing the story. Teacher explains that authors collect seed entries about topics that they might choose to write about in the future. Seed entries are written fast and furiously and give the author to try out part or all of an idea. They tell the story bit by bit, but do not have to be extremely detailed. Teacher should model growing ideas into stories about times when he/she had a change in perspective, emphasizing that trying an idea out is NOT writing a 6 page story. Each day of collecting, the teacher may choose to share something he/she has written to inspire and model collecting for that day. Teacher might also inspire collecting by discussing with class the change in perspective moments in mentor texts that they have shared together. Teacher might choose to use a specific strategy to collect on each day of collecting. Teacher may choose to reference chart on page 27 of Narrative Craft (very similar to launching suggestions).

Active Involvement/Engagement: Students can try quick writing the story of one of their ideas in their notebook or just focus on choosing the idea that they will write about during independent time, discussing the choice with a partner, or talk through one of their ideas with a partner, verbally summarizing the story, in preparation for independent writing time.

Independent Practice: Students continue to collect seed entries of experiences of times when they had a change in perspective. Student do not need to finish all of their entries, keeping in mind the goal is to choose a story that they are excited to write about. Students should collect several to many entries before entering the choosing phase.

Mid-Workshop Teaching Point: Teacher might choose to revisit a prior teaching point, remind students of today's teaching point, preview a future teaching point, review a grammar goal, or highlight something awesome a student is doing at that moment, encouraging other students to do the same.

Share: Share a favorite entry with a partner, small group, or the class.

### **Formative Assessments**

End of Lesson Share, Post It Notes, Exit Slip, Conferencing Observations, Small Group Observations, Writer's

Notebook responses, Turn and Talk, Rubrics

## **Instructional Materials and Resources**

Resources: Crafting True Stories pages 22-34, Narrative Craft 4-27, If...Then...Curriculum (3rd) page 73

Strategy Group/Conferring/Goal-Setting Suggestions:

The Writing Strategies Book by Jennifer Serravallo

Silence the “It’s No Good” Voice: p. 71

Important People: p. 94

Moments with Strong Feelings: p. 95

Photo Starts: p. 97

Mapping the Heart: p. 98

Jot Today, Write Tomorrow: p. 108

If It Could Go on Facebook, You Can Jot It in a Notebook: p. 120

Scan the Newspaper: p. 126

Tour Your Home: p. 111

## **Reflections and Suggested Modifications**

Always consider 504s, IEPs, G&T, ELL, and individual student, group, and class needs. See unit modifications below.

## **Lesson 1.8**

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**Student Learning Intentions or We are learning to ... (WALT)**

**Student Success Criteria ... “I can statements”**

**Instructional Strategies and Activities**

Writers choose a topic (seed idea) for their personal narrative using specific criteria.

Connection: Writers! You have been working so hard collecting ideas and entries for your personal narrative . Today is the day you have all been waiting for. That’s right. It’s finally Personal Narrative Choosing Day!

Hooray!

Teaching Point: Today, I am going to teach you how to look back at your collection of entries and CHOOSE a story that you want to take through the writing process and eventually publish. Teacher explains that choosing the right topic is imperative to giving yourself an opportunity to enjoy writing a high quality personal narrative. Teacher models choosing the BEST topic for writing a personal narrative using a specific criteria.

Teacher may co-construct a chart with the class outlining criteria for making a good choice of a topic (excited about topic, personal true story, memorable experience, perspective changing experience, author WANTS to spend a long time working on this topic, willing to share this story publically, etc). Teacher should model rereading notebook entries, considering the top options, then making a final decision. Teacher may model working with a partner to help choose the best topic.

Optional: Teacher may model formally recording the choice of topic in his/her Writer's Notebook and reflecting in written form upon the decision. Teacher might also provide students with their own mini choosing checklist to use.

Active Involvement/Engagement: Students discuss their choice options with a partner, working towards making a final and formal selection during independent writing time.

Independent Practice: Students, using the criteria chart, select from their Writer's Notebook a topic for their personal narrative. Students might choose to confer with a partner during this process. Student might create a Writer's Notebook entry that states the chosen topic and thoughts behind the decision.

Mid-Workshop Teaching Point: Teacher might choose to revisit a prior teaching point, remind students of today's teaching point, preview a future teaching point, review a grammar goal, or highlight something awesome a student is doing at that moment, encouraging other students to do the same.

Share: Share topic choice and reasoning with a partner, small group, or the class.

## **Formative Assessments**

End of Lesson Share, Post It Notes, Exit Slip, Conferencing Observations, Small Group Observations, Writer's Notebook responses, Turn and Talk, Rubrics

## **Instructional Materials and Resources**

Resources: Crafting True Stories page 62

Strategy Group/Conferencing/Goal-Setting Suggestions:

The Writing Strategies Book by Jennifer Serravallo

Write About A Pebble: p. 140

## **Reflections and Suggested Modifications**

Always consider 504s, IEPs, G&T, ELL, and individual student, group, and class needs. See unit

modifications below.

## **Lesson 1.9**

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### **Student Learning Intentions or We are learning to ... (WALT)**

### **Student Success Criteria ... “I can statements”**

### **Instructional Strategies and Activities**

Writers plan the sequence of their story using a timeline or story arc.

Connection: Writers! Today we begin the developing phase. Believe it or not this is a very important phases. If you develop and plan your story well, drafting will be a cinch. Now that we have chosen a topic for our personal narratives, it’s time to start really thinking about the order of events. A personal narrative must be told in sequence, otherwise the story won’t make sense and the reader will become confused. Telling a story out of order is as crazy as putting on your shoes before your socks. It’s just wrong! Therefore, we must carefully plan the events of our story.

Teaching Point: Today I am going to teach you how to plan and sequence your story using a timeline/story arc/graphic organizer. Teacher explains that a timeline or story arc organizer can help sequence the important events of an experience, from beginning to end. It can also help identify the most important events, and lead to determining the heart of the story. Teacher models using the timeline or story arc strategy by drawing a timeline or story arc and plotting specific events/actions of the event. This can be done in the Writer’s Notebook or an oversized piece of paper. Teacher emphasizes stretching out the event, working to find the heart of the story, eventually eliminating events that do not contribute to the overall message of the story. Teacher reminds students that as fourth graders they should NOT be writing bed to bed stories, starting with waking up and ending with going to bed. Stories should be focused on the heart and the eventual change in perspective.

Optional: Teacher might choose to introduce flashing forward in time to show change in perspective. This is advanced.

Active Involvement/Engagement: Students reflect upon their topic, turning to a partner and telling the story as a sequence of events. Students might use their fingers to mark each event, using sequencing terms just as first, then, later, suddenly, finally. Students should be sure to emphasize a CHANGE that took place as a result of the experience.

Independent Practice: Students create a timeline or story arc to map out their story’s sequence. Students think carefully about where and when in time their story should start and end. Students try not to plan bed to bed stories.

Mid-Workshop Teaching Point: Teacher might choose to revisit a prior teaching point, remind students of today’s teaching point, preview a future teaching point, review a grammar goal, or highlight something awesome a student is doing at that moment, encouraging other students to do the same.

Share: Share timeline/story arc/graphic organizer with a partner, small group, or the class.

### **Formative Assessments**

End of Lesson Share, Post It Notes, Exit Slip, Conferring Observations, Small Group Observations, Writer's Notebook responses, Turn and Talk, Rubrics

## **Instructional Materials and Resources**

Resources: Crafting True Stories page 67, Narrative Craft pages 74-80

## **Reflections and Suggested Modifications**

Always consider 504s, IEPs, G&T, ELL, and individual student, group, and class needs. See unit modifications below.

## **Lesson 1.10**

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### **Student Learning Intentions or We are learning to ... (WALT)**

We are leaning to track and expose the internal story (the character's emotional journey) using their timeline or story arc.

### **Student Success Criteria ... "I can statements"**

I can keep track of character's emotions in my personal narrative using post-its or colors.

## **Instructional Strategies and Activities**

Writers track and expose the internal story (the character's emotional journey) using their timeline or story arc.

Connection: Writers! Yesterday in our personal narratives, we worked to plan and sequence our story, really thinking about the order of events, and when our stories should start and end. Today, we are going to focus not on events, but on the emotional journey in your personal narrative. We are going to zoom in on and identify your thoughts and feelings throughout the story.

Teaching Point: Today I am going to teach you how to track the emotional journey in your personal narrative using a timeline/story arc. Teacher explains that timelines or story arcs can be used not only to sequence events, but also to track and expose the internal story (the emotional journey) of a perspective changing event. Teacher models adding feelings, thoughts, noticings, and reactions to his/her timeline. Teacher may use sticky notes, color coding, etc. to differentiate the sequence of events from the internal story.

Active Involvement/Engagement: Students reflect upon the emotional journey of their personal narrative, turning to a partner, discussing specific events that evoked specific emotions. Students will highlight at least the emotions from the beginning, middle, and end of their story. Students should be sure to emphasize a CHANGE that took place as a result of the experience.

Independent Practice: Students track and expose the internal story of their personal narrative on their timeline or story arc.

Mid-Workshop Teaching Point: Teacher might choose to revisit a prior teaching point, remind students of

today's teaching point, preview a future teaching point, review a grammar goal, or highlight something awesome a student is doing at that moment, encouraging other students to do the same.

Share: Share tracked emotional journey with a partner, small group, or the class.

### **Formative Assessments**

End of Lesson Share, Post It Notes, Exit Slip, Conferring Observations, Small Group Observations, Writer's Notebook responses, Turn and Talk, Rubrics

### **Instructional Materials and Resources**

Resources: Narrative Craft pages 81-83, If...Then...Curriculum (3rd) page 75

### **Reflections and Suggested Modifications**

Always consider 504s, IEPs, G&T, ELL, and individual student, group, and class needs. See unit modifications below.

## **Lesson 1.11**

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### **Student Learning Intentions or We are learning to ... (WALT)**

We are learning to set the scene for their personal narrative using setting description.

### **Student Success Criteria ... "I can statements"**

I can use descriptions such as sensory details to set the scene in my story.

### **Instructional Strategies and Activities**

Writers set the scene for their personal narrative using setting description.

Connection: Writers! We are continuing to develop our personal narratives. We have been spending time plotting the events of our story and the internal journal. Today we are going to focus on a different, but equally important aspect of your narrative, the setting. We are going to zoom in on exactly where and when your story takes place. This is important because without setting description the reader doesn't know whether to picture an amusement park or a trailer park, the mall or the moon! Well crafted setting description can even help set the mood of a scene.

Teaching Point: Today I am going to teach you how to set the scene for your personal narrative using setting

description. Teacher explains the importance of setting the scene and painting a mental image for the reader with words. Teacher models setting the scene through setting description using a mentor text or his/her own writing. Teacher may also choose to use a mentor text to model. Teacher may teach about utilizing the senses, color words, weather, etc. in an effort to set the scene. Teacher even may model using figurative language to set the scene. Teacher might choose to model how setting description can help set the mood of a scene and might even foreshadow future events (advanced).

**Active Involvement/Engagement:** Students reflect upon the setting or settings in their story. Student try out describing the setting using color words, senses, weather, etc. to set the scene. This can be accomplished through turning and talking with a partner, jotting on a Post It, writing in their notebook, or responding in Google Classroom.

**Independent Practice:** Students practice setting the scene of their personal narrative. Students might try choosing a setting/scene from their story and writing it out. Students should make multiple entries in their notebooks zooming in on the setting.

**Mid-Workshop Teaching Point:** Teacher might choose to revisit a prior teaching point, remind students of today's teaching point, preview a future teaching point, review a grammar goal, or highlight something awesome a student is doing at that moment, encouraging other students to do the same.

**Share:** Share writing with a partner, small group, or the class.

### **Formative Assessments**

End of Lesson Share, Post It Notes, Exit Slip, Conferencing Observations, Small Group Observations, Writer's Notebook responses, Turn and Talk, Rubrics

### **Instructional Materials and Resources**

### **Reflections and Suggested Modifications**

Always consider 504s, IEPs, G&T, ELL, and individual student, group, and class needs. See unit modifications below.

## **Lesson 1.12**

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### **Student Learning Intentions or We are learning to ... (WALT)**

We are learning to craft leads that place the reader directly into the setting and/or action of the story.

### **Student Success Criteria ... "I can statements"**

I can write a lead that places the reader directly into the beginning of my story.

### **Instructional Strategies and Activities**

Writers craft leads that place the reader directly into the setting and/or action of the story.

Connection: Writers! How many of you have picked up a book or piece of writing and put it down after only reading a few sentences? That's probably because the author didn't grab your attention. I can remember the first lines of some of my favorite books. They are etched in my mind. That is your goal as a writer, to craft a lead that sticks in the mind of your reader. Today we are going to work on crafting some leads for your personal narrative. We are going to learn how to write leads that grab your reader's attention and leave them wanting to read the rest of your story.

Teaching Point: Today I am going to teach you how to craft leads that place the reader directly into the setting and/or action of the story. Teacher explains that a well written lead can engage the reader by bringing them right into the story. Teacher exposes students to well-crafted leads that place the reader directly into either the setting and/or action of the story. Teacher may use mentor texts and/or own writing to inspire and generate ideas for different types of leads. Class might discuss their favorite types of leads. Teacher might co-construct a chart with a list of different ways to write a lead that draws the reader right into the story.

Active Involvement/Engagement: Students reflect upon what type of lead they want to use for their story. Students might try to write one lead during this time. This can be accomplished through jotting on a Post It, writing in their notebook, or responding in Google Classroom.

Independent Practice: Students draft leads for their personal narratives in their Writer's Notebooks. Students should create multiple leads that they can choose from during the drafting and revising phases.

Mid-Workshop Teaching Point: Teacher might choose to revisit a prior teaching point, remind students of today's teaching point, preview a future teaching point, review a grammar goal, or highlight something awesome a student is doing at that moment, encouraging other students to do the same.

## **Formative Assessments**

End of Lesson Share, Post It Notes, Exit Slip, Conferring Observations, Small Group Observations, Writer's Notebook responses, Turn and Talk, Rubrics

## **Instructional Materials and Resources**

Share: Share their best lead or leads with a partner, small group, or the class.

Resources: Crafting True Stories pages 72-73

Strategy Group/Conferring/Goal-Setting Suggestions:

The Writing Strategies Book by Jennifer Serravallo

Picture the End! (Or, Imagine It Done): p. 63

Make a Plan for Writing Time: p. 72

Imagine Your Audience: p. 78

Write a Title: p. 139

Imagine Your Audience and Consider Your Purpose: p. 144

Multiscene Storyboarding: p. 196

See the World like a Poet (Metaphor and Simile): p. 218

Exploring Options for Setting: p. 237

Picture Your Character: p. 238

Clue in the Reader to the Past (Flashback): p. 256

## **Reflections and Suggested Modifications**

### **Lesson 1.13**

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#### **Student Learning Intentions or We are learning to ... (WALT)**

We are learning to utilize their timelines or story arcs and other notebook entries from the developing phase when drafting.

#### **Student Success Criteria ... “I can statements”**

I can refer to and utilize my organizer when I draft my personal narrative.

#### **Instructional Strategies and Activities**

\*Before beginning drafting teacher may choose to set guidelines for drafting to allow for students to have space to revise. Teacher might have students write in a special drafting notebook or loose leaf paper, on every other line, on only the right page of the notebook, etc. If students are typing, teacher might set guidelines for font and spacing.

Writers utilize their timelines or story arcs and other notebook entries from the developing phase when drafting.

Connection: Writers! Today is the day you have all been waiting for. We have collected! We have chosen! We have developed! Today all of your hard work comes to fruition! Today your plans and ideas comes to life! Today we draft our personal narratives!

Teaching Point: Today I am going to teach you how to begin drafting your personal narratives, utilizing all of our work from the developing phase. Teacher reminds students not to waste all of their efforts from the developing phase. Teacher speaks to the importance of referring to their Writer’s Notebook for inspiration

when drafting. Teacher models referring back to the timelines/story arcs and notebook entries in order help draft. Teacher models how this can help structure the draft and guide the writer to tell the story with detail and focus.

**Active Involvement/Engagement:** Students turn and talk to a partner, discussing an important element of their story previously developed that they DO NOT want to forget when drafting. Students might set a drafting goal in order to motivate students to draft with stamina. “Today we have 20 minutes to write. My goal is to write at least...” or “Today I my goal is to draft the first three Post Its on my storc arc.” Students might record goal on a Post It.

**Independent Practice:** Students begin drafting while referring to their developing work for guidance.

**Mid-Workshop Teaching Point:** Teacher might choose to revisit a prior teaching point, remind students of today’s teaching point, preview a future teaching point, review a grammar goal, or highlight something awesome a student is doing at that moment, encouraging other students to do the same.

**Share:** Share draft or selection from draft with a partner, small group, or the class.

### **Formative Assessments**

End of Lesson Share, Post It Notes, Exit Slip, Conferring Observations, Small Group Observations, Writer's Notebook responses, Turn and Talk, Rubrics

### **Instructional Materials and Resources**

Resources: Crafting True Stories pages 76-80 and 124-131, Narrative Craft pages 56-58

### **Reflections and Suggested Modifications**

Always consider 504s, IEPs, G&T, ELL, and individual student, group, and class needs. See unit modifications below.

## **Lesson 1.14**

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### **Student Learning Intentions or We are learning to ... (WALT)**

We are learning to identify the HEART of the story (most important small moment) and zoom in on it.

### **Student Success Criteria ... “I can statements”**

I can zoom into the heart of my story.

## **Instructional Strategies and Activities**

Writers identify the HEART of the story (most important small moment) and zoom in on it.

Connection: Writers! Put your hand across your heart. Your heart is probably the most important part of your body. Just as your heart gives your body life, the heart of your story brings your story to life. Yesterday we began drafting our stories. The heart of your story is probably somewhere around the middle of your story, just like your heart is in the middle of your body. Today, when you reach the heart of your story, the most important part, make sure you really zoom in on it so that it brings your story to life!

Teaching Point: Today I am going to teach you how to identify the heart of your story and zoom in on it. Teacher explains that the heart of the story is so significant that the writer needs to slow down when they tell it because the heart of the story is what gives life to the story! Teacher models identifying the point on the timeline that represents the heart of the story and zooming in on the heart of the story, by writing it out bit by bit, using description and elaboration. Teacher explains that this might be a place where tension or emotion is heightened in the story. Teacher may use examples from mentor texts or even a familiar movie to model. Teacher might also mention that some students may have already reached the heart of their story yesterday. If this is the case, students may take time to revise or even rewrite it, zooming in on this important part.

Active Involvement/Engagement: Students turn and talk to a partner, discussing and identifying the heart of their story. If there is time, students might try out zooming in on the heart, telling it bit by bit and elaborating. This can be accomplished through turning and talking with a partner, jotting on a Post It, writing in their notebook, or responding in Google Classroom.

Independent Practice: Students continue to draft their personal narrative making sure to zoom in the heart of the story. If the student has already written the heart of the story they should consider some revision at this point, taking into consideration today's lesson.

Mid-Workshop Teaching Point: Teacher might choose to revisit a prior teaching point, remind students of today's teaching point, preview a future teaching point, review a grammar goal, or highlight something awesome a student is doing at that moment, encouraging other students to do the same.

Share: Share the heart of the story with a partner, small group, or the class.

## **Formative Assessments**

End of Lesson Share, Post It Notes, Exit Slip, Conferring Observations, Small Group Observations, Writer's Notebook responses, Turn and Talk, Rubrics

## **Instructional Materials and Resources**

Resources: Crafting True Stories pages 91-98 and 100-101, Narrative Craft pages 85-95 and 139-146, If...Then...Curriculum (3rd) page 75

## Reflections and Suggested Modifications

Always consider 504s, IEPs, G&T, ELL, and individual student, group, and class needs. See unit modifications below.

### Lesson 1.15

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#### Student Learning Intentions or We are learning to ... (WALT)

We are learning to use meaningful dialogue.

#### Student Success Criteria ... “I can statements”

I can include ONLY important dialogue in my narrative. I can take out unnecessary dialogue.

#### Instructional Strategies and Activities

Writers use meaningful dialogue.

Connection: Writers! I know you that all of you love to talk. As we continue drafting our personal narrative, we should keep in mind that just as we say a lot of things in daily life, well written personal narratives also include dialogue. However, writers, today as we draft our stories, it’s important to remember not to include EVERYTHING that you said. That would take forever and it would be BORING! You should include dialogue that is purposeful and meaningful, dialogue that adds important information to your story.

Teaching Point: Today I am going to teach you how to add meaningful dialogue to your personal narrative. Teacher explains that dialogue should be meaningful and purposeful. Teacher models meaningful dialogue vs. NOT meaningful dialogue. Teacher may use his/her own writing and/or mentor texts to model meaningful dialogue. Teacher emphasizes that NOT meaningful dialogue is actually worse than not having dialogue at all!

Active Involvement/Engagement: Students reflect upon places in their story that should include meaningful dialogue, or perhaps includes NOT meaningful dialogue that should be removed, discussing with a partner. Students MIGHT want to grab their drafts in order to better facilitate a conversation. Students MIGHT choose to put their dialogue in certain color to prove to their partners that the story contains meaningful dialogue, or dialogue at all!

Independent Practice: Students continue drafting while adding meaningful dialogue to their drafts. For some students this might be a revision.

Mid-Workshop Teaching Point: Teacher might choose to revisit a prior teaching point, remind students of today’s teaching point, preview a future teaching point, review a grammar goal, or highlight something awesome a student is doing at that moment, encouraging other students to do the same.

Share: Share a scene with dialogue to a partner, small group, or the class.

## **Formative Assessments**

End of Lesson Share, Post It Notes, Exit Slip, Conferring Observations, Small Group Observations, Writer's Notebook responses, Turn and Talk, Rubrics

## **Instructional Materials and Resources**

## **Reflections and Suggested Modifications**

Always consider 504s, IEPs, G&T, ELL, and individual student, group, and class needs. See unit modifications below.

## **Lesson 1.16**

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### **Student Learning Intentions or We are learning to ... (WALT)**

We are learning to use commas and quotations marks to mark direct speech and quotations from a text, starting a new line when there is a new speaker.

### **Student Success Criteria ... “I can statements”**

I can use commas and quotation makes correctly.

## **Instructional Strategies and Activities**

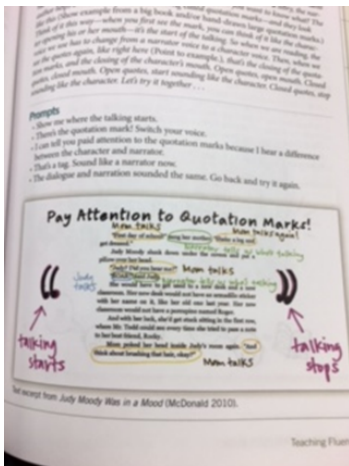
Writers use commas and quotations marks to mark direct speech and quotations from a text, starting a new line when there is a new speaker.

### **Day One - Introduction**

- Direct Instruction (mini lesson chart)
  - Connection: Writers, we've been reviewing how to use commas and quotation marks in our writing throughout this unit, which is something you learned to do in 3rd grade. Imagine a story without quotation marks and commas. It wouldn't make any sense. You wouldn't know when someone was speaking, or who was speaking.
  - Teaching Point: Today, I want to teach you that when writers use dialogue, they use certain punctuation, quotation marks and commas, to show the reader that their character is speaking. As fourth grader writers we are even learning that when there is a change in speaker, the author

starts a new paragraph, EVERY TIME!

- Teacher Demonstration (How will you model to students?)
  - (Teacher models with own writer's notebook)
  - Model: Writers, watch as I add dialogue to my story... (Consider using a highlighter to mark the quotation marks and commas.) Note how I start a new paragraph when there is a change in speaker.
- Active Engagement
  - Writers, can you help me to add another piece of dialogue to my story? (Have them help you add another sentence. Consider asking students to volunteer to role-play the parts of two (or three) characters and only read the works the character speak. Make sure students notice that every time a new speaker talks, the writer must indent and begin a new line.)
- Possible Anchor Chart
  - Blurry photo, but you can find on page 117 of The Reading Strategies Book
  - Also, pages 84-84 in Grammar Matters



## Day Two - Inquiry

- Students gather examples from independent books
- Discuss patterns in groups
  - New paragraphs when characters are speaking
  - Where quotation marks are located
  - Where commas, periods, question marks, exclamation points are located

- Make theories about why and when an author writes this way
  - To show the reader that a character is speaking (quotation marks)
  - To show the reader that someone new is speaking (paragraphs)
  - To show how the speaker is saying something (end of sentence punctuation)
- Discuss whole groups - guided by teacher - students make theories

### Day Three - Revisit using Mentor Texts

- Study mentor texts for patterns
  - Refer to list of mentor texts in writing curriculum that you have already read with your students or any text with dialogue
  - Possible idea is to make a copy of the mentor text for each student so they can mark it up and use it when they go off to write on their own
- Students emulate in own writing

### **Formative Assessments**

End of Lesson Share, Post It Notes, Exit Slip, Conferring Observations, Small Group Observations, Writer's Notebook responses, Turn and Talk, Rubrics

### **Instructional Materials and Resources**

Resources: M. Colleen Cruz suggests this structure in *The Unstoppable Writing Teacher* (chapter 9) which is saved as a PDF under Activities and Resources for your review.

### **Reflections and Suggested Modifications**

Always consider 504s, IEPs, G&T, ELL, and individual student, group, and class needs. See unit modifications below.

## **Lesson 1.17**

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### **Student Learning Intentions or We are learning to ... (WALT)**

We are learning to conclude their personal narrative with a reflective ending.

## **Student Success Criteria ... “I can statements”**

I can add a reflective ending to my personal narrative.

## **Instructional Strategies and Activities**

Writers conclude their personal narrative with a reflective ending.

Connection: Writers! Congratulations on finishing or ALMOST finishing, hint, hint, your personal narrative drafts. You have already added so many impressive elements to your story. Today we are going to talk about the ending of your story. When we first started planning this story, we talked about how a well written personal narrative shows how an experience brings about a change in perspective in the author, or at very least some type of change.

Teaching Point: Today I am going to teach you how to conclude your personal narrative with a reflective ending. Today we are going to learn that one way to show how you changed is by adding a reflective ending to your personal narrative. Teacher explains that it is important for a personal narrative to have a meaningful ending. One way to accomplish this is by ending with a reflection that is a final thought that reflects back to the beginning or middle of the narrative. The reflective ending also might relate to the change in perspective. Teacher shares various reflective endings from his/her own draft and/or mentor texts. Teacher and class should examine mentor texts for inspiration.

Optional: Teacher might choose to teach an ending the flashes forward in order to show a change in perspective (advanced).

Active Involvement/Engagement: Students reflect upon possible endings for their personal narrative. Students discuss ending ideas with a partner. Students might cite (aloud or on a Post It) who/what type of ending they are attempting. (Possible chart for collection of Post Its) Partner makes sure that the ending makes sense and CLEARLY shows a change in perspective.

Independent Practice: Students try out a few reflective ending. Students may share examples with partner or class. Students choose their best ending and add it to/revise the draft.

Mid-Workshop Teaching Point: Teacher might choose to revisit a prior teaching point, remind students of today’s teaching point, preview a future teaching point, review a grammar goal, or highlight something awesome a student is doing at that moment, encouraging other students to do the same.

Share: Share reflective ending with a partner, small group, or the class.

## **Formative Assessments**

End of Lesson Share, Post It Notes, Exit Slip, Conferencing Observations, Small Group Observations, Writer's Notebook responses, Turn and Talk, Rubrics

## **Instructional Materials and Resources**

Resources: Crafting True Stories pages 55-58, Narrative Craft pages 106-114

Strategy Group/Conferring/Goal-Setting Suggestions:

The Writing Strategies Book by Jennifer Serravallo

Picture the End! (Or, Imagine It Done): p. 63

Keep Your Pencil in Your Hands/Fingers on the Keyboard: p. 69

Silence the “It’s No Good” Voice: p. 71

Zoom In on a Moment of Importance: p. 141

End with Last Words from the Character: p. 179

Draw Out (Don’t Summarize) Build Suspense: p. 194

Moving Quickly (or Slowly) Through Time: p. 198

Show, Don’t Tell: Using Senses to Describe Places: p. 224

Show, Don’t Tell: Emotions: p. 225

Character Gestures to Show Traits: p. 251

Lie (to Tell the Truth): p. 254

Punctuating (and Paragraphing) Speech: p. 334

### **Reflections and Suggested Modifications**

Always consider 504s, IEPs, G&T, ELL, and individual student, group, and class needs. See unit modifications below.

## **Lesson 1.18**

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### **Student Learning Intentions or We are learning to ... (WALT)**

We are learning to show, but do not tell to expose reactions to actions and the emotion in the story.

### **Student Success Criteria ... “I can statements”**

I can find places in my writing where I can SHOW emotion to reveal the feelings of my characters.

## **Instructional Strategies and Activities**

Note: If typing, teacher may choose to print a copy of the drafts (consider double spacing) so that students can revise by hand or teacher might just have students revise their drafts directly in Docs. Revising by hand shows clear evidence of revision, but takes a little longer because student must type the revisions in at some point.

Note 2: Consider daily partner or table revision after students revise their own work. If using Google Docs, consider encouraging partners to suggest revisions using the Comments feature. If not using Google Docs, consider using Post Its, for partner revision.

Writers show, but do not tell to expose reactions to actions and the emotion in the story.

Connection: Writers! Great news! Today you are going to have the opportunity to start revising those awesome drafts! You have already worked on adding to the heart and including meaningful dialogue. Today, we are going to add emotion to our personal narratives. When you walk into the classroom we can all easily tell who is happy or who is sad. If you are feeling happy and excited one morning you don't have to walk up to me and say, "I am happy. I am excited." I can tell by the way you are acting and moving. In real life, we usually SHOW our emotions, not just TELL our emotions. It is the same in writing.

Teaching Point: Today I am going to teach you how to expose reactions and emotion in the story through SHOWING, not TELLING. Teacher explains that reactions and emotions can often best be portrayed through showing, but not telling. Teacher uses his/her own writing and/or mentor texts to model showing, but not telling the emotions, reactions, and actions in the story. Teacher may consider acting out emotions, demonstrating how emotions are shown, not told. (For example, instead of writing I felt sad, a student might write, my eyes fell, a tear rolled down my cheek, I covered my face, etc.)

Active Involvement/Engagement: Students try out showing, but not telling. Teacher might offer a prompt or two. "Instead of saying, 'The boy was sad,' you could write..." Teacher might instead choose to tell students to think of a time in their story where someone feels a strong emotion, and then write that moment using the show, but not tell strategy. Students could respond verbally to a partner, in their notebooks, or in Google Classroom.

Independent Practice: Student revise their own writing to add or improve showing, but not telling. This may be done on the left side of the notebook or with Post Its if writing by hand.

Mid-Workshop Teaching Point: Teacher might choose to revisit a prior teaching point, remind students of today's teaching point, preview a future teaching point, review a grammar goal, or highlight something awesome a student is doing at that moment, encouraging other students to do the same.

Share: Share examples of show, but not tell with a partner, small group, or the class.

Writers include figurative language to paint a mental picture with words.

Connection: Writers! Today we are going to revise our personal narratives by using an advanced skill. It's similar to the show, but not tell work that we did yesterday. It's something that our favorite authors include in their writing, but you probably don't even notice, figurative language.

Teaching Point: Today I am going to teach you how to include figurative language to paint a mental picture with words. Teacher explains that one way to paint a mental picture with words for the reader is through using figurative language. Teacher introduces or reviews a variety of types of figurative language. Teacher may introduce simile, metaphor, personification, etc.. Teacher uses own writing and/or a mentor text to model using figurative language to paint a mental picture with words. Teacher may co construct a chart with examples from students or mentor texts.

Active Involvement/Engagement: Students try out using figurative language. Teacher might provide students with a prompt for using figurative language, or tell the students to think of a time when figurative language would be appropriate to add to their draft. This can be accomplished through turning and talking with a partner, writing in their notebook, or responding in Google Classroom.

Independent Practice: Students revise their drafts to paint a mental picture using figurative language.

Mid-Workshop Teaching Point: Teacher might choose to revisit a prior teaching point, remind students of today's teaching point, preview a future teaching point, review a grammar goal, or highlight something awesome a student is doing at that moment, encouraging other students to do the same.

Share: Share examples of figurative language from their own writing with a partner, small group, or the class.

### **Formative Assessments**

End of Lesson Share, Post It Notes, Exit Slip, Conferring Observations, Small Group Observations, Writer's Notebook responses, Turn and Talk, Rubrics

### **Instructional Materials and Resources**

Resources: Narrative Craft pages 149-157

### **Reflections and Suggested Modifications**

Always consider 504s, IEPs, G&T, ELL, and individual student, group, and class needs. See unit modifications below.

## **Student Learning Intentions or We are learning to ... (WALT)**

We are learning to use a variety of transitions to sequence, show passage of time, and connect scenes.

## **Student Success Criteria ... “I can statements”**

I can use a list of transitions to add transitions to transitions to my personal narrative.

## **Instructional Strategies and Activities**

Writers use a variety of transitions to sequence, show passage of time, and connect scenes.

Connection: Writers! As we continue revising our personal narrative, we need to think not just about figurative language and emotions, but also about the flow of our story. Today, as we revise we need to focus on the order and flow of our story. We are adding transitions that alert the reader to the passage of time and overall order of the story, making sure not to use the same transitions all the time.

Teaching Point: Today I am going to teach you how to use a variety of transitions to sequence, show passage of time, and connect scenes. Teacher explains that transitions are words or phrases that help sequence, show passage of time and help to connect scenes. Teacher models using transitions to show passing of time and connect ideas through his/her own writing and/or a mentor text. Teacher may choose to co-construct a chart with the students as a visual reference of options for transitional words and phrases.

Active Involvement/Engagement: Students might turn and discuss transitions that they want to use in their draft. Teacher might ask students to bring their drafts to the rug and take a few minutes to find any transitions that they used and make them a certain color/underline/bold. Students can also add a few more transitions at this time. Students might prove their use of transitions, showing it to a partner.

Independent Practice: Students continue drafting while adding transitions to their writing.

Mid-Workshop Teaching Point: Teacher might choose to revisit a prior teaching point, remind students of today’s teaching point, preview a future teaching point, review a grammar goal, or highlight something awesome a student is doing at that moment, encouraging other students to do the same.

Share: Share examples use of transitions with a partner, small group, or the class.

Writers use a variety of transitional words and phrases to manage the sequence of events

### **Day One - Introduction**

- Direct Instruction (mini lesson chart)
  - Connection: Writers, in third grade you learned to use simple transitional words and phrases to manage the sequence of events.
  - Teaching Point: Today, I want to teach you that when writers craft a narrative, writers must make sure that the reader understands the order of events. One easy way that the writer can

convey the sequence of events is by using a variety of transitional words and even transitional phrases. We are going to learn exactly when and how to effectively use transitional words and phrases.

- Teacher Demonstration (How will you model to students?)
  - (Teacher models with own writer's notebook)
- Model: Writers, watch as I add transitions to my story... Notice my usage of commas after transitional words and phrases (Consider using a highlighter to mark the transitions and commas.)
- Active Engagement
  - Writers, can you help me add more transitions and transitional words and phrases to my story. Allow students to turn and talk to a partner to discuss opportunities for additional transitions. Invite students to add the transitions into your notebook or tell you where to add transitions.

### Day Two - Inquiry

- Students gather examples from independent books
- Discuss patterns in groups
  - Location of transitions and transitional phrases
  - Punctuation of transitions and transitional phrases used
  - Types of transitions/transitional phrases used
- Make theories about why and when an author writes this way
  - To show time
  - To show order/sequence
  - To show passage of time
- Discuss whole groups - guided by teacher - students make theories

### Day Three - Revisit using Mentor Texts

- Study mentor texts for patterns
  - Refer to list of mentor texts in writing curriculum that you have already read with your students or any narrative texts with transitional words and phrases
  - Possible idea is to make a copy of the mentor text for each student so they can mark it up and use it when they go off to write on their own

- Students emulate in own writing

### **Formative Assessments**

End of Lesson Share, Post It Notes, Exit Slip, Conferring Observations, Small Group Observations, Writer's Notebook responses, Turn and Talk, Rubrics

### **Instructional Materials and Resources**

Resources: M. Colleen Cruz suggests this structure in *The Unstoppable Writing Teacher* (chapter 9) which is saved as a PDF under Activities and Resources for your review.

### **Reflections and Suggested Modifications**

Always consider 504s, IEPs, G&T, ELL, and individual student, group, and class needs. See unit modifications below.

## **1.20**

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### **Student Learning Intentions or We are learning to ... (WALT)**

We are learning to revise to make sure that their story is clear, makes sense, and flows smoothly.

### **Student Success Criteria ... "I can statements"**

I can revise to make sure my story makes sense and reads smoothly by reading my story over and outloud.

### **Instructional Strategies and Activities**

Writers revise to make sure that their story is clear, makes sense, and flows smoothly.

Connection: Writers! We have been working hard to draft and revise our narratives. We have added a lot of STUFF to our stories. Before we move onto editing, we need to take some time to make sure that even after all the STUFF we added, that our story still makes sense. You might have added 14 similes, but you must make sure that your story still MAKES SENSE.

Teaching Point: Today I am going to teach you to make sure that your story is clear, makes sense, and flows smoothly. Teacher explains that writers need to step back and look at their writing again to make sure that it reads clearly and makes sense to the reader. The writer wants to make sure that the meaning and message of their story comes across clearly. Teacher models revising their own personal narrative for clarity. Teacher might model taking out bits that are boring or unnecessary or confusing. Teacher might model conferring with

a partner to identify unclear parts of the story.

**Active Involvement/Engagement:** Students reflect upon their drafts, identifying any parts that might be confusing or unnecessary. Students set goals to clarify these spots. Students might jot down the spots on a Post It or in a notebook, so students can refer back during independent writing time. Students might enlist the opinion of their writing partner, as far as identifying confusing or unnecessary spots.

**Independent Practice:** Students revise draft for clarity adding or taking away. Students might confer with a partner.

**Mid-Workshop Teaching Point:** Teacher might choose to revisit a prior teaching point, remind students of today's teaching point, preview a future teaching point, review a grammar goal, or highlight something awesome a student is doing at that moment, encouraging other students to do the same.

**Share:** Share revisions for clarity with a partner, small group, or the class.

**Resources:** Crafting True Stories pages 148-152, If...Then...Curriculum(3rd) page 72

**Strategy Group/Conferring/Goal-Setting Suggestions:**

The Writing Strategies Book by Jennifer Serravallo

Listen. Praise.: p. 64

Reread to Jump Back In: p. 73

Experiment with Change: p. 81

Find the Heart: p. 138

Zoom In on a Moment of Importance: p. 141

Cut It to the Bone: p. 146

Underline One Line (That Says the Most): p. 147

End in the Moment: p. 178

End with Last Words from the Character: p. 179

Coming Full Circle: p. 202

See the World like a Poet (Metaphor and Simile): p. 218

What Else Happened?: p. 220

Personify to Bring Objects to Life: p. 265

Vary Words to Eliminate Repetition: p. 279

No "So" "Very" "Nice": p. 284

## **Formative Assessments**

End of Lesson Share, Post It Notes, Exit Slip, Conferring Observations, Small Group Observations, Writer's Notebook responses, Turn and Talk, Rubrics

## **Instructional Materials and Resources**

## **Reflections and Suggested Modifications**

Always consider 504s, IEPs, G&T, ELL, and individual student, group, and class needs. See unit modifications below.

## **1.21**

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### **Student Learning Intentions or We are learning to ... (WALT)**

We are learning to organize personal narratives into paragraphs to support sequencing, dialogue, and elaboration.

### **Student Success Criteria ... “I can statements”**

I can organize my narrative using paragraphs when there is a change in speaker and to organize my story.

### **Instructional Strategies and Activities**

Note: Again, teacher may choose to print drafts again before the editing phase. Teacher may have students edit by hand on the drafts or directly onto the computers.

Writers organize personal narratives into paragraphs to support sequencing, dialogue, and elaboration.

Connection: Writers! Today we enter the editing phase. I've been thinking about some of our drafts. We have some excellent stories and content. However, some of our stories are written into huge lumps of words. It's visually exhausting for the reader to look at. We really need to organize using paragraphs.

Teaching Point: Today I am going to teach you how to organize personal narratives into paragraphs to support sequencing, dialogue, and elaboration. Teacher discusses with students that paragraphs group parts of their story. Teacher shares that writers might start a new paragraph when the story changes subtopic, moves

forward in time, when there is a new speaker, when there is a change of setting, etc.. Teacher models going through his/her draft and editing for paragraphing by drawing boxes or using the new paragraph editing mark. Throughout this lesson, the teacher emphasizes the importance of paragraphs, but stresses that there is not a limit or required amount or specific length. Teacher might also add that a very short paragraph might need elaboration or it might be perfect just the way it is! It's ok to have short paragraphs. A paragraph could even have just one word- especially if it's dialogue!

**Active Involvement/Engagement:** Students reflect upon the current state of paragraphing in their personal narrative. Too many? Too few? None for dialogue? No intelligent thought applied? Student might discuss paragraphing revision plans with a partner. It might be helpful if students actually had their drafts in front of them. Partner might also make suggestions in regard to paragraphing.

**Independent Practice:** Students organize using paragraphs to support sequencing, dialogue, and elaboration.

**Mid-Workshop Teaching Point:** Teacher might choose to revisit a prior teaching point, remind students of today's teaching point, preview a future teaching point, review a grammar goal, or highlight something awesome a student is doing at that moment, encouraging other students to do the same.

**Share:** Share paragraphing with a partner, small group, or the class.

## **Formative Assessments**

End of Lesson Share, Post It Notes, Exit Slip, Conferencing Observations, Small Group Observations, Writer's Notebook responses, Turn and Talk, Rubrics

## **Instructional Materials and Resources**

Resources: Crafting True Stories pages 102-110, If...Then...Curriculum (3rd) page 73

## **Reflections and Suggested Modifications**

Always consider 504s, IEPs, G&T, ELL, and individual student, group, and class needs. See unit modifications below.

## **1.22**

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### **Student Learning Intentions or We are learning to ... (WALT)**

We are learning to edit for spelling errors.

### **Student Success Criteria ... "I can statements"**

I can use available resources to fix spelling errors in my personal narrative.

## **Instructional Strategies and Activities**

Writers edit for spelling errors.

Connection: Writers! You are doing a great job editing your narratives. As you are just fourth graders, there is no way that you know how to spell every single word. Impossible! Therefore, we need to edit for spelling errors.

Teaching Point: Today I am going to teach you how to edit for spelling errors using a variety of resources. Teacher explains that writers strive to spell with the highest degree of accuracy possible. Teacher models reading through his/her draft several times to identify potential spelling errors and circle them. Teacher might even model reading through the story backwards to catch spelling errors. Teacher models the options of checking for spelling accuracy using reference materials, using the room or classroom resources, using a computer, utilizing learned spelling strategies, or utilizing the knowledge of a partner. Model using spell check if using a computer.

Active Involvement/Engagement: Students turn to their partner and discuss a strategy they plan to employ for editing spelling errors. If time, partner could take a few minutes to scan for spelling errors and discuss resources to help edit.

Independent Practice: Students read through their drafts a few times to find and fix spelling mistakes. Students circle misspelled/unknown spelling words and use a variety of resources to determine the correct spellings. Students might use spell check. Students might first read their own work, and then later read the work of a partner, identifying spelling errors.

Mid-Workshop Teaching Point: Teacher might choose to revisit a prior teaching point, remind students of today's teaching point, preview a future teaching point, review a grammar goal, or highlight something awesome a student is doing at that moment, encouraging other students to do the same.

Share: Share examples of spelling editing and strategies with a partner, small group, or the class.

## **Formative Assessments**

End of Lesson Share, Post It Notes, Exit Slip, Conferring Observations, Small Group Observations, Writer's Notebook responses, Turn and Talk, Rubrics

## **Instructional Materials and Resources**

Resources: Crafting True Stories pages 55-61, If...Then...Curriculum (3rd) page 76

## **Reflections and Suggested Modifications**

Always consider 504s, IEPs, G&T, ELL, and individual student, group, and class needs. See unit modifications below.

## **1.23**

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### **Student Learning Intentions or We are learning to ... (WALT)**

We are learning to use commas to make long, complex sentences clear and correct.

### **Student Success Criteria ... “I can statements”**

I can correctly use commas in complex sentences.

### **Instructional Strategies and Activities**

Writers use commas to make long, complex sentences clear and correct.

Connection: Writers! Every year we spend a lot of time talking about end punctuation like periods and question marks and exclamation points. We even spend a lot of time learning about quotation marks. In fourth grade, we really focus on understanding how and when to use a comma, especially in longer, more complex sentences.

Teaching Point: Today I am going to teach you how to use commas to make long, complex sentences clear and correct. Teacher explains that commas are not just used in lists, dates, and addresses, but that there are specific rules regarding use of commas in compound and complex sentences. Teacher teaches rules regarding commas in compound and complex sentences and models editing for commas in his/her own draft.

Active Involvement/Engagement: Students might work independently or with a partner to use commas to make long complex sentences clear and correct. Students might work on a teacher provided example or look in their own drafts.

Independent Practice: Students focus on editing compound and complex sentences, adding commas to make them clear and correct.

Mid-Workshop Teaching Point: Teacher might choose to revisit a prior teaching point, remind students of today’s teaching point, preview a future teaching point, review a grammar goal, or highlight something awesome a student is doing at that moment, encouraging other students to do the same.

Share: Share examples of property punctuated compound and complex sentences with a partner, small group, or the class.

### **Formative Assessments**

End of Lesson Share, Post It Notes, Exit Slip, Conferring Observations, Small Group Observations, Writer's Notebook responses, Turn and Talk, Rubrics

## **Instructional Materials and Resources**

### **Reflections and Suggested Modifications**

Always consider 504s, IEPs, G&T, ELL, and individual student, group, and class needs. See unit modifications below.

## **1.24**

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### **Student Learning Intentions or We are learning to ... (WALT)**

We are learning to edit for correct use of specific conventions (capitalization, grammar, punctuation, etc.).

### **Student Success Criteria ... “I can statements”**

I can use an editing checklist to edit my writing and the writing of my peers.

### **Instructional Strategies and Activities**

Writers edit for correct use of specific conventions (capitalization, grammar, punctuation, etc.).

Connection: Writers! As we near the end of our editing journey, we need to take time to make sure that we are applying all of the editing skills that we learned in K, 1st, 2nd, 3rd, and 4th grades. We want our personal narratives to represent all of our knowledge of conventions, not just the skills we talked about in this unit.

Teaching Point: Today I am going to teach you how to edit to correct capitalization, grammar, and punctuation. Teacher explains that editing should be focused on one specific convention in mind such as capitalization, periods, commas etc.. Teacher explains and models that it is necessary to read a draft aloud several times to check for errors, for example one time for capitalization, one time for commas, one time for end punctuation, etc.. Teacher may also model using an editing checklist and explains that students are being held accountable for these items. Consider modeling expectations for partner editing.

Active Involvement/Engagement: Students work independently or with a partner to practice editing skills. Students might work on editing a teacher provided sample, or edit their own/partner’s drafts.

Independent Practice: Students read through entire drafts a few times to find and fix errors. Students make sure items on checklist have been completed. Consider partner editing.

Mid-Workshop Teaching Point: Teacher might choose to revisit a prior teaching point, remind students of today’s teaching point, preview a future teaching point, review a grammar goal, or highlight something awesome a student is doing at that moment, encouraging other students to do the same.

Share: Share edits/editing checklist success with a partner, small group, or the class.

## **Formative Assessments**

End of Lesson Share, Post It Notes, Exit Slip, Conferencing Observations, Small Group Observations, Writer's Notebook responses, Turn and Talk, Rubrics

## **Instructional Materials and Resources**

Resources: Crafting True Stories pages 138-144 and 161-165, If...Then...Curriculum (3rd) page 76

Strategy Group/Conferencing/Goal-Setting Suggestions:

The Writing Strategies Book by Jennifer Serravallo

Moving from Chunk to Chunk: p. 183

Let Your Readers Know Who's Talking!: p. 226

Use Your Resources to Spell: p. 307

Read Your Writing Backward (and Catch Spelling Mistakes!): p. 312

Circle and Spell: p. 313

Turn to Spell-Check: p. 315

Check for Homophones: p. 316

Apostrophes for Contractions: p. 317

To Apostrophe or Not to Apostrophe? (Possessives): p. 318

To And or Not to And?: p. 330

Guess What! Complete Sentences: p. 331

Punctuating (and Paragraphing) Speech: p. 334

Revising Run-On Sentences: p. 346

Creating Complex Sentences: p. 347

Creating Compound Sentences: p. 348

Paragraph Starters: p. 339

Considering Sentence Length: p. 354

## **Reflections and Suggested Modifications**

Always consider 504s, IEPs, G&T, ELL, and individual student, group, and class needs. See unit modifications below.

### **1.25**

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#### **Student Learning Intentions or We are learning to ... (WALT)**

We are learning create a final draft of our personal narratives.

#### **Student Success Criteria ... “I can statements”**

I can finalize my personal narrative making sure that it is my best work, neat, and ready to go publish.

#### **Instructional Strategies and Activities**

Writers create a final draft of their personal narrative. (This might not be necessary if all revisions and edits were added directly into the document via the computer)

Connection: Writers! Wow! You have worked so hard collecting, choosing, developing, drafting, revising, and editing your personal narrative. Today is the day that you will put all of that work together. It’s time to publish!

Teaching Point: Today I am going to teach you how to create a final draft of your personal narrative. Teacher explains that is now time to create a final draft and that a final draft should represent a writer’s absolute best work. Teacher models moving from a revised and edited draft to a finalized published piece. Teacher models neatness, accuracy, and a “this is my BEST work” attitude. Teacher may teach strategies such as using a finger or flag to mark their spot on the draft, stopping and rereading, writing neatly, incorporating revisions and edits, paragraphing, etc.. If typing, teacher will model expectations for word processing and formatting.

Active Involvement/Engagement: Students reflect on how they will finalize their personal narrative. This can be accomplished through turning and talking with a partner, jotting on a Post It, writing in their notebook, or responding in Google Classroom.

Independent Practice: Students recopy, type, and/or finalize their published piece

Mid-Workshop Teaching Point: Teacher might choose to revisit a prior teaching point, remind students of today’s teaching point, preview a future teaching point, review a grammar goal, or highlight something awesome a student is doing at that moment, encouraging other students to do the same.

Share: Share strategies used to publish with a partner, small group, or the class.

## **Formative Assessments**

End of Lesson Share, Post It Notes, Exit Slip, Conferring Observations, Small Group Observations, Writer's Notebook responses, Turn and Talk, Rubrics

## **Instructional Materials and Resources**

Resources: Crafting True Stories pages 169-174

## **Reflections and Suggested Modifications**

Always consider 504s, IEPs, G&T, ELL, and individual student, group, and class needs. See unit modifications below.

## **1.26**

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### **Student Learning Intentions or We are learning to ... (WALT)**

We are learning to go public with our writing, sharing our writing with our peers.

### **Student Success Criteria ... “I can statements”**

I can read a portion of my narrative out loud speaking loudly, slowly, and clearly so that my peers can understand me.

## **Instructional Strategies and Activities**

Writers go public with their writing.

(Possible writing celebration) :)

Connection: Writers! The whole point of writing, is to share your writing with others. What good is an awesome story that is read or heard by no one? You have worked so hard on these narratives. They must be shared!

Teaching Point: Today I am going to teach you how to go public with your writing. Teachers explain that going public is an important part of being an author. Personal narratives are meant to be shared with an audience. Teacher models presenting to the class appropriately: head up, paper down, read loudly and clearly, storyteller voice, etc..

Active Involvement/Engagement: Students reflect upon how they will GO PUBLIC. Students might identify a selection from their narrative and practice reading it out loud to a partner, reading it loudly and clearly, etc..

Students: Students GO PUBLIC and share their personal narratives (or a section of their personal narrative)

with the class.

Mid-Workshop Teaching Point: Teacher might choose to revisit a prior teaching point, remind students of today's teaching point, preview a future teaching point, review a grammar goal, or highlight something awesome a student is doing at that moment, encouraging other students to do the same.

Share: Students offer compliments to their peers about their writing.

### **Formative Assessments**

End of Lesson Share, Post It Notes, Exit Slip, Conferring Observations, Small Group Observations, Writer's Notebook responses, Turn and Talk, Rubrics

### **Instructional Materials and Resources**

Resources: Narrative Craft pages 178-184

### **Reflections and Suggested Modifications**

Always consider 504s, IEPs, G&T, ELL, and individual student, group, and class needs. See unit modifications below.

## **1.27**

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### **Student Learning Intentions or We are learning to ... (WALT)**

We are learning to reflect on our writing and the writing of our peers.

### **Student Success Criteria ... "I can statements"**

I can reflect on personal narratives offering feedback verbally and in writing.

### **Instructional Strategies and Activities**

Writers reflect on their own writing and the writing of their peers.

Connection: Writers! We may have finished our personal narratives, but we are certainly not finished growing as writers. One of the best ways that you can improve as a writer is by reflecting on your own writing and the writing of others.

Teaching Point: Today I am going to teach you how to reflect on your own writing and the writing of your

peers. Teacher explains the importance and value of reflecting upon your own writing as well as the writing of your peers. Teacher demonstrates ways to appropriately reflect on peer writing (compliment different parts of writing: “The opening was very descriptive”, “You did a great job of showing not telling”, “I felt like I was there experiencing each moment”, etc..). Teacher discusses ideas for written self-reflection (“I feel I wrote best when....”, “I could have added more detail to...”).

**Active Involvement/Engagement:** Students reflect on their own writing, offering perhaps one criticism and two compliments. This can be accomplished through turning and talking with a partner, jotting on a Post It, writing in their notebook, or responding in Google Classroom.

**Independent Practice:** Students compose constructive, positive and/or critical verbal or written comments for peers. Students write a brief reflection in notebooks about their own personal narrative.

**Mid-Workshop Teaching Point:** Teacher might choose to revisit a prior teaching point, remind students of today’s teaching point, preview a future teaching point, review a grammar goal, or highlight something awesome a student is doing at that moment, encouraging other students to do the same.

**Share:** Share reflection with a partner, small group, or the class.

## **Formative Assessments**

End of Lesson Share, Post It Notes, Exit Slip, Conferencing Observations, Small Group Observations, Writer's Notebook responses, Turn and Talk, Rubrics

## **Instructional Materials and Resources**

Strategy Group/Conferencing/Goal-Setting Suggestions:

The Writing Strategies Book by Jennifer Serravallo

Publishing Celebration Ideas: p. 385-395

## **Reflections and Suggested Modifications**

Always consider 504s, IEPs, G&T, ELL, and individual student, group, and class needs. See unit modifications below.

## **Modifications and/or Accommodations**

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**Suggested Modifications (ELL, Sp. Ed, Gifted, At-risk of Failure)**

## English Language Learners

Native language support: The teacher provides auditory or written content to students in their native language.

Adjusted Speech: The teacher changes speech patterns to increase student comprehension. This could include facing the students, paraphrasing, clearly indicating the most important ideas, and speaking more slowly.

Visuals: The teacher uses graphics, pictures, visuals, and manipulatives. This helps ELL students better understand and comprehend the subjects at hand.

Front-Loading Vocabulary: The teacher front loads vocabulary. This means providing students with a list of important vocabulary words they will need to know for a book, lesson, etc. prior to the lesson being taught. Including pictures to go with the vocabulary words is also very beneficial for the students.

## Special Education Students

Chunking: The teacher presents information in a way that makes it easy for students to understand and remember. Chunking is based on the presumption that our working memory is easily overloaded by excessive detail. The best way to deliver information is to organize it into meaningful units. Because students with special needs get overloaded easily, chunking is an effective strategy to use with them.

Checking for Understanding: It is important to constantly check for understanding, especially for students who have accommodations. Teachers want to make sure students understand the concepts being covered in a way that makes sense to them.

Extra time: The teacher provides students with special needs extra time to complete work or answer questions. It is important to give students enough time to process their thoughts.

Oral Reading: The teacher will read work orally to students. Class work such as tests and literature circles may need to be read aloud to the student.

Timers: The teacher will use timers as an instructional tool. The use of timers is beneficial for students who have trouble completing tasks. Timers can be helpful so the student is aware of how much time they have to complete an assignment.

## Students with 504 Plans

Chunking: The teacher presents information in a way that makes it easy for students to understand and remember. Chunking is based on the presumption that our working memory is easily overloaded by excessive detail. The best way to deliver information is to organize it into meaningful units. Because students with special needs get overloaded easily, chunking is an effective strategy to use with them.

Checking for Understanding: It is important to constantly check for understanding, especially for

students who have accommodations. Teachers want to make sure students understand the concepts being covered in a way that makes sense to them.

Extra time: The teacher provides students with special needs extra time to complete work or answer questions. It is important to give students enough time to process their thoughts.

## Gifted & Talented Strategies

Extensions/Enrichments: Teachers will provide gifted and talented students with extension/enrichment projects. Students will be challenged to further their understanding, to apply acquired knowledge, and/or to produce something in reference to acquired knowledge.

Modify/Change Activities: Teachers will monitor and modify activities to accommodate those students who need to be challenged further. Additional reading, problem-solving, writing, or project work is necessary for those students who are ready to move on at a rate more accelerated than their peers. In this way, G & T students are provided the same opportunity for support as special needs students.

## Students at Risk of School Failure

Directions or Instructions: Make sure directions and/or instructions are given in limited numbers. Give directions/instructions verbally and in simple written format. Ask students to repeat the instructions or directions to ensure understanding occurs. Check back with the student to ensure he/she hasn't forgotten.

Peer Support: Peers can help build confidence in other students by assisting in peer learning. Many teachers use the 'ask 3 before me' approach. This is fine, however, a student at risk may have to have a specific student or two to ask. Set this up for the student so he/she knows who to ask for clarification before going to you.

Alternate or Modified Assignments: Always ask yourself, "How can I modify this assignment to ensure the students at risk are able to complete it?" Sometimes you'll simplify the task, reduce the length of the assignment or allow for a different mode of delivery. For instance, many students may hand something in, the at-risk student may jot notes and give you the information verbally. Or, it just may be that you will need to assign an alternate assignment.

Increase One to One Time: When other students are working, always touch base with your students at risk and find out if they're on track or needing some additional support. A few minutes here and there will go a long way to intervene as the need presents itself.

Contracts: It helps to have a working contract between you and your students at risk. This helps prioritize the tasks that need to be done and ensure completion happens. Each day write down what needs to be completed, as the tasks are done, provide a checkmark or happy face. The goal of using contracts is to eventually have the student come to you for completion sign-offs.

Hands On: As much as possible, think in concrete terms and provide hands-on tasks. This means a child doing math may require a calculator or counters. The child may need to tape record comprehension activities instead of writing them. A child may have to listen to a story being read instead of reading it him/herself.

Tests/Assessments: Tests can be done orally if need be. Break tests down in smaller increments by having a portion of the test in the morning, another portion after lunch and the final part the next day.

Seating: Seat students near a helping peer or with quick access to the teacher. Those with hearing or sight issues need to be close to the instruction which often means near the front.

## **Integration of Diversity, Equity and Inclusion; Climate Change; Informational and Media Literacy**

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See Crosswalks

## **New Jersey Student Learning Standards: Content Area**

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ELA.W.NW.4.3	Write narratives to develop real or imagined experiences or events using narrative technique, descriptive details, and clear event sequences.
ELA.W.NW.4.3.A	Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
ELA.W.NW.4.3.B	Use dialogue and description to develop experiences and events or show the responses of characters to situations.
ELA.W.NW.4.3.C	Use a variety of transitional words and phrases to manage the sequence of events.
ELA.W.NW.4.3.D	Use concrete words, phrases, and sensory details and explore using figurative language to convey experiences and events precisely.
ELA.W.NW.4.3.E	Provide a conclusion that follows from the narrated experiences or events.
ELA.W.WP.4.4	With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.
ELA.W.WP.4.4.A	Identify audience, purpose, and intended length of composition before writing.
ELA.W.WP.4.4.B	Use specialized, topic-specific language appropriate for the audience, purpose and subject matter.
ELA.W.WP.4.4.C	Consider writing as a process, including self-evaluation, revision and editing.
ELA.W.WP.4.4.D	With adult and peer feedback, and digital or print tools such as a dictionary, thesaurus, and/or spell checker, evaluate whether the writing achieved its goal and make changes in content or form as necessary.
ELA.W.WP.4.4.E	After initial drafting, expand, combine, and reduce sentences for meaning, audience, and style.
ELA.W.RW.4.7	Write routinely over extended time frames (with time for research and revision) and shorter time frames (a single sitting) for a range of tasks, purposes, and audiences.
ELA.SL.PE.4.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

ELA.SL.PE.4.1.A	Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
ELA.SL.PE.4.1.B	Follow agreed-upon rules for discussions and carry out assigned roles.
ELA.SL.PI.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.

## **Integration of Career Readiness. Life Literacies and Key Skills**

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TECH.9.4.5.CI	Creativity and Innovation
TECH.9.4.5.CI.1	Use appropriate communication technologies to collaborate with individuals with diverse perspectives about a local and/or global climate change issue and deliberate about possible solutions (e.g., W.4.6, 3.MD.B.3, 7.1.NM.IPERS.6).
TECH.9.4.5.CI.2	Investigate a persistent local or global issue, such as climate change, and collaborate with individuals with diverse perspectives to improve upon current actions designed to address the issue (e.g., 6.3.5.CivicsPD.3, W.5.7).
TECH.9.4.5.CI.3	Participate in a brainstorming session with individuals with diverse perspectives to expand one's thinking about a topic of curiosity (e.g., 8.2.5.ED.2, 1.5.5.CR1a).
TECH.9.4.5.CT	Critical Thinking and Problem-solving
TECH.9.4.5.CT.1	Identify and gather relevant data that will aid in the problem-solving process (e.g., 2.1.5.EH.4, 4-ESS3-1, 6.3.5.CivicsPD.2).
TECH.9.4.5.GCA	Global and Cultural Awareness
TECH.9.4.5.IML	Information and Media Literacy
	Collaboration with individuals with diverse perspectives can result in new ways of thinking and/or innovative solutions.
	Curiosity and a willingness to try new ideas (intellectual risk-taking) contributes to the development of creativity and innovation skills.
	Collaborating digitally as a team can often develop a better artifact than an individual working alone.
	Different digital tools have different purposes.
	Intellectual property rights exist to protect the original works of individuals. It is allowable to use other people's ideas in one's own work provided that proper credit is given to the original source.

## **Integration of Computer Science and Design Thinking**

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CS.3-5.IC	Impacts of Computing
CS.3-5.ITH	Interaction of Technology and Humans
	Data can be organized, displayed, and presented to highlight relationships.

## **Interdisciplinary Connections: NJSLs for ELA, Social Studies, Science and/or Math**

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ELA.L.RF.4.3	Know and apply grade-level phonics and word analysis skills in decoding and encoding words; use combined knowledge of all letter-sound correspondences, syllabication
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patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.

History, Culture, and Perspectives: Understanding Perspectives

SOC.6.1.5.HistoryUP.1

Describe the reasons various groups, voluntarily and involuntarily, immigrated to New Jersey and America, and cite evidence from multiple perspectives to describe the challenges they encountered.

Effective conflict resolution is possible when evidence, diverse perspectives, and intended/unintended consequences are considered.