

Revised: Launching/Personal Narrative

Unit Introduction

NOTE

Common Core State Standards are listed in Table of Contents after each lesson title as well as on actual lesson pages.

The lessons in this unit are designed to establish procedures that will be used during writing workshop and to begin the narrative units. The lessons fulfill expectations for CCSS although certain words need to be added or changed to strengthen the alignment.

Current Language	CCSS Language
personal narrative	real narrative
imaginative narrative	imagined narrative
“specific” words, phrases, and clauses	“precise” words, phrases, and clauses
narrative “elements”	narrative “techniques”

To incorporate the Common Core State Standards W.5.6 which describes the use of technology you may choose to:

- Take digital photographs of shared experiences.
- Create a PowerPoint of writing with voice recordings.
- Use story-making applications from iPads or other tablets.
- Type final projects.
- Share writing over school announcement system.
- Have students project the written pieces using a document camera.

Student Goals:

1. Students will apply classroom systems, routines and procedures of the writing workshop by:
 - establishing habits of independent writers throughout the writing process.
 - creating and learning to use resources, and applying them to independent writing.
 - writing daily.
2. Students will write real narratives that:
 - use effective technique, descriptive details, and clear event sequences.
 - orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
 - use concrete words and phrases and sensory details to convey experiences and events precisely.
 - use narrative techniques such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.
 - provide a conclusion that follows from the narrated experiences or events.
3. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
4. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

Unit Overview:

This unit is designed to offer students an opportunity to learn more about Personal Narrative writing while also learning the routines and procedures of Writing Workshop. Lessons on how to organize a Writing Notebook or what the Writing Workshop should sound like are integrated into lessons on how and what to write. Rather than isolate these organization, procedure and routine lessons, this unit has students applying these strategies in the context of their real writing.

In the launch we suggest that you have students write their drafts on the right side of their notebooks and reserve the left for revisions, edits and feedback. You will see this set-up of the Writing Notebook relied on in various lessons. Look in the Notebooks section of the Introduction for more on notebook organization.

The first two lessons in this unit have students write an All About Me poem. Opening the year with a poem allows you to use writing as an opportunity to build community since students will be talking and writing about themselves. It also allows you to model various stages of the writing process—prewriting, developing ideas, drafting, sharing and revising—in a short period of time. The poem and the lesson on a special place that follow, also offer an opportunity to get meaningful student work displayed early in the year. Displaying student writing early in the year is important because it celebrates their work and affirms the message that writing is valued in your classroom.

In this unit, students start a variety of narrative pieces but finish only one or two. By doing many short writes, students have the opportunity to practice applying new skills and strategies. Starting a variety of pieces also offers students choice in which piece(s) they choose to commit the time and energy needed for real revision and editing.

The lessons in this unit frequently use *anchor charts*, instructional charts designed to facilitate student learning. These charts hang in the classroom as a record of what was previously learned and contain examples from student writing of the specific craft or skill. For more on anchor charts see that section in the Introduction.

Many lessons rely on the teacher having a model of his or her own Personal Narrative to use in demonstrating thinking, writing, revising and editing skills. Models are provided for you but you might find it easier to create your own. You will be able to move more fluidly through the lesson if the story is truly yours. Don't worry about making mistakes in front of your students when you demonstrate your own writing. It offers you a chance to model how real writers solve problems. Be a risk taker and have fun sharing the stories of your life with your students.

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Launching/Personal Narrative (LPN1A)

Stretching Ideas to Images: *All About Me* Poem

Writing Teaching Point(s):

- Students collect a list of ideas based on a variety of sentence starters.
- Students begin an “All About Me” poem.

This pre-write activity may be added to the Idea Bank of the writing notebook.

Standard(s):

W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

Materials:

- All About Me Poem Graphic Organizer
- All About Me Example (Stretching Ideas to Poetry)

Note: Ideally you would write your own poem to use in modeling the lesson.

Connection:

“Welcome to Writing Workshop! Each day during Writing Workshop we will gather as a class to think, talk and write about our ideas. Every one of you has important ideas and wonderful experiences to share. We will use our writing to explore and share many of these ideas.

Writers, today we will collect ideas using a graphic organizer. Later, we will stretch our ideas to create an ‘All About Me’ poem. Finally, we will share these poems in a classroom poetry jam!”

Part 1- Pre-Writing

Teach (modeling): Teacher uses a graphic organizer to collect ideas.

Display a blank copy of the *All About Me* Graphic Organizer. Ask students to read it independently or read together as a class.

*“A **graphic organizer** is a tool we use to collect and organize ideas. To start, I’d like to show you some ideas that I’ve gathered using this graphic organizer.”*

Present the model with the brainstorm side of the “All About Me” graphic organizer completed. Better yet, fill out a few of your own on the “All About Me” as you lead the lesson. *“First, I’ve thought about some special experiences in my life. For example, loosing an important baseball game. . . and a scary thunderstorm. I’ve listed these ideas on my graphic organizer.*

Then, I tried to think about things I have not experienced but I imagine. Sometimes I imagine growing up far away from a city. I even imagine living in a jungle. So, I added the idea of ‘growing up in the jungle’ to that part of the organizer.

Finally, I bounced around the sections, to the ‘things I wonder’ and ‘things I believe’. I listed some of my ideas.

Active Engagement (guided practice):

Students begin the brainstorm column of the “All About Me” graphic organizer. *“Now, I’d like you to brainstorm using the graphic organizer in the same way. Think about ideas you have for these categories. Who has an idea they plan to list in the ‘experience’ section?”* Take one or two volunteer ideas for the experience section. Repeat with the other sections.

“Let’s take about 10 minutes to jot down your ideas. Don’t stop adding ideas until we run out of time. Remember, you can bounce from category to category as ideas come to you.”

Partner Share:

“Okay students, please share a few of the ideas you’ve listed with a partner. Listen for ideas that you and your partner are really excited about. Perhaps you’ll brainstorm another idea while listening. That’s great! We get ideas from other writers, so add that idea to your graphic organizer.”

Part 2 - Stretching Ideas to Images

Teach (modeling):

Teacher models elaborating or stretching the ideas with details.

“Writers, now that you have collected so many great ideas, it is time to choose your favorite ideas and elaborate or ‘stretch’ them to create a visual image.”

Display the model with the brainstorm and ‘stretch’ completed. Keep the right-hand side covered and reveal each section as it is modeled. If using your own examples, add more specific details for one of your experience ideas.

“Let me show you what I mean. When I look at the ‘experience’ column, my favorite idea is the one about losing the baseball game. That is the one I want to ‘stretch’ by adding more details.” Uncover the ‘stretch’ section of the organizer.

*“One way writers create images is through **specific details**. I remember the exact name of our teams, ‘Padres’ and ‘Elks.’ I also remember being so sad about losing that ‘tears trickled off my cheeks. . . I had played so hard that they were ‘sweat soaked cheeks’.”* Notice how I create a visual image for the reader with those specific details.

Model one or two additional examples:

“Let’s take a look at the ‘imagine’ column. I like the idea of living in the jungle. I wanted to stretch that good idea because I’ve imagined what it would be like living there. Notice how I used sensory details---details that show what I might see, hear, and feel in the jungle.” Underline or circle the sensory words like screeches and chirps, rough, cool. *“I think I’ll write ‘**sensory details**’ here in the margin to remind me of the strategy I used to elaborate.”*

*“I have some ideas for stretching the ‘wonder’ idea, ‘dunking on Brandon Roy’. I want to use **precise language** about basketball for his stretch. Notice that I use the precise basketball terms ‘reverse lay-up,’ ‘sky hook,’ and ‘pump fake. This precise*

language shows the exact basketball strategies I'll use on the basketball court.” Jot down “Specific Language” in the margin.

Note: Move through this modeling stage fairly quickly. Students should begin their own writing as soon as possible.

Another approach for sequencing of this modeling activity could be that the teacher invites students to elaborate with details immediately after the modeling. For example, teacher models stretching with specific details, then students try that type of stretching. Teacher models stretching with sensory details, then students try.

Link to Independent Practice

*“Now I'd like you to elaborate your favorite ideas in each category by stretching to create images. You can stretch using **specific names, sensory details** or **specific language**. You don't need to stretch every idea. Stretch your favorite ideas---the ideas that create a picture in your head.”*

Give approximately 15 minutes for this activity. Rove around the room supporting students with guiding questions and pointing out good ideas when you see them.

Closure:

Return to the categories of **specific details, sensory details, and specific language** for sharing. Take a few volunteers and examples to the following questions.

- *“Who used some specific details to stretch an idea?”*
- *Who used sensory details to create imagery?”*
- *Who used specific language?”*

Tomorrow we will use these lists to create an ‘All About Me Poem’.”

Notes:

Resources & References: (adapted from, acknowledgements)

All About Me Poem

My Name is _____

Brainstorm Your Favorite Ideas	Choose One to Stretch
I have experienced.... I have experienced... I have experienced...	
I imagine... I imagine... I imagine...	
I know... I know... I know...	
I wonder... I wonder... I wonder...	
I believe... I believe... I believe...	

This is all about me.

All About Me (Stretching Ideas to Images)

My Name is _____

Brainstorm Your Favorite Ideas	Choose One to Stretch
<p>I have experienced...<i>losing a baseball game by one point to best friend's team</i></p> <p>I have experienced... A thunderstorm at a lake</p> <p>I have experienced...</p>	<p><i>tears trickling off of sweat soaked cheeks , battle between the Padres and the Elks.</i></p>
<p>I imagine... <i>growing up in the jungle</i></p> <p>I imagine... <i>living in the future</i></p> <p>I imagine...</p>	<p><i>screeches and chirps, crimson hues, a cool clean lake inviting me to plunge, rough spear in hand to search out a fish to fry on a flat rock.</i></p>
<p>I know...<i>about boats and fishing</i></p> <p>I know... about taking care of dogs</p> <p>I know...</p>	<p><i>belching diesel fumes, bucking into breakers, deck flooding, drenching deckhands and grasping for sloshing sockeye salmom, the river mouth</i></p>
<p>I wonder... <i>if I could score on Brandon Roy</i></p> <p>I wonder... if I'll ever travel to space</p> <p>I wonder...</p>	<p><i>practice everyday, work on my left, bust my threes, ally-ooop, reverse lay-up, fade away, skyhook, heart on sleeve, big air, double juke, pump fake, could I take him to the hole and get, nothing but net.</i></p>
<p>I believe ...<i>that Barack Obama can change the world.</i></p> <p>I believe ...</p> <p>I believe ...</p>	<p><i>my lone voice, crying out in the darkness, joined a choir of dreamers and blended with millions to become one wave, washing away a White House tradition and clearing the path for any child to pursue any dream from hear to eternity.</i></p>

This is all about me.

Launching/Personal Narrative (LPN1B)

Part II: Creating an *All About Me* Poem

Writing Teaching Point(s):

- Students collect a list of ideas based on a variety of sentence starters.
- Students begin an “All About Me” poem.

This pre-write activity may be added to the Idea Bank of the writing notebook.

Standard(s):

W.5.3.b. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

W.5.3.d. Use concrete words and phrases and sensory details to convey experiences and events precisely.

Materials:

- All About Me Poem Graphic Organizer
- All About Me Teacher Example (Stretching Ideas to Poetry)
- All About Me Teacher Example Poem

Connection:

“Yesterday we created a list with information, ‘All About Me’. We stretched our ideas by creating images. Today we will use this work to write a poem.”

Teaching (modeling)

“The first thing writers do when they come back to a piece of writing is to reread. Let’s all take out our lists and reread them.” Give 2-3 minutes.

Demonstrate reading your list as students read theirs.

“Now, I will use my list to help write my poem. Will it sound like a good poem if I just copy my list? Does it sound poetic to write, ‘I have experienced losing a baseball game. I cried. I sweated’? No, I need to develop my great ideas into a poem. Let me show you how I took my idea from a list and turned it into lines of my poem.”

1. Display the first stanza of the model All About Me Poem. (Use the one provided or write your own.)
2. Display the list to remind students what you had already brainstormed.
3. Then display the first stanza of the poem and compare to the list.

“What differences do you notice between my list and my first stanza? Tell your neighbor what you notice is different.” Ask for a few volunteers to share the differences observed in the poem. Students might notice the poem is organized into stanzas. Students might notice that the poem has more developed ideas than the list.

4. Display the next section of the list, then the next stanza of the poem. Compare again.

Link to Independent Practice:

Using the ideas in the graphic organizer, students write an ‘All About Me’ poem.

“Now writers, you are ready to write your own ‘All About Me’ poems. Remember that writers use lists to help them write, but don’t copy them over again. Remember how I stretched my list into a poem by adding more details?”

Review the structure of this poem. Demonstrate with teacher’s sample.

“Make sure that you have one stanza for each category and each stanza should have at least 4 lines. After your final stanza, write a final sentence. Use ‘I am me’ or ‘This is all about me’ or come up with your own ending.”

Students should need about 20 minutes to complete their poems. Students, who finish early, can read through their work looking for places where they can add more details or specific images. They can also experiment with reordering their stanzas.

Closure:

Students share poems and compliments

“Writers, now that you’ve done so much hard work creating poems with great ideas and images, we are going to have a poetry jam so that we can share our work.” (See Binder Introduction for sharing options)

Note: If this poetry is to be published, it will be important to expand this lesson with an editing session.

Notes:**Resources & References: (adapted from, acknowledgements)**

All About Me
My Name is _____

I have experienced...

*a grueling battle between the Padres and the Elks
Tommy Tice smacking a too slow fastball
just beyond the pocket of my out stretched mit
tears trickling down sweat soaked cheeks*

I imagine...

*screeches and chirps calling me out of a cozy cave
crimson dawn hues cooing my name
a cool clean lake inviting me to plunge
spear in hand, searching for a fish to fry on a flat rock*

I know...

*belching diesel fumes while bucking into breakers
torrents of foaming salty sea drenching deckhands
grasping for sloshing sockeye salmon to pack into fish hold
heading for the river mouth, soaked to the bone and smiling*

I wonder...

*if I practice everyday instead of play my Wii
work on my left, bust my threes, ally-oop, and reverse lay-up
skyhook, heart on sleeve, big air, and double juke
Would Brandon Roy fall for my pump fake?
Could I take him to the hole or fade away
and get...nothing but net?*

I believe...

*my lone voice, cries out in the darkness
joins a chorus of dreamers
blends with millions, to become one wave
washes away a White House tradition
clears the path for any child to pursue any dream
from here to eternity*

This is all about me

Launching/Personal Narrative (LPN2) Baseline Sample

Writing Teaching Point(s):

- Students will review the different genre of writing
- Students will select one genre for the writing of a baseline sample
- Students will select an idea from their All About Me poems to develop into a baseline sample

Note: Decide if you want students to write baseline samples in their Writing Notebooks or on loose paper.

Standard(s):

W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

Materials:

- All About Me Graphic Organizers from Lesson 1
- Writing Notebooks or loose leaf paper

Connection:

“Writers, you did such a great job of stretching your ideas into images in your All About Me poems. I really enjoyed getting to know more about who you are and how you write.”

Teach (modeling):

Teacher reviews different modes of writing.

“In order for me to know more about you and more about how you write, we are going to write a piece today that we will save and look back at throughout the year to see how you are developing as a writer. We’re going to call it a “Beginning of the Year” writing sample. I will look at it to know all the smart decisions you make as writers. I’ll also look at this sample of your writing to know what kinds of writing you feel comfortable with and how you go about starting new pieces of writing. I am going to learn a lot about you by studying your writing.

Today when you write I want you to write in one of the genres or kinds of writing we will be studying all year. Let me tell you about these kinds of writing.

This year you will write narrative and expository pieces. Narrative writing retells an event from our lives or tells a story. It can be Personal Narrative or imaginative narrative.

Personal Narrative is a true story based on events from your life. Imaginative narrative is a made-up story, it might be realistic or it might be fantasy. Expository writing explains or gives factual information about a topic.”

Write on the board, data projector or overhead: Narrative tells a story. Expository explains.

“You will get to choose the genre of writing you want to use for your writing today.”

Active Engagement (guided practice):

“Tell your neighbor which genre you usually enjoy writing.”

Teach (modeling):

Teacher demonstrates expanding the seed idea from the poem into a new piece of writing.

Display All About Me Graphic Organizer used in lesson 1.

“This graphic organizer gave me lots of ideas to include in my poem. It can also give me ideas about topics for other types of writing.

Each of these ideas is like a seed to grow a longer piece of writing from. Let me show you what I mean.

I am going to look first at my section on I have experienced. These are all things I have done. So these will all be narrative writing, since they are all true stories from my life.

I love the story about watching the thunderstorm at the lake. If I wanted to develop that into another type of writing, I could write a Personal Narrative about seeing the thunderstorm. I could tell about my grandpa being there. I could write about the porch we sat on. I could write about going to that lake every summer.”

Demonstrate putting a star next to the seed idea -I have experienced a thunderstorm at the lake.

“I don’t have to choose a true story to write about today. I could write an imaginative narrative. Which category should I look in to find a seed idea for a made-up story? (I imagine or I wonder)

Even though I’ve never been to the jungle, I could use my imagination to write a story about growing up there and what I see and do.”

Demonstrate starring the idea I imagine growing up in the jungle.

“I could even do some expository writing today by choosing a seed idea from my I know category. I could write a how-to about taking care of dogs.”

Demonstrate starring the seed idea if I know about taking care of dogs and cats.

Active Engagement (guided practice):

“Take a look at your list of seed ideas on your graphic organizers. Think about which seed idea can help you grow a new piece of writing.

Put a star next to one or two seed ideas you might write about today.”

Give students time to choose

“Tell your neighbor which ideas you starred.”

Link to Independent Practice:

“Writers, today is your chance to show me all the great things you can do as a writer. We will write until the end of writing workshop. That should be enough time for you get a good writing sample down.

If you start one sample and get really stuck, try starting the other idea you starred.”

Note: Have students write in Writing Notebooks or on loose paper.

Closure:

Ask which students wrote in each genre.

Notes:

Decide if you want to devote a second day of writing the baseline.

Resources & References: (adapted from, acknowledgements)

Launching/Personal Narrative (LPN3A) Where Writers Get Ideas: Special Places

Writing Teaching Point(s):

- Students understand that authors get their ideas from personal experience.
- Students use drawing as a prewriting activity to generate ideas about places that matter to them.
- Students draft a descriptive piece about a special place in their life.

Standard(s):

W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

W.5.3.b. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

W.5.3.d. Use concrete words and phrases and sensory details to convey experiences and events precisely.

Materials:

- Secret Place by Eve Bunting (available at library) or At the Beach (Scott Foresman, 638)
- Chart Paper to make a ‘Good Writers Chart at the end of lesson
- Markers, plain white paper and crayons or colored pencils

Connection:

“Authors are inspired in many different ways and often get their ideas from things they know a lot about and things that happen to them.

Today you will continue to gather ideas in the ‘Ideas’ section of the writing notebook. You will use drawing as a prewriting activity to generate interesting writing topics.”

Teach (modeling):

Writing Notebook: Teacher guides students in the organization of the writing notebook. Students begin a new section titled, ‘Ideas’.

Teacher models on the overhead or chart paper.

“To help us write more efficiently, we are going to organize our writing notebooks. Open your writing notebook to the first blank page. Write, ‘Ideas’ in the margin at the top. Since ‘Ideas’ is the title of this section of your notebook, write this title in large letters.

The Ideas section is the part of your writing notebook where you will store lists of possible writing topics and ideas. You won’t turn every idea in this section into a full piece of writing. But brainstorming lots of ideas is part of the important work writers do.”

Allow students a minute to title this section.

“The first list of ideas in your notebook will be about places that matter to you. Let’s call this first list, ‘Places that matter to me’.”

Model writing the list title on overhead, data projector or chart paper. Give students a minute to title this list.

Part 1 – Pre-Writing

Teach (modeling):

Teacher models listing special places. Include familiar outdoor spaces and simple indoor places so that every student has an entry point for the lesson.

“When I think about places that matter to me, the first place that comes to mind is the park by my house. I love all the kids and dogs playing. I love the boys learning to play football and the little kids learning to ride bikes. So, I’ll write Alberta Park on my list.

I also really love the lake I go to in summer. I’ll add ‘Lost Lake’. Finally, it may sound unusual, but I love my old blue chair. It is really comfortable and I love sitting there. I’ll add ‘blue chair’ to the list of my special places.”

Active Engagement (guided practice):

Students brainstorm.

“Writers, I want you to close your eyes and take a minute to picture some places that are special to you. Maybe it’s a favorite place in nature. Maybe a place you share with family or friends. Or it could be a cozy, everyday place.”

Give students a minute of think time.

“Now, open your eyes. Write the names of as many special places as you can think of under the list, ‘Places that matter to me.’

Partner Share:

“I see most of you have a good start on your list. Turn and share with a partner some of the places you’ve listed. Make sure both partners get a chance to share.”

Float around the room, listening as students share. Students only need a few ideas. Even one is enough to begin.

Part 2 – Read Secret Place or At the Beach

Teach (modeling):

“Writers, I want to share an example of an author writing about a special place. I am going to read aloud Eve Bunting’s book, Secret Place.

While I read, pay attention to the parts of Eve Bunting’s book that paint a clear picture in your mind. It might be one of the illustrations that helps create that image, or it might be one of her sentences.”

Teacher reads mentor text.

“Think about a clear picture or image you were able to create while listening to the story. Now, tell your partner what image you saw.”

Have three or four students share.

Part 3 – Drawing Pre-Writing

“Author, Eve Bunting and illustrator, Ted Rand, were able to create such vivid images in your mind because they each used specific or exact details. Ted Rand used detailed drawing and Eve Bunting used detailed writing. That is exactly what we are going to do today as well.”

“First, I’m going to look at my list and choose the one place I feel like writing and drawing about today. I’ll put a star by it.

You’ll need to choose one of the special places from your list. Put a star by the name of the place you’d like to draw and tell more about in your writing. Now, turn and tell your neighbor which place you have chosen as your special place.”

Link to Independent Practice:

“You will have the remaining time in Writing Workshop to draw your special place today. Remember to include as much detail as you can, just like Ted Rand. Fill the whole piece of paper.”

Closure:

Students share drawings with a neighbor.

Teach (modeling):

Start a chart entitled ‘Good Writers...’

“Writers, we are going to use this list to keep track of the things good writers do that you are doing in writing workshop.

Add ‘Writers keep lists of possible writing topics’ and ‘Writers use drawing as pre-writing.’ To the Good Writers Chart. (see attached example)

Notes:**Resources & References: (adapted from, acknowledgements)**

Good Writers...

Writers keep lists of possible writing topics

Writers use drawing as pre-writing

(at the end of many lessons you will add to this chart.)

Launch/Personal Narrative (LPN3B) Drafting a Descriptive Piece

Writing Teaching Point(s):

- Students will draft a descriptive piece about a special place using vivid images.

Standard(s):

- W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
- W.5.3.b. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.
- W.5.3.d. Use concrete words and phrases and sensory details to convey experiences and events precisely.

Materials:

- Secret Place drawings from lesson 3A
 - Writing Notebooks
 - Secret Place or At The Beach
 - Copies of 'Creating Vivid Images' handout for each student and one for teacher modeling (attached)
1. Chart: 'Good Writers. . .'

Connection:

"Writers, you've created awesome drawings of your special place! Good writers always use lots of detail in their writing. I know this drawing will help you remember to include details in your writing, too.

Today, you're ready to use your drawing to help you to write an interesting description of your special place."

Teach (modeling):

Teacher illustrates how to imitate the techniques of a mentor author. Use the sample handout at end of lesson, or make a list based on the examples students noticed in lesson 3A.

"Yesterday we read Eve Bunting's book, Secret Place. Together we noticed the descriptions she used that helped us create precise and vivid pictures in our minds. I've made a list of the powerful images from her book that we discussed yesterday. Let's take a look.

Display 'Creating Vivid Images' handout.

Teacher models.

"Mentor authors show us how to write well. Today we will use Eve Bunting's techniques to create our own vivid pictures. Let me show you how. (Refer to 'Creating Vivid Images' handout)

Teacher reads Bunting Vivid Image #1 – *"In the heart of the city..."*

"The technique she is using is 'tell the setting or place (using a preposition)'.

*This is sort of like giving directions. Let's see, I'll write my ideas at the end of the first row, My secret place is **next** to two busy streets, my place is only two blocks **from** my house, it is **in** Portland'."*

Active Engagement (guided practice):

Distribute student copies of a 'Creating Vivid Images' handout.

"Take another look at your drawing. What ideas do you have for telling the direction or location of your secret place?" Have volunteers share ideas.

"Try your writing ideas in the example box of your chart."

Teacher reads Bunting Vivid Image #2 – *"Bushes and tangled weeds..."*

"The technique she is using here is "using vivid verbs to tell the action."

Teacher model third column

"Our park is always full of people having fun, so I'll write, 'Boys shoot hoops in the basketball court. . .there's always lots of dogs too, so I'll add. . .

'dogs chase tennis balls.'

Have students add actions to their charts.

Continue by modeling examples #3 and #4 from 'Creating Vivid Images' Chart.

"Now it's your turn. Continue to add details to your handout."

Monitor student progress.

Teach (modeling):

Writing Notebook: Teacher guides students in the organization of the writing notebook. Students begin a new section titled, 'Drafts'.

"Since today will be a writing day and not an idea collecting day, we need to use a different section of the writing notebook. Open your writing notebook to about page 15. Write the word 'Drafts' in large letters. The writing you do today will be a draft, so it belongs in this section."

In this section you will only write on the front of each page, not on the back. Your writing will always be on the right hand side. We are saving the left hand side of the paper or back of each page for revision and editing ideas."

Teach (modeling):

Teacher demonstrates writing a descriptive piece.

"You have many details to describe a special place. Let's look again at how Eve Bunting begins her book."

"In the heart of the city where I live ..."

That is a great opening. I might start my writing by doing what Eve Bunting did: telling the setting of my special place using a preposition. I might write,

"In the middle of Portland, Oregon is a park'.

"Or, like Bunting, I could start with vivid verbs that tell about what is happening."

'Dogs thunder past me chasing tennis balls ...'

These opening sentences would work for my writing. Now that I've got a good start, I'll continue describing Alberta Park. I'll use the ideas and strategies I tried on the 'Creating Vivid Images' Handout.

"Take a look at your list of details. Decide how you want to start the writing. Share your idea with a neighbor."

Link to Independent Practice:

"It is time to write. Everyone has a lot of details to use in describing their place. Everyone has an idea for their first sentence. Remember to write in the Draft section of the writing notebook.

Write a piece that describes your place in vivid detail. Write one or more paragraphs that describe your place. If you get stuck, look at your picture and use your chart of details."

Closure:

Students share with a partner, and/or zip around to share one detail sentence.

Add "Writers write with lots of details to put vivid picture in the reader's mind" to the Good Writers Chart

Notes:

Resources & References: (adapted from, acknowledgements)

Creating Vivid Images

Techniques for Creating Vivid Images	Eve Bunting’s Vivid Images	Your Ideas for Creating Vivid Images
<p>Explain where the place is. . .</p> <p>(prepositions. . . over, under, in, through, by, near, etc.)</p>	<p>1. <i>In</i> the heart of the city where I live there is a secret place. <i>Close by</i> is a freeway ...</p>	
<p>Describe the place with action words (verbs)</p>	<p>2. Bushes and tangled weeds <i>cling</i> to the slopes of concrete walls.</p> <p>A coyote came to <i>lap</i> the shadowed water.</p> <p>A possum <i>carried</i> her children to drink.</p>	
<p>Use descriptive words and phrases</p> <p>(adjectives, color words)</p>	<p>3. The <i>white</i> egret found it, too. I watch the bird float down, its legs <i>thin</i> and reaching, its head plumes fanned.</p>	
<p>Describe what people do</p> <p>Describe what animals do</p>	<p>4. Mrs. Arren and Mr. Ramirez and Janet and Peter bring binoculars. They let me look through them.</p>	

Creating Vivid Images

Techniques for Creating Vivid Images	Eve Bunting's Vivid Images	Your Ideas for Creating Vivid Images
Tell where the place is	1. In the heart of the city where I live there is a secret place. Close by is a freeway ...	next to two busy sheets only two blocks from my house
Describe the place with action words (verbs)	2. Bushes and tangled weeds cling to the slopes of concrete walls. A coyote came to lap the shadowed water. A possum carried her children to drink.	boys shoot hoops dogs chase tennis balls park is packed with people
Use Descriptive words and phrases	3. The white egret found it, too. I watch the bird float down, its legs thin and reaching, its head plumes fanned.	dark green trees lamp posts remind me of Narnia wide open field shaded yellow play structure
Describe what people do there	4. Mrs. Arren and Mr. Ramirez and Janet and Peter bring binoculars. They let me look through them.	play football walk dogs pick-up basketball games celebrate family reunion BBQ
Other Ideas		

Launching/Personal Narrative (LPN3C)

Characteristics of Good Writing: Vivid Verbs

Writing Teaching Point(s):

- Students will recognize vivid verbs in a published book.
- Students will revise some of the verbs in their own descriptive writing.

Standard(s):

W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

Materials:

- Copy of Teacher Sample to Model revising verbs (attached)
- Secret Place or At the Beach
- Writing Notebooks
- Place to record verbs: Chart paper, overhead, data projector
- Highlighters or colored pencils (for circling or highlighting verbs)

Connection:

“We are learning that mentor authors show us how to write well. Yesterday we imitated Eve Bunting’s powerful strategies for creating details. Today we will take a last look at Secret Place (or At the Beach) to learn some more about what good writers do. One thing they do is use vivid verbs to describe action in their writing. Using vivid verbs is an effective strategy because it helps build a clear or exact picture in the reader’s mind. Today we will learn how to use vivid verbs in our writing.”

Teach (modeling):

“Verbs are action words. Eve Bunting used great verbs in her Secret Place book. She writes about the egret, a bird. We all know birds fly. She could have just written the egret flew down. Since she is a good writer, she used a vivid verb: Floated. Everyone, show me with your hand in the air what floated looks like.”

Wait for students to act out the verb float.

“That gives a very different image than the verb swooped. Everyone, swoop your hand.”

Wait for students to act out swoop.

“The verbs writers use help to create images in readers’ minds.”

Active Engagement (guided practice):

Teacher shares more examples of vivid verbs and invites students to identify the verb.

“Listen to these other examples from Eve Bunting’s book,

‘We stood while behind us the city jangled’

What verbs did you hear? What a great verb, jangled! Listen to this one,

‘A coyote came to lap the shadowed water.’

Eve Bunting could have just written that the coyote drank the water. She used lap because it is a vivid verb.”

Note: Start a list of vivid verbs on chart paper for students to reference.

Teach (modeling):

Teacher demonstrates revising verbs in a draft.

“I want to write well like Eve Bunting does so I am going to check the verbs in my own writing. Even though my descriptive writing is not done yet, I still want to check my verbs.”

Display model of teacher’s descriptive piece. (Use the one included here or, better yet, write one of your own.)

“First, I need to find my verbs. I’ll use a highlighter to find all my verbs.”

Model highlighting verbs.

“I like this verb ‘thunder’ because it is a vivid verb. Some of my other verbs are not so vivid. I don’t think ‘come’ is a good verb for how the sunlight looks in the tree leaves. I want to use a more vivid verb so my readers get an idea of how beautiful the light is in the trees.

I could use the verb ‘ripple’ or ‘glisten’ or even ‘dance.’ I like dance because it does seem like the sunlight dances around with the leaves.”

Model changing ‘comes’ to ‘dances.’

“Does anyone see another verb I could change to a more vivid one?”

Students might suggest changing run or is. Take a few student ideas.

Note: This is a chance to reinforce what a verb is. If students suggest you change yellow to golden, you can accept the suggestion but point out the fact that yellow is not a verb.

Link to Independent Practice:

“Take a look at your special place draft.

Highlight your verbs.

Choose at least three of your verbs to revise into more vivid verbs.”

Note: If you like, after students take a few minutes to circle or highlight they can talk at table groups to get some ideas for new verbs. A Thesaurus can be useful, but often students use words they don’t actually know or understand.

As students are making their changes rove around the room to look for strong verb changes you can ask students to add to the anchor chart from the beginning of the lesson. Or, you can start a whole new anchor chart dedicated to “Our Strong Verbs”. Have students add examples during this time so that the charts is ready is closure.

• Some changes students make may look like:

Run ⇒ Sprint	Walking ⇒ Strutting	Cried ⇒ Bawled
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Closure:

*“Excellent work today writers. Now is your chance to celebrate your hard work.
“Let’s take a look at some of the really smart thinking you and your classmates were
doing today. Let’s hear a revised verb from everyone.
Do a zip around sharing of revised verbs.”*

Add “Use vivid verbs” to Good Writers Chart**Notes:**

This lesson can be short. Feel free to have students continue drafting their special place writing or add more details to their pictures.

These pieces can be edited and displayed along with the drawings if you choose to.

Resources & References:

Teacher model

Close by my house, between two busy streets is a magical place-Alberta Park. When I arrive I hear dogs thundering past me as they chase tennis balls through the dog area. Kids run toward the yellow playstructure. I watch the sunlight come through the trees.

Example of Revising for Vivid Verbs (in writing notebook)

<p>Ripple Glisten Dance</p>	<p>Close by my house, between two busy streets is magical place-Alberta Park. When I arrive I hear dogs thundering past me as they chase tennis balls through the dog area. Kids run toward the yellow playstructure. I watch the sunlight come through the trees.</p>
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Launching/Personal Narrative (LPN4)

Finding Stories in Maps

Writing Teaching Point(s): <ul style="list-style-type: none">• Students will create maps of places from their lives.• Students will identify possible Personal Narrative topics from that place
Standard(s): <p>W.5.3.a Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.</p> <p>W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.</p>
Materials: <ul style="list-style-type: none">• List used in demonstrating brainstorming in lesson 3A• Writing Notebooks
Connection: <p><i>“Writers, you did a great job with your descriptive pieces about your special place. Today we will continue using places as a way to think up writing ideas, but we will focus on the stories of what happens in those places in addition to the description of those places.”</i></p>
Teach (modeling): <p>Teacher models adding ideas to a list.</p> <p><i>“Today we are going to take another look at the list you started brainstorming before we read <u>Secret Place</u>. Let’s take a look at that list now.”</i></p> <p>Display the list you used in demonstrating listing for lesson 3A.</p> <p><i>“I’m going to think of some more ideas I can add to my list. When we did our first lists I forgot a few places that matter to me. Today I’m going to add my grandma’s place, my favorite camping spot and the house where I grew up.”</i></p> <p>Write these down so your students can see what to do.</p> Active Engagement (guided practice): <p><i>“Take a couple minutes now to look over your list and add a couple more places.”</i></p> Teach (modeling): <p>Teacher demonstrates sketching a map.</p> <p><i>“Now we are going to do something a little different. Everyone will choose a different place than the one they wrote about already. Today we are not going to do a detailed drawing, instead we will all sketch a map. On the map we will mark stories we can remember with an X. Let me show you what I mean. I’m going to choose my grandma’s place because I know a lot of stories from my life happened there. I’m going to turn to the next blank page in the Ideas Section of my Writing Notebook. Just using a pencil, I’m going to sketch a map of my grandma’s place. I’m going to start with her garden- the tomatoes, the basil, the stone path, the fig trees and the peach tree. Notice how quickly I am drawing. This is a sketch today, not a detailed drawing.</i></p> <p><i>Next, I’ll draw her garage where her cool old car was. Her house, her kitchen, the basement, there was a ping-pong table, the back room where there was an arcade game.”</i></p>

Active Engagement (guided practice):

“Now I want you to choose which place from your list to sketch a map of today. Remember to choose one that might have a lot of stories that take place in it. Turn and tell your neighbor about your place. Take about 10 minutes to sketch your map now.”

Teach (modeling):

Teacher identifies stories in the map

“Great start. Now we are going to take a look at our maps and mark the spots where buried stories live. What marks the spot for buried treasure on a pirate’s map? Yes, an X marks the spot. These stories I am marking are the treasures of Writing Workshop.”

Demonstrate marking spots on the drawing with an X while briefly thinking aloud a few stories.

“I’m going to put an X on some of the places where buried stories live on my map and I’m going to write a few words by it to help me remember why it was important. I’m putting an X here by the tomatoes because I always helped water and pick the ripe ones when I visited. I also ate a lot of my grandma’s tomatoes because they were so good, so I’m going to write, “picking and eating grandma’s tomatoes.”

“I’m going to put an X by the fig trees. Even though I love figs now I didn’t when I was a kid, but I still have a lot of memories about my mom and grandma picking figs and talking about how good they were. This is the reason I planted a fig tree in my own yard. I’m going to write, “picking figs”.

An X by my grandma’s basil plants right here. It was always my job to water and pick the basil, “caring for basil”.

I also have a lot of memories that live in my grandma’s basement, and X here because this is where we always made really amazing food that took all day. We would make cannoli and homemade pasta.

We did it down here because there was lots of space and a bunch of us could work at the same time. Usually the conversations and just being together made the best memories, I’m going to write, “cannoli, pasta, stories”. Of course eating the food we created was always delicious.”

Active Engagement (guided practice):

“Please put an X on the spots where your buried stories live with a few words to help you remember why it’s important. Do this now.”

Give students time to add some X’s for their buried stories.

Teach (modeling):

Teacher models choosing one story to write.

“Now that you have some of your story ideas marked with an X, I’d you to choose one to write about today.”

When I look at my buried stories map, it is hard for me to choose. I love the memories of cooking together but today I feel more like writing an outside story. I am going to choose the story about picking and eating tomatoes. I chose the story that I felt like writing today.”

Active Engagement (guided practice):

“Take another look at your buried stories map. Decide which story you feel like writing today.”

Give students some time to choose.

“Tell your neighbor a short version of the story.”

Teach (modeling):

Teacher demonstrates with a think aloud a variety of ways to start this Personal Narrative.

“I have my buried stories map, I have my story topic and I have an idea about what will happen. All I need now is to decide how I want to start.

Remember when we talked about ways to start your descriptive pieces?

You could start this piece by telling the reader the setting, or where you are. I might write: My grandma’s house was wonderful but her garden was heaven.

You could also start with some action that uses vivid verbs. I might write: Plop, plop tiny red tomatoes drop into my waiting palm

You could start by describing the place with adjectives.

Start in the way that makes sense for your story.”

Link to Independent Practice:

“Turn to the Drafts section of your Writing Notebook and write your buried story.”

Closure:

“Great job writing today. It is your time to share your writing. Please get into groups of three. Remember to make sure everyone gets a turn, make eye contact, and think of one positive compliment you can give each writer.”

Notes:**Resources & References: (adapted from, acknowledgements)**

Lesson adapted from: *Teaching the Qualities of Writing*, Lesson I – 4

Launching/Personal Narrative (LPN5) Reviewing and Practicing Writing Workshop Guidelines

Writing Teaching Point(s):

- Review Writing Workshop Guidelines
 - Reinforce what the workshop looks like and sounds like
- Building Stamina
 - Students will write the whole time, building up their writing stamina, just like athletes do

Standard(s):

W.5.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Materials:

- Writing Workshop Guidelines
- Timer if available

Connection:

“You have been doing writing workshop for a little while now. Before you get into your writing today we are going to review our Writing Workshop Guidelines and talk about how it’s going and some things we may need to work on. Then you are going to have a good chunk of time to do more writing today.”

Teach (modeling):

Part 1

Reviewing Writing Workshop Guidelines

“Writers, I have been noticing some things you have been doing really well during writing workshop.”

Point out at least two things they are doing well and have been successful with.

“Turn and tell you neighbor some things you personally have been doing well.”

Move around the room listening to student conversations. After they have talked for a few minutes ask a few students to share their successes.

“What did you tell your neighbor? What are you doing well?”

“Is there anything as a group we need to work on doing better?”

Take a few student suggestions or if there are none, you can choose one thing you would like to see them work on.

“Great, I will be looking and listening today to see that as a community of writers you are all working on these things we just talked about. We will check in on this again soon.”

Possible list of Writing Workshop Guidelines:

Work in one spot	Focus on your writing the entire time.
Use a quiet voice or work silently	Offer and accept advice
Take yourself seriously as a writer	Be patient with yourself

Part 2

Teach (modeling):

Explain building stamina.

“As I told you earlier, you are going to have a good chunk of time to write today. You will be working on building your stamina as a writer.”

“What is stamina? Stamina is what helps runners finish marathons. It is what allows WNBA players to stay in a full quarter. It is what helped me finish college. Stamina is the strength to stay with an activity for a long time. Writers need stamina.

Just like athletes build up stamina over time to improve at their sport, so will you as a writer. A runner doesn't start out running 5 miles their first time, but after practice building up stamina, they can.

At the beginning of 1st grade you may not have been able to write for a long period of time, but by the end you could write longer. In second and third grade you built up more stamina so in fourth grade you could write longer. Each year you improved as a writer. Now in 5th grade we expect you to be able to write for an even longer period of time.”

Link to Independent Practice:

“So today you are going to jump right into the writing process. You will decide what to write today. You can keep going on one of the pieces you already started or you can start a new one. Whatever you choose to write today, write for the whole time.

If you finish the piece you start, start another one.

If you run out of ideas, do a quick sketch or list of details to keep you going.

We are building writing stamina, so write and write and write.”

Note: Take a gauge of your class. If they have been writing well for 15 minutes, bump them up to 20. If 20, bump them up to 25 and so on.

Closure:

“Excellent work today writers. Who was able to write the whole time we wrote for stamina today?”

Wait for a show of hands.

“What did you do to keep yourself going?”

Take a few volunteers to share how they stayed focused and writing the whole time. Point out some things you saw them doing well and/or how they did with their stamina.

“We know one of the most important parts of the writing process is sharing. What I want everyone to do right now is to read through your writing and find your favorite line. (Give them a few minutes to find it.) Great, put a star on it so you can find it easily when it is your turn. We'll do a zip around share and hear every person's favorite line. Remember to use your best listening skills when your classmates are sharing.”

Add “Write with stamina” to the Good Writers Chart

Note: You may want to start a routine of clapping after each table group shares or something else that make sense to you to make it a positive celebratory experience for everyone.

Notes:

Add a writing for stamina day anywhere in any unit when you sense that students need a day to get a good chunk of the piece they are working on down in writing. When we do too many days of teaching new skills without extended writing time for students, their writing suffers.

Resources & References: (adapted from, acknowledgements)

Lesson Adapted from Katie Wood Ray

Launch/Personal Narrative (LPN6)

Personal Narrative Characteristics

Writing Teaching Point(s):

- Students will understand some characteristics of the Personal Narrative genre.

Standard(s):

W.5.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

Materials:

- Chart paper to start a list of Personal Narrative Elements
- Writing Notebooks

Connection:

“We have done a lot of writing already this year. You may not know this but even though all your writing is different, it has one thing in common. The pieces you have been writing are all Personal Narratives.”

Teach (modeling):

Teacher defines Personal Narrative.

“Personal Narratives are true stories about events that actually happened to you. You have probably written hundreds of Personal Narratives since you started school. Think about any stories you have written in second, third or fourth grade that were based on true things that happened to you.

I can remember writing about what I did for my summer break when I was in third grade. I can also remember writing about the time my sister and I caught a watersnake. What can you remember writing about?”

Active Engagement (guided practice):

“Tell your neighbor any Personal Narratives you can remember writing. Don’t worry if you don’t remember any. Just listen to your partner if you don’t think of any right away.”

Teach (modeling):

“We know Personal Narratives are based on events from your life. Think for a minute about any events that have happened in your life that you might want to write a Personal Narrative about. You can write a narrative about big events, like going on a family vacation or winning your football game. You can also write Personal Narratives about small events like mowing the lawn with your uncle or cooking dinner with your grandma.”

Active Engagement (guided practice):

“Open your Writing Notebooks to the next blank page in the Ideas Section.

You already have a list of special places and a map of buried stories. Today, make a list of a few more possible writing topics for Personal Narrative. Think about events from your life you could write about.”

Give students a few minutes to add ideas. If some students get stuck, do a quick sharing from students who are getting ideas down.

Teach (modeling):

Teacher introduces elements of Personal Narrative Writing

“So now we know what Personal Narratives are about. Let’s talk for just a minute about how writers write Personal Narratives well.

You already used one of the tools writers use when they write Personal Narratives. Remember when we revised your special place pieces for vivid verbs. Vivid verbs are one of the tools writers use in writing Personal Narratives.”

Start a chart entitled ‘Elements of Personal Narrative’

Add vivid verbs to the ‘Elements of Personal Narrative’ Chart

“You also used another important Personal Narrative Element: Vivid images. You wrote descriptive pieces with vivid images to put a picture in your reader’s mind.”

Add vivid images to the ‘Elements of Personal Narrative Chart.

Note: At this point in the lesson, you can choose to solicit student ideas about other Personal Narrative elements or you can tell students the elements you want them to know.

“I am going to tell you just a couple more Personal Narrative elements.”

Add **character description, strong leads, and series of events** to the chart.

Active Engagement (guided practice):

“Writers, we are going to need a new section of the Writing Notebooks today. This list of Personal Narrative Elements is an important tool for to have as a writer. Let’s start a section near the back of the Writing Notebook for tools.

Turn your Writing Notebooks over so the back is facing up.

Count in about twenty pages from the last page.

Label this section of your notebook, Writer’s Toolbox.

On the first blank page of this section, copy the list of Narrative Elements.”

Link to Independent Practice:

“When you have your chart of Personal Narrative elements in your toolbox, you can use the rest of Writing Workshop to write whatever Personal Narrative you want to work on today. Remember to use the drafts section for writing drafts not the Writer’s Toolbox Section.”

Closure:

Students pair share their writing.

Notes:

Resources & References: (adapted from, acknowledgements)

Launching/Personal Narrative (LPN7) Using Graphic Organizers

Writing Teaching Point(s):

- Students will use one of the graphic organizers to help organize one of their ideas from the Ideas Section of the Writing Notebook into a first draft of a Personal Narrative.

Standard(s):

W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

Materials:

- Copies of Graphic Organizers: Sequencing, Web and Outline for students to use and one for the overhead or data projector
- Copies of 'She Jumped In' Graphic Organizer
- Writing Notebooks

Connection:

"Writers, we have been talking about Personal Narrative writing. We know one of the elements of Personal Narrative writing is that it follows a series of events. Today, we are going to look at some tools for getting your series of events planned out."

Teach (modeling):

"These are graphic organizers."

Show the models of graphic organizers.

"How many of you have used a graphic organizer to plan your writing before?"

Wait for a show of hands

"Writers use graphic organizers to plan their writing before they begin. Some people really like using them, some people don't. Today we'll all try one."

"Let me show you how to use one of these to help you plan your writing.

Before you can fill out your plan, you'll need to know what you are going to write about.

You'll need to choose a new idea from the Idea Section of your Writing Notebook."

Active Engagement (guided practice):

"Look back at the Ideas Section of your Writing Notebook and choose the Personal Narrative you plan to write today."

Teach (modeling):

"I have a graphic organizer that another writer filled in before he started writing. Let's look at it."

Note: It is best if you can use a story from your own life to demonstrate the thinking that goes into writing. The lesson will be more fluid and natural if the ideas are your own.

Display the completed graphic organizer or, better yet, add some details about your own story to a blank graphic organizer.

“Now writers, when filling out these organizational tools, two important things to remember are:

- 1. Use just enough words or phrases to help you remember what to write in your story later*
- 2. You can fill them out in any order that makes sense to you.*

Notice how this writer jotted down a few key words and some main ideas. He did not write the whole story in the graphic organizer.

This writer chose to use the sequencing graphic organizer. You can choose whichever one you think will help you plan your writing.”

Link to Independent Practice:

“There are several copies of each type of graphic organizer at your tables. Choose the one you would like to use and start planning your Personal Narrative story.”

Closure: Once students have at least the majority of the graphic organizers completed, invite them to pair share the graphic organizers.

Add “Plan the writing” to the Good Writers Chart

Notes:

Resources & References: (adapted from, acknowledgements)

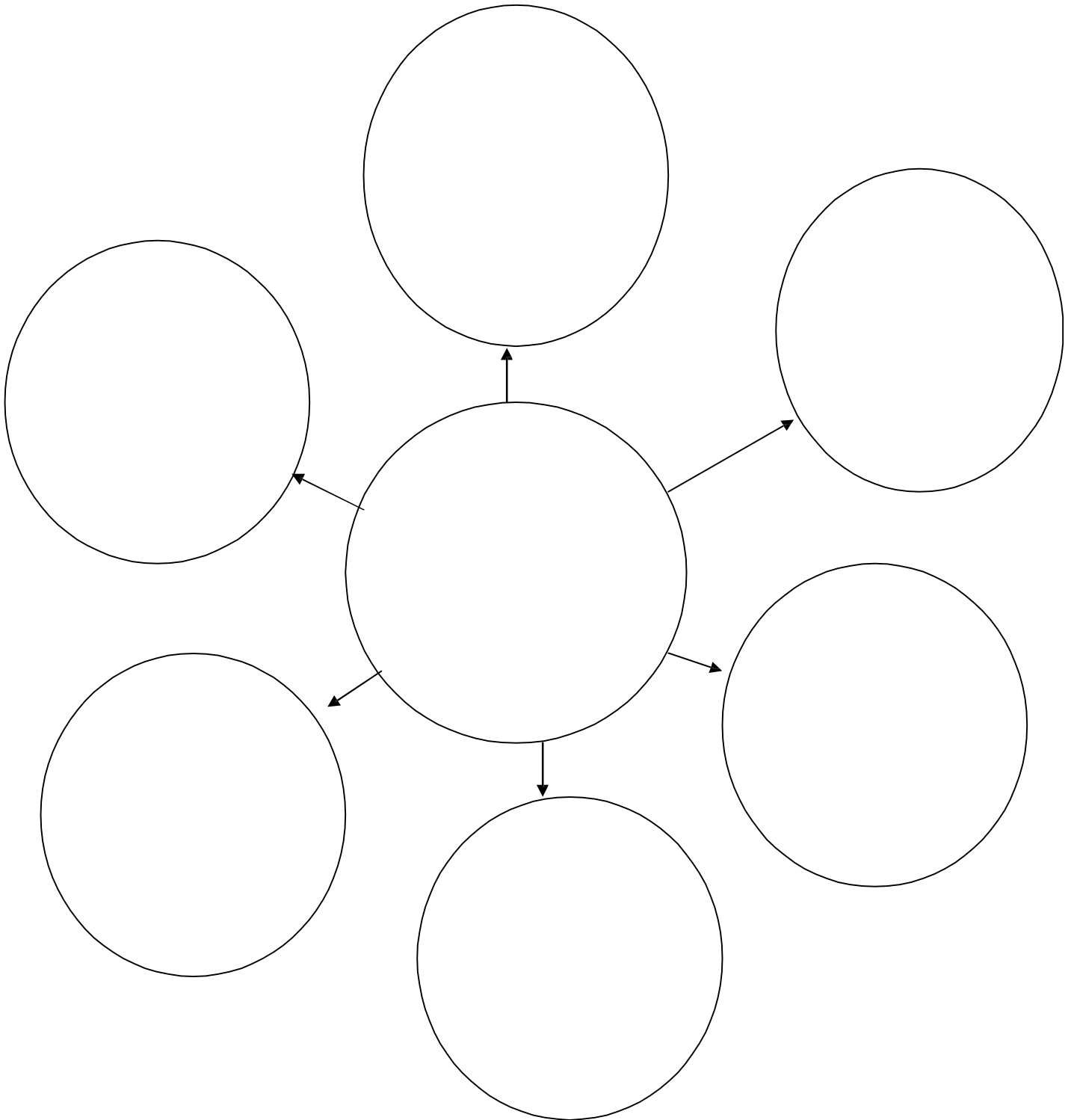
Sequencing Graphic Organizer

Name _____

Lead/Opening
First this happened...
Next...
Finally...
I will always remember or I learned...

Web Graphic Organizer

Name _____



Outline Graphic Organizer

Name _____

I. Beginning:

A) Lead/Opening

B) Establish Setting and Character

II. Middle:

A) First Main Event

B) Second Main Event

C) Third Main Event

III. Ending:

A) Closure

B) How I changed or what I learned?

She Jumped In

Name _____

Lead/Opening

*big splash, giant body, hollow moaning song,
black rubber boat-Zodiak?
feeling scared*

First this happened...

*Landed in Hawaii
Olga took us out to help her research whales*

Next...

*raced over waves LOUD BOAT
Killed engine-dropped huge microphone
found humpback whales
the most beautiful sound, sloshing ocean and whale song*

Finally...

*whale breached
closer to boat,
right next to boat
Olga jumped in and TOUCHED it*

I will always remember or I learned...

*rumbling to get on my mask and snorkel
wanting to get in but terrified,
amazed by size of whale and her faith*

Launching/Personal Narrative (LPN8) Strong Leads

Writing Teaching Point(s):

- Students will look at examples of strong leads
- Students will practice writing a strong lead for their Personal Narrative
- Students will rely on the graphic organizer completed yesterday to construct their Personal Narrative

Standard(s):

W.5.3.a Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

Materials:

- ‘Good Writers’ Chart
- Copies of Strong Leads handout for each student and one for the overhead or data projector
- Copy of graphic organizer and narrative writing of ‘She Jumped In’
- Writing Notebooks

Connection:

“Yesterday you did the important work of planning a Personal Narrative using a graphic organizer. Today we will look at writing our leads.”

Teach (modeling):

Teacher explains the writing of the Personal Narrative lead.

“When you start writing today, you will be writing what we call the lead for your Personal Narrative. The lead is the first part of your Personal Narrative. Good writers write strong leads because a strong lead makes readers want to keep reading.

I have identified some strong leads from Personal Narratives we have read. You’ll use these examples to help you write a strong lead for your Personal Narrative.”

Pass out copies of Strong Leads handout to students and display one on the overhead or data projector.

“The easiest way to get started writing good leads is to use the techniques of our mentor authors. I’ll show you three techniques from texts we are familiar with.

Note: You may use other texts to exemplify these types of leads or introduce students to other types of leads found in other texts.

Read through the Strong Leads handout.

Active Engagement (guided practice):

Students identify the type of lead they'd like to try.

Note: Students can begin their writing in other ways. These are only suggestions.

“Put a star next to the type of lead you'd like to try today.”

Students pair share the type of lead they plan to try and any ideas they have for their lead.

Teach (modeling):

Teacher shares a graphic organizer that has been taken to a rough draft.

“Let's look at how one writer converted his plan from his graphic organizer into a piece of Personal Narrative writing.”

Display Graphic Organizer for ‘She Jumped In’

“This writer listed lots of good details and planned his writing. Now let's see how that looks when he starts writing.”

Display Personal Narrative writing of She Jumped In.

“What type of lead did he use?” (Snapshot)

“How is the writing different from the plan?”

Take some student ideas about differences between the graphic organizer and the writing.

Link to Independent Practice:

“When you start writing today, remember to develop your story from a plan into a piece of Personal Narrative writing.”

Take your time writing your lead today. Write the lead you think will best match your Personal Narrative story.

If you write a lead and decide you don't like it, you can try a different one. Once you are happy with your lead, use your graphic organizer to help you keep writing the rest of your Personal Narrative.”

Closure:

- Teacher invites students to share different types of leads to reinforce the lesson and celebrate student writing.
- Students pair share leads
- Teacher invites volunteers to share leads following pair share

Add “Write Strong Leads” to the Good Writers Chart

Students add Personal Narrative Leads example sheet to the Toolbox Section of their Writing Notebooks.

Notes:**Resources & References: (adapted from, acknowledgements)**

Adapted from Reading, Writing and Rising Up by Linda Christensen

Strong Leads

Personal Narrative writing opens with a strong lead. Read through these examples of other writers' strong leads and use them to help you write your own.

Foreshadowing: A hint of something to come. If your personal narrative involves some excitement, you might want to start with foreshadowing.

“The Island of the Blue Dolphins was my home; I had no other. It would be my home until the white men returned in their ship. But, even if they came soon, before next summer, I could not live without a roof or a place to store my food. I would have to build a house. But where?”

That night I slept on the rock, and the next day I began the search. The morning was clear, but to the north, banks of clouds hung low. Before long they would move across the island, and behind them many other storms were waiting. I had not time to waste.”

-Island of the Blue Dolphins by Scott O’Dell

Character Description: Starting your Personal Narrative with details about one of the people in the story is a great way to begin.

“Rose was the first child born free and easy to Jackson and Millicent MacGruder. I recall most vividly the night she came into this world. Hailing rain, flashing lightning, and booming thunder pounded the door, inviting themselves in for the blessed event.

Taking in her first breath of life, the infant did not cry out. Rather, she sat up and looked around.”

-Thunder Rose by Jerdine Nolan

Snapshot: A brief description like a scene in a movie. If you have a clear picture in your head of the first “scene” in your Personal Narrative, try writing a snapshot lead.

“One early morning in December 1900, a sixteen-year-old boy left Ellis Island and made his way alone into New York City. Struggling with heavy bundles, Marcus Ravage elbowed his way through the crowded streets of the Lower East Side.”

-Shutting out the Sky by Deborah Hopkinson

She Jumped In

Name _____

Lead/Opening

*big splash, giant body, hollow moaning song,
black rubber boat-Zodiak?
feeling scared*

First this happened...

*Landed in Hawaii
Olga took us out to help her research whales*

Next...

*raced over waves LOUD BOAT
Killed engine-dropped huge microphone
found humpback whales
the most beautiful sound, sloshing ocean and whale song*

Finally...

*whale breached
closer to boat,
right next to boat
Olga jumped in and TOUCHED it*

I will always remember or I learned...

*rumbling to get on my mask and snorkel
wanting to get in but terrified,
amazed by size of whale and her faith*

She Jumped In

The sleek, shiny black rubber boat bobbed gently against the rough wooden dock. I jumped in and took a seat on the bow. Olga yanked the cord of the Johnson 35. As the engine roared to life, Dad untied the bowline and within minutes, the 12 foot Zodiac was leaping and pounding over the Hawaiian surf. I felt small as the coast disappeared behind us and was only reassured by watching Olga's calm eyes survey the horizon while her biceps rippled as she revved the throttle.

Lurching forward, my chest squeezed in to the inflated railing. I turned to see Olga pulling an insulated microphone from a waterproof duffle bag. She flipped the switch on the amplifier and the sound of the ocean came alive.

“Slosh, gurgle, gulp, glurp,” moaned the depths. We waited for what seemed like hours. Pulling the microphone, racing to some other set of waves and repeating the process over and over and over. I pressed my thumb into my thigh to see how sun burned I was getting. Dad tossed me the ‘goop’ and I lathered on another layer. I crunched down the Spicy Doritos, polished off the last of the snickers and was just about bored enough to start washing down the bologna sandwich with my Sprite when I heard them. Like being lost inside a cavern of harps, I was mesmerized. Not like human voices, but like a church choir and a rock band all rapped up in the rhythm of the ocean. Male humpback whales cry, laugh, dance and holler all at once as they search for a suitable mate. The song grew, rose in pitch and finally faded as everyone yelled in unison. A giant splash erupted out of the crests as the giant breached just fifty yards off our bow. Coming our way, its song resumed.

Olga dropped her clipboard, slipped on her facemask and perched herself on the rubber rail. Our eyes were riveted on the dorsal fin that was rapidly approaching, plotting a direct course for our vessel. Sweat trickled down my forehead, as it finally reached us. Rough black, barnacle covered skin, inched by, six feet off. It was probably four times the size of our boat and I was staring up at its dorsal fin when Olga dropped into the water between us and the whale. It glided by, gracefully maneuvering its 40 ton body around her. She reached out, and felt it's side as it went by.

I floundered with my mask and began pulling on my flippers but I was relieved that I was too late to jump in. I've always been amazed by the sight of that giant, the sound of it's song and the faith and trust that Olga had in that whale.

Launch/Personal Narrative (LPN9) Sweet Learning

Writing Teaching Point(s):

- Students will start a new Personal Narrative piece of writing
- Students will apply the elements of Personal Narrative writing to this new piece

Standard(s):

- W.5.3.a Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
- W.5.3.b Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.
- W.5.3.d Use concrete words and phrases and sensory details to convey experiences and events precisely.

Materials:

- ‘Good Writers’ Chart
- Personal Narrative Elements Chart
- Copies of student sample of Sweet Learning story – Grandma’s Visit
- Writing Notebooks

Connection:

“I am so impressed with all the great Personal Narrative writing you have been doing. You have been writing with vivid verbs, character and setting description, and strong leads. I am also impressed with your writing stamina. You are doing a great job staying focused on your writing during Writing Workshop. Today we are going to do one last Personal Narrative short write.”

Teach (modeling):

Teacher introduces the concept of sweet learning: something you learned to do outside of school from someone who cares about you.

“The Personal Narratives we are starting today about learning how to do something. Not the kinds of things you learn in school, but the kinds of things you learn outside of school. I call these Sweet Learnings because they are things you learn from people who care about you.”

Teacher begins list on overhead/data projector. *“Some of my Sweet Learnings: Learning to make pie from my mom*

How to whistle from my sister

Play football from Pam

Fix my bike from Mark

Other students have written about learning to tie their shoes, cook greens, shoot a basketball, blow a bubble with gum.”

Active Engagement (guided practice):

“What are some of the things you have learned to do?”

Students pair share what they have learned

Have a few volunteers share what they have learned.

“Please take out your Writing Notebooks and open to the Ideas Section. Start a list of your Sweet Learnings.”

Teach (modeling):

Teacher reviews chart of Personal Narrative Elements

“Writers you will start to write one of these Sweet Learning Personal Narratives today. Let’s review some of the ways writers develop Personal Narrative pieces.”

Read back over the elements listed on the Personal Narrative Elements chart:

- Character Description
- Vivid verbs
- Strong images
- Strong Lead

Teacher introduces a student model.

“I want to share this example of a Sweet Learning Personal Narrative with you. Let’s read it together, paying attention to how he writes his piece.”

Display student model, Grandma’s Visit on the overhead or data projector. Teacher leads the class in analyzing the model and writes Personal Narrative elements in the margins. (see Sample of Margin Notes)

“Where did you notice this writer using the elements of Personal Narrative? What do you notice this writer did well in his Personal Narrative?”

Students volunteer ideas about the strengths of the writing. (See attached example with student observations noted)

Active Engagement (guided practice):

Students select one idea from their lists of Sweet Learning to write.

“Writers, now that you have seen how another fifth grader wrote his Sweet Learning Personal Narrative, you are ready to write your own. Look over your list of ideas for Sweet Learning and choose the one you will write today.”

Students pair share choices

Link to Independent Practice:

“As you write today, remember to use the elements of Personal Narrative that will strengthen your writing. We are writing for stamina today. Write as much of your Sweet Learning as you can.”

Closure:

Share drafts in small groups or partners.

Notes:

Resources & References: (adapted from, acknowledgements)

Lesson adapted from Reading, Writing and Rising Up by Linda Christensen

Student Sample

Grandma's Visit

"She's here!" I heard my mom yell from downstairs. I raced down the stairs two at a time. I skidded into the front door.

Mom was right. A yellow cab was parked right outside our house. I saw someone getting out. It had to be my grandma. This was the first time I got to meet her so I felt happy and excited and nervous.

We brought Grandma inside the house and showed her around our house. Her eyes looked tired and she was moving slowly, she was very sleepy. So she had a nap and I waited for her to wake up.

The next morning she moved all of her stuff into the room she was staying in.

"Hey, come here," she said.

I came over right away.

"This is for you," she said as she pulled a shiny silver bag out of her purse.

She handed me the bag, it felt heavy but the fabric was silky. I opened it and I thought it was just a hunk of wood. When I examined it, I realized it was a wooden frog. It was a green wooden frog. Out of the top of it came two strings.

"What is it for?" I asked.

"To learn how to tie your shoes," she said. "Your mom told me how much you want to learn how to tie your own shoes."

She was right, I did want to learn how to tie my own shoes. We sat right down on the couch. I watched her do it. She looped the string through her fingers, then she looped the string through the string. I tried next. I messed up.

“I can’t do it,” I moaned.

“Keep trying, you’ll get it,” she said.

Days passed and I kept trying to tie the strings on that green frog. Pretty soon it was time for her to leave. I finally figured it out.

“I did it Grandma! I did it,” I yelled.

“I knew you would,” she said smiling.

When we took her to the airport, I was sad she had to leave but I was happy I could finally tie my shoes.

Example of Margin Notes to fill in on Student Sample

<p>Verbs</p>	<p>Grandma's Visit</p> <p>"She's here!" I heard my mom yell from downstairs. I raced down the stairs two at a time. I skidded into the front door. Mom was right. A yellow cab was parked right outside our house. I saw someone getting out. It had to be my grandma. This was the first time I got to meet her so I felt happy and excited and nervous.</p> <p>We brought Grandma inside the house and showed her around our house. Her eyes looked tired and she was moving slowly, she was very sleepy. So she had a nap and I waited for her to wake up. The next morning she moved all of her stuff into the room she was staying in.</p> <p>"Hey, come here," she said.</p> <p>I came over right away.</p> <p>"This is for you," she said as she pulled a shiny silver bag out of her purse.</p> <p>She handed me the bag, it felt heavy but the fabric was silky. I opened it and I thought it was just a hunk of wood. When I examined it, I realized it</p>	<p>Vivid image</p> <p>Descriptive language</p>
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was a wooden frog. It was a green wooden frog.

Out of the top of it came two strings.

“What is it for?” I asked.

“To learn how to tie your shoes,” she said. “Your mom told me how much you want to learn how to tie your own shoes.”

She was right, I did want to learn how to tie my own shoes. We sat right down on the couch. I watched her do it. She looped the string through her fingers, then she looped the string through the string. I tried next. I messed up.

“I can’t do it,” I moaned.

“Keep trying, you’ll get it,” she said.

Days passed and I kept trying to tie the strings on that green frog. Pretty soon it was time for her to leave. I finally figured it out.

“I did it Grandma! I did it,” I yelled.

“I knew you would,” she said smiling.

Launch/Personal Narrative (LPN10) Dialogue

Writing Teaching Point(s):

- Students will include dialogue in a Personal Narrative

Standard(s):

W.5.3.b. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

Materials:

- Overhead or data projector copy of student model, Grandma's Visit
- Teacher Model without dialogue
- Teacher Example of inserting dialogue into rough draft
- Chart: Personal Narrative Elements
- Highlighters or colored pencils
- Writing Notebooks

Connection:

"You all started your Sweet Learning Personal Narratives. I saw a lot of Personal Narrative elements in your writing. Today, I want to show you one more element of Personal Narrative: Dialogue."

Teach (modeling):

Teacher reviews what dialogue is and how to recognize it.

"Writers often want to have the characters in their stories talk to each other. This is called dialogue. Dialogue makes the writing more interesting because it brings the characters to life. Let's look at how Kyran included dialogue in his Sweet Learning."

Display student model, Grandma's Visit and highlight dialogue.

"Let's look for places Kyran wrote some dialogue. I will know it is dialogue because it will have quotation marks around it."

Read through student sample with the class. Highlight dialogue when it appears.

"Without the dialogue, this Personal Narrative would be dull. It might not even make sense."

Teacher demonstrates adding dialogue to a rough draft. (use Teacher Model)

"Let's look at the beginning of my Sweet Learning. I'm not sure I have dialogue."

Display and read teacher's model (Use the one included here or, better yet, write your own)

“There isn’t any dialogue here. I bet we could find some places to add some.”

Active Engagement (guided practice):

“Tell your neighbor one place you think the writer could use dialogue.”

Teach (modeling):

Teacher uses student ideas to demonstrate adding dialogue

“Who has a suggestion for adding some dialogue?”

Take a volunteer’s idea.

1. Demonstrate marking the spot in the text with a number 1.
2. Demonstrate writing a number 1 on the left side of the page
3. Demonstrate adding some lines of dialogue on the left side of the page following the number.
4. Take another volunteer’s idea and demonstrate adding more dialogue using the number 2.

(See attached example)

Link to Independent Practice:

“Writers, before you continue writing your Sweet Learning Personal Narratives look for dialogue.

1. *Reread your draft. Highlight any dialogue you can find.*
2. *Find at least one place you can add some dialogue.*
3. *Add your dialogue using the left side of your notebook.”*

Closure:

Students share examples of dialogue they added.

Add : “Use Dialogue” to the Good Writers Chart and/or the Elements of Personal Narrative Chart

Notes:

Resources & References: (adapted from, acknowledgements)

Student Sample

Grandma's Visit

"She's here!" I heard my mom yell from downstairs. I raced down the stairs two at a time. I skidded into the front door.

Mom was right. A yellow cab was parked right outside our house. I saw someone getting out. It had to be my grandma. This was the first time I got to meet her so I felt happy and excited and nervous.

We brought Grandma inside the house and showed her around our house. Her eyes looked tired and she was moving slowly, she was very sleepy. So she had a nap and I waited for her to wake up.

The next morning she moved all of her stuff into the room she was staying in.

"Hey, come here," she said.

I came over right away.

"This is for you," she said as she pulled a shiny silver bag out of her purse.

She handed me the bag, it felt heavy but the fabric was silky. I opened it and I thought it was just a hunk of wood. When I examined it, I realized it was a wooden frog. It was a green wooden frog. Out of the top of it came two strings.

"What is it for?" I asked.

"To learn how to tie your shoes," she said. "Your mom told me how much you want to learn how to tie your own shoes."

She was right, I did want to learn how to tie my own shoes. We sat right down on the couch. I watched her do it. She looped the string through her fingers, then she looped the string through the string. I tried next. I messed up.

“I can’t do it,” I moaned.

“Keep trying, you’ll get it,” she said.

Days passed and I kept trying to tie the strings on that green frog. Pretty soon it was time for her to leave. I finally figured it out.

“I did it Grandma! I did it,” I yelled.

“I knew you would,” she said smiling.

When we took her to the airport, I was sad she had to leave but I was happy I could finally tie my shoes.

Teacher Model

Pop! What a strange sound I thought as I slowed my bike down. It was a good thing I slowed down because I had just popped by bike tire on a tiny little piece of glass left in the road. My tire was releasing air so fast I could almost feel a breeze on my face when I bent down to check it.

I was far away from home, but that wasn't the worst part. I was alone, but that wasn't the worst part. I was hungry, but that wasn't the worst part. The worst part was that I was in the middle of a graveyard.

I had taken a shortcut home from school through a graveyard. Usually, the graveyard is just a pretty place to relax after a long school day. Usually I go whizzing through the whole place in less than five minutes. Not today. Today I was stuck in the graveyard.

Luckily another biker came along. The other biker asked if I needed help. I had to admit that I needed a lot of help since I didn't know how to change my bike tire by myself. He helped me change my tire, he even gave me a new inner tube.

When I got home that night, the first thing I did was ask Mark to teach me how to change a bike tire.

Teacher Sample of Dialogue Notes

<p>1</p> <p>1. “You look like you need some help,” the man on the bike said climbing off his fancy ten-speed.</p> <p>2. “I made a real fool of myself today,” I said. “I need to learn how to change a tire.”</p>	<h3 style="text-align: center;">Sweet Learning</h3> <p>Pop! What a strange sound I thought as I slowed my bike down. It was a good thing I slowed down because I had just popped by bike tire on a tiny little piece of glass left in the road. My tire was releasing air so fast I could almost feel a breeze on my face when I bent down to check it.</p> <p>I was far away from home, but that wasn't the worst part. I was alone, but that wasn't the worst part. I was hungry, but that wasn't the worst part. The worst part was that I was in the middle of a graveyard.</p> <p>I had taken a shortcut home from school through a graveyard. Usually, the graveyard is just a pretty place to relax after a long school day. Usually I go whizzing through the whole place in less than five minutes. Not today. Today I was stuck in the graveyard.</p> <p>Luckily another biker came along. The other biker asked if I needed help. 1 I had to admit that I needed a lot of help since I didn't know how to change my bike tire by myself. He helped me change my tire, he even gave me a new inner tube.</p> <p>When I got home that night, the first thing I did was ask Mark to teach me how to change a bike tire. 2</p>
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Launching/Personal Narrative (LPN11) Dialogue Rules

Writing Teaching Point(s):

- Students will identify the rules for punctuating dialogue by analyzing a model
- Students will punctuate dialogue in their stories properly

Standard(s):

L.5.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Materials:

- SF, Frindle pgs 32-33 or
- Copies of Frindle excerpt handout for students and teacher model
- Colored pens or markers or highlighters

Connection:

“Yesterday you worked on adding dialogue to your writing. Today you are going to identify the specific rules for punctuating dialogue by looking at what authors do.”

Teach (modeling):

Finding the rules for punctuation

“I remember one of the great scenes from Frindle. Nick tries to distract Mrs. Granger with one of his elaborate questions but she doesn’t fall for it. Dialogue is one of the reasons this is such a great scene. I want to read that scene to you again to remind you about it.”

Read aloud the excerpt on pages 32-33.

After reading aloud, distribute copies of the excerpt to students.

Active Engagement (guided practice):

“Let’s take a look at these two pages from the story, Frindle. I want you to read these pages and pay close attention to the dialogue. Highlight the dialogue you find.”

Give students a couple minutes to read and highlight the handout.

“I want you to talk in your table groups (or small groups) about what you noticed is unique for how dialogue looks on the page. What kind of punctuation do you see and where is it used? When are words capitalized? What do you notice about paragraphs? How about commas?”

Take a few minutes to share at your tables.

Teach (modeling):

Teacher demonstrates writing a rule for punctuating dialogue

“What did your group notice about the rules for punctuating dialogue?”

Listen to a group share one thing they noticed.

“I am going to write that at the bottom of the page here as one of the rules for punctuating dialogue.”

Demonstrate writing down the rule that students shared.

Active Engagement (guided practice):

“In your groups, I want you to write down as many rules as you can for how to dialogue is supposed to look on the page.”

Give students time to record four or five observations.

Teach (modeling):

“Okay, I heard a lot of good conversations. Which group would like to share what they talked about first?”

Each group shares one idea. Teacher displays copy of Frindle excerpt on overhead.

1. *“Okay, the first group noticed that every time there is a new speaker there is a new paragraph. I’m going to put a blue paragraph symbol at the beginning of each new paragraph every time there is a new speaker. Then I’m going to write the rule on the bottom half of the paper in blue.”*
New speaker = New Paragraph

2. *Okay the second group noticed the writer tells who is talking. Those are called speaker tags. I’m going to underline those in green.*
Speaker tags = Tell who is talking and what they sound like/tone of voice

3. *“The next group noticed the punctuation goes inside the quotation marks. I’m going to write that rule down below in red.”*
Punctuation = “The punctuation goes inside the quotation marks!”

4. *“The next group noticed the author sometimes tells us what the characters are doing while they are talking. This is called blocking. I’m going to draw a rectangle or a block around ‘as I led the group on our climb’ in purple and write the rule down below.”*
Blocking = Tells what the characters are doing while they are talking

Continue doing this as you see fit as students find more rules.

Link to Independent Practice:

“Excellent work. We have an impressive list of dialogue rules.

Now is your chance to look through the dialogue you added to your writing and make sure it follows these rules. You may also use this time to practice adding more dialogue to your writing as well.”

Closure:

Students share the changes they made with a partner.

Notes:

Transfer the rules to a larger piece of paper that you can hang like a poster in your classroom for easy reference.

Resources & References: (adapted from, acknowledgements)

Dialogue Excerpt from Frindle

1. Read the excerpt.
2. Highlight all the dialogue

“Yes, Nicholas?”

“Mrs. Granger, you have so many dictionaries in this room, and that huge one especially ... where did all those words come from? Did they just get copied out of other dictionaries? It sure is a big book.”

It was a perfect thought-grenade—KaPow!

Several kids smiled, and a few peeked at the clock. Nick was famous for this, and the whole class knew what he was doing.

Unfortunately, so did Mrs. Granger. She hesitated a moment and gave Nick a smile that was just a little too sweet to be real. Her eyes were the color of a thundercloud.

“Why, what an interesting question, Nicholas. I could talk about it for hours, I bet.” She glanced around the classroom.

“Do the rest of you want to know too?” Everyone nodded yes. “Very well then Nicholas, will you do some research on that subject and give a little oral report to the class?”

Write down the rules you noticed for how dialogue should appear on the page.

Launching/Personal Narrative (LPN12) Writing Day

Writing Teaching Point(s):

- Writers make decisions about what pieces to finish and revise.
- Students will choose one of their short writes or drafts to finish writing.

Standard(s):

- W.5.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
- W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

Materials:

- Writing notebooks
- Chart or list of narrative elements from lesson 1

Connection:

“Writers, you have done some great narrative writing over the past two weeks. Today you will have some time to finish one of the narratives you started.”

Teach (modeling):

*“In order to know which narrative you want to finish you will need to reread the short writes and drafts you already did.
Your first job today will be to reread all the narrative starts you have.
You are trying to find the one that you want to finish writing today. This will be a piece that you work on revising and editing so make sure you choose a story you feel ready to commit to. Don’t just choose the one you wrote the most for already. That might be your most important piece, but a short one might be the one you care about the most.”*

Active Engagement (guided practice):

Students reread all their drafts and short writes. This will take different amounts of time for different students.

Teach (modeling):

“Now that you have decided which narrative you want to finish you need to think about the rest of the story

*•
I want everyone to spend one minute quietly thinking about the next parts of their narrative through to the end.”*

Active Engagement (guided practice):

Students pair share ideas the rest of their narratives.

Teach (modeling):

Review the list of narrative elements.

Link to Independent Practice:

“Writers, I want you to get as far as you can with your narrative today. Don’t rush to the end since that isn’t good writing. Just stay focused on your narrative and get as far as you can.

We are going to take the whole writing workshop time today to just write. I want everyone to start today by turning to the story you have chosen and finish writing it, making sure you told the whole story. Does it have a beginning, middle and end? Remember, everyone will be writing the whole time, so when you think you are done you can:

- *Reread*
- *Add more details*
- *Practice writing another lead*
- *Practice adding vivid verbs*
- *Try to include dialogue*
- *Change dull words to more exciting ones*

Closure:

Students read drafts to a partner.

Notes:

Resources & References: (adapted from, acknowledgements)

Launching/Personal Narrative (LPN13) Strong Endings

Writing Teaching Point(s):

- Students will write an ending that leaves an effect on their reader

Standard(s):

W.5.3.e Provide a conclusion that follows from the narrated experiences or events.

Materials:

- Strong Endings handout-copies for each student and one for the overhead or data projector
- Writing Notebooks
- Charts: 'Good Writers' and Personal Narrative Elements

Connection:

"Yesterday you all wrote a lot more of your Personal Narrative pieces. I saw you using lots of the elements of Personal Narrative as you wrote. If you didn't get to the end yesterday, I bet you will today. We will go over some ways writers end Personal Narratives."

Teach (modeling):

Teachers introduces a variety of endings

"Just like it is really important for you to have a strong lead for your story so the reader wants to keep reading, it is important to have an ending that is memorable and will have an effect on the reader."

Each of you chose the best lead for your piece and today you will choose the best ending. However you write the ending, you want it to have a lasting impression. Let's take a look at some models and see what you notice."

Display Strong Endings Handout

Read through the endings as a whole group by either students reading aloud or reading aloud yourself.

Active Engagement (guided practice):

"Think about the Personal Narrative you are writing. Which ending seems like it would be a good way to end your piece?"

Star the ending you are thinking about using. You can change your mind when you write if you need to."

Teach (modeling):

Teacher demonstrates choosing an ending through think aloud.

"I have an ending for my sweet learning about learning to change a bike tire. I want to make sure it is the best one."

Display teacher model of Sweet Learning. (Use the attached example or, better yet, write one of your own.)

“I have written a lesson learned type of ending. I could end with emotion instead. I might write,

‘I could feel the shame lifting from my shoulders because I knew I would never be stuck with a flat I couldn’t fix again.’

That is good but seems a little too serious. Maybe I could end with reflection.

‘I thought back to that kind man in the graveyard. I wished he could see me now, my hands filthy from the bike tire but proud I had mastered the flat.’

Any of those could work. I just need to decide what I think the best ending is. You’ll need to decide on the best ending for your writing as well.”

Link to Independent Practice:

“Remember, the ending is your last chance to leave a lasting impression on your reader and you want to make sure you leave them with an ending that’s right for what you have written.

When you are ready to write your ending, take some time to think about which ending will be best for your piece.”

Closure:

Have students share their endings in small groups or partners. Find a few students to volunteer to share their strong ending with the whole class.

Notes:

Resources & References: (adapted from, acknowledgements)

Strong Endings

Strong Images and Emotions:

Try ending your story with strong images that create feelings that will last in the readers mind like this student did:

I was so anxious that it bothered me like a mad itch that would never go away. Finally when it was ten o'clock, we walked through Liberty Square toward the haunted house. Out front there was a carriage with a coffin. Once we got inside, the lights went out and all of the paintings glowed and stretched to reveal gruesome sights; a group of people were caught in quick sand, a woman was being eaten by a goblin and then the ride itself started. By the end, I was so scared a couldn't sleep on the way home.

Reflection:

Try ending your Personal Narrative with strong dialogue that creates mood and brings closure like Jon Scieszka did in his story Roommates:

"Hey," I said. "This is my shirt."

"It was in my drawer," said Jim. "You owe me fifty cents."

"I do not."

"You do too."

"Do not."

"Take it off."

"Make me."

Our legal debate quickly turned into a wrestling match. Jim Jumped on me. I got him in a choke hold. We rolled around on our bedroom floor.

So I think it was really me who made Jim a better, stronger lawyer.

Moral or Lesson:

Try ending your Personal Narrative with a lesson learned:

Days past and pretty soon it was time for her to go. We drove her to the airport. I was sad that she had to go, but happy I could now tie my shoes. I said bye, thanked her for the gift, and she left.

Sample Teacher Model

Pop! What a strange sound I thought as I slowed my bike down. It was a good thing I slowed down because I had just popped by bike tire on a tiny little piece of glass left in the road. My tire was releasing air so fast I could almost feel a breeze on my face when I bent down to check it.

I was far away from home, but that wasn't the worst part. I was alone, but that wasn't the worst part. I was hungry, but that wasn't the worst part. The worst part was that I was in the middle of a graveyard.

I had taken a shortcut home from school through a graveyard. Usually, the graveyard is just a pretty place to relax after a long school day. Usually I go whizzing through the whole place in less than five minutes. Not today. Today I was stuck in the graveyard.

Luckily another biker came along.

"You look like you need some help," the man on the bike said climbing off his fancy ten-speed.

I had to admit that I needed a lot of help since I didn't know how to change my bike tire by myself. He helped me change my tire, he even gave me a new inner tube.

When I got home that night, the first thing I did was ask Mark to teach me how to change a bike tire.

"I made a real fool of myself today," I said. "I need to learn how to change a tire."

"Sure," Mark said. "I can teach you how to do that."

We headed out to the garage and Mark opened up his bag of bike tools. He took out what looked like a set of black plastic keys.

"You'll use this tool to separate the inner tube from the frame," he said handing me the tool.

Then he just stood there looking at me. I looked at him and waited for him to keep talking.

"Go ahead," he said. "Remove your inner tube."

"Now?" I asked. "You want me to do it now?"

He just nodded and pointed to my bike.

I managed to get the tool between the inner tube and frame. I lifted the whole thing out and stood up grinning.

Next, Mark showed me how to put the new inner tube in without curling it. Finally, we put the tire back around the whole thing. Ta-Da! A whole new tire.

"Thanks," I said. "I don't ever want to make a fool of myself again."

Launching/Personal Narrative (LPN14) Revision

Writing Teaching Point(s):

- Students will use a revision checklist to make final changes to drafts before editing.

Standard(s):

W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

Materials:

- Revision checklists for every student
- Revision checklist for overhead or data projector
- Colored pencils and/or highlighters
- Model of teacher's story for demonstration
- Writing Notebooks
- Chart: 'Good Writers'

Connection:

"Writers, we are coming to the end of our unit on Personal Narrative writing. I am really impressed with the detailed narratives you have been writing. Today we will revise our drafts one last time to make sure they are the best they can be."

Teach (modeling):

Teacher demonstrates the revision process by revising a Personal Narrative model.

Note: You will need to alternate displaying the checklist and the model. Keep both handy.

Display a copy of the revision checklist on the data projector or document camera.

"Writers, this is a checklist with the important elements of Personal Narrative writing we have been practicing.

Some of the elements on this list will already be in your narrative, others will need to be added or made better.

Let's use this checklist to do some revisions to my Personal Narrative before you start on your own. That way each of you will know how to use this checklist to help you as a writer.

There are a lot of ideas on this checklist. Every one of you won't revise for every one of these elements. But, you will all make some revisions."

Display teacher model of Personal Narrative. (Use the one attached here or the one you have been working on with students throughout the unit)

“Writers always start revision by simply rereading. You notice a lot by rereading. When you reread, you might notice something you want to change. You can do that before you start with the checklist.”

Read back through the teacher’s model.

“I am pretty happy with this so I will start using the checklist now. The first thing on the checklist is the lead. I’ll look just at my lead/first paragraph. I am going to highlight my lead with one color.”

Highlight or underline with colored pencil as you reread the lead.

“I am happy with the lead. I like using a snapshot because I want people to know I was riding my bike. I like the word, ‘Pop!’ because it is surprising.

Active Engagement (guided practice):

“Writers, take out your Personal Narrative drafts and highlight your lead with one color. Read your lead and decide if you want to change it or leave it.”

Give students a few minutes to reread leads

“How many people want to revise their leads? How many are ready to say the lead is as good as it can be?”

Have a few students share the revisions they want to make to their leads and why.

Teach (modeling):

“Let’s look at the next element on the checklist. HMMM ... vivid verbs. I am going to get a new color and look for my verbs.”

Model highlighting verbs with a new color.

“Some of my verbs are vivid. I am really proud of whizzing. I bet I could make some of these verbs more vivid.”

Model choosing two verbs to change to vivid verbs. (See attached example)

“Now I am satisfied with my verbs.”

Active Engagement (guided practice):

“Take a look at your draft. Look for your verbs and highlight them with a new color. Find one or two verbs you want to revise so they are more vivid verbs.”

Give students a few minutes to revise verbs.

“Show me with your fingers how many verbs you revised.”

Teach (modeling):

“Now I need to revise for dialogue. I know good Personal Narratives include dialogue so I want to make sure I have some.”

Demonstrate looking for dialogue and highlighting it with a third color.

“I have some dialogue because I already revised for dialogue. I wonder if I could add even more.”

Demonstrate marking the spot you will add dialogue with a number 1.
Put a number 1 on the left side of the page as well
Add the dialogue with its corresponding number.

Active Engagement (guided practice):

Students look for dialogue, highlight what they have and mark where they'll add.

Demonstrate adding vivid images

"I like the part on my piece about being in the graveyard but I bet I could make it creepier with some sensory details and vivid images."

Demonstrate adding images to your piece.

Active Engagement (guided practice):

Students look for, highlight and add vivid images.

Repeat the process of highlighting and adding or changing with other elements on the checklist as long as students indicate it is helpful.

Note: Every student does not need to add every element. That would just make their pieces clunky. As long as everyone adds or deletes something, they are revising.

Link to Independent Practice:

"Writers you will have all of writer's workshop today to use this your checklist and your highlighters to make your drafts the best they can be. I have set aside so much time because the work of revision is really important."

Closure:

Ask for a show of hands for students who worked on leads, then verbs, dialogue ...

Have a few volunteers share their sections they revised.

Notes:

Resources & References: (adapted from, acknowledgements)

Lesson adapted from Linda Christensen and the Oregon Writing Project

Personal Narrative Revision Checklist

Once you are done writing it is time to revise. This is a short checklist of what you need to have in your writing before you write the final draft. If you can't find one of the items listed here, find a way to add it to your writing now.

Revision: Go back to your writing. Find and label each item with a highlighter or colored pencil and check the box with that same color.

Strong Leads

- A strong beginning that makes the reader want to keep reading
- Dialogue, action, details about a character, etc...

Vivid Verbs

- Use strong verbs to make your writing better

Change verbs to make them stronger: run ⇒ sprint, talked ⇒ blurted

Dialogue

- Let your characters speak. Use dialogue to bring your characters to life.

Vivid Images

- Sensory details
- Your reader can see and hear what is happening

Strong Ending

- Leave an impression on your reader
- Tell a lesson, a feeling or a reflection

Pop! What a strange sound I thought as I slowed my bike down. It was a good thing I slowed down because I had just popped my bike tire on a tiny little piece of glass left in the road. My tire was releasing air so fast I could almost feel a breeze on my face when I bent down to check it.

I was far away from home, but that wasn't the worst part. I was alone, but that wasn't the worst part. I was hungry, but that wasn't the worst part. The worst part was that I was in the middle of a graveyard.

I had taken a shortcut home from school through a graveyard. Usually, the graveyard is just a pretty place to relax after a long school day. Usually I go whizzing through the whole place in less than five minutes. Not today. Today I was stuck in the graveyard.

Luckily another biker came along.

"You look like you need some help," the man on the bike said climbing off his fancy ten-speed.

I had to admit that I needed a lot of help since I didn't know how to change my bike tire by myself. He helped me change my tire, he even gave me a new inner tube.

When I got home that night, the first thing I did was ask Mark to teach me how to change a bike tire.

"I made a real fool of myself today," I said. "I need to learn how to change a tire."

"Sure," Mark said. "I can teach you how to do that."

We headed out to the garage and Mark opened up his bag of bike tools. He took out what looked like a set of black plastic keys.

"You'll use this tool to separate the inner tube from the frame," he said handing me the tool.

Then he just stood there looking at me. I looked at him and waited for him to keep talking.

"Go ahead," he said. "Remove your inner tube."

"Now?" I asked. "You want me to do it now?"

He just nodded and pointed to my bike.

I managed to get the tool between the inner tube and frame. I lifted the whole thing out and stood up grinning.

Next, Mark showed me how to put the new inner tube in without curling it. Finally we put the tire back around the whole thing. Ta-Da! A whole new tire.

"Thanks," I said. "I don't ever want to make a fool of myself again."

<p>I like the lead</p> <p>1. Crows jumped from tree to tree and the wind started to pick up.</p> <p>Stuck=stranded</p> <p>Came along=raced down the hill</p> <p>2. “I do need some help,” I said. “I know it is silly, but I don’t know how to change a tire.”</p>	<p>Pop! What a strange sound I thought as I slowed my bike down. It was a good thing I slowed down because I had just popped by bike tire on a tiny little piece of glass left in the road. My tire was releasing air so fast I could almost feel a breeze on my face when I bent down to check it.</p> <p>I was far away from home, but that wasn’t the worst part. I was alone, but that wasn’t the worst part. I was hungry, but that wasn’t the worst part. The worst part was that I was in the middle of a graveyard. 1</p> <p>I had taken a shortcut home from school through a graveyard. Usually, the graveyard is just a pretty place to relax after a long school day. Usually I go whizzing through the whole place in less than five minutes. Not today. Today I was stuck in the graveyard.</p> <p>Luckily another biker came along.</p> <p>“You look like you need some help,” the man on the bike said climbing off his fancy ten-speed.</p> <p>I had to admit that I needed a lot of help since I didn’t know how to change my bike tire by myself. 2 He helped me change my tire, he even gave me a new inner tube. When I got home that night, the first thing I did was ask Mark to teach me how to change a bike tire.</p> <p>“I made a real fool of myself today,” I said. “I need to learn how to change a tire.”</p> <p>“Sure,” Mark said. “I can teach you how to do that.”</p> <p>We headed out to the garage and Mark opened up his bag of bike tools. He took out what looked like a set of black plastic keys.</p> <p>“You’ll use this tool to separate the inner tube from the frame,” he said handing me the tool.</p>
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Then he just stood there looking at me. I looked at him and waited for him to keep talking.

“Go ahead,” he said. “Remove your inner tube.”

“Now?” I asked. “You want me to do it now?”

He just nodded and pointed to my bike.

I managed to get the tool between the inner tube and frame. I lifted the whole thing out and stood up grinning.

Next, Mark showed me how to put the new inner tube in without curling it. Finally we put the tire back around the whole thing. Ta-Da! A whole new tire.

“Thanks,” I said. “I don’t ever want to make a fool of myself again.”

Launching/Personal Narrative (LPN15) Editing

Writing Teaching Point(s):

- Students will learn editing techniques.
- Students will use an editing checklist to review their writing and make necessary changes.

Standard(s):

W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

Materials:

- Editing checklist
- A sample piece of writing (or student model) to demonstrate editing.

Connection:

“You worked really hard yesterday revising your writing. Now there is one more step before you are ready to start writing your final drafts. Writers always want to make sure their writing is easy for readers to read. If writing is filled with spelling mistakes is it going to be easy for our readers? Will they want to keep reading? No. If writing is missing a bunch of punctuation is it going to make sense to your reader? No. We want to get our readers attention and keep it until the end. So you are going to do some editing to your writing today.”

Teach (modeling):

Part 1: Teacher models using an editing checklist and routines for editing

“The first step in editing is always to simply reread. That is what we’ll do first.”

Put the model up you will do together with the class and read through it normally (beginning to end)

“You are going to do your editing checklist today just like you did the revision checklist yesterday.”

“The first thing we are looking at today is spelling and how we are going to do that is to read our writing backwards. We do this because our brains automatically correct mistakes for us so we don’t even notice them. Sometimes this is helpful to have your brain figuring things out. When you are trying to fix up your writing it becomes a big problem. You need to trick your brain out of reading for meaning and into reading for spelling. You can do this by reading backwards.”

Active Engagement (guided practice):

“Now we are going to all read together word by word backwards. When a word looks funky, you say ‘funky’ and I’ll circle it with my colored pencil. It might be right or it might be wrong, but we’ll check anything that seems funky.”

“Now that we have gone through and circled all the words that seem funky we need to figure out the proper spelling. We could go straight to a dictionary, but that takes

a long time to look up every word and I know I've seen all these words spelled correctly before. So I'm going to make a three-column chart in my writing notebook on the left side of one of my pages where my story is. In the first column I'm going to write the first word to be checked on column one as it is spelled in the story."

"What is another possible spelling?"

Take student response and write this in the second column

"What is a third possible spelling?"

Write student response in the third column

"Now I want to see if one looks and sounds correct. If one seems right, I put a star by it and I replace the correct spelling in the story. If none seem right I use a dictionary" (or ask a friend)

"I will keep doing this until I have checked all the words I circled. When you conference with me I will be able to see the words you circled, the different spellings you tried and the correct spelling you chose."

Active Engagement (guided practice):

"Read your writing backwards looking for any words that look funky to you. Circle those words and check the spelling with a three column chart. Make sure you make your chart on the left hand side of your paper. Do this in your writing now."

Float and check to make sure students understand what to do. If there is a lot of confusion bring the class back together for clarification.

Have a few students share spelling changes they made before going on to the next item on the checklist.

Part 2

"Next we are going to check for punctuation. The first thing I'm going to do is highlight or circle all the ending punctuation in my writing."

Model this quickly so students see this is process just takes a minute or so

"Once I'm done highlighting the punctuation I want to know how many words are in each sentence. I'm going to count words between the punctuation and put that number in the margin next to the sentence."

Model this and have the class count and do it with you.

"Some of you noticed that some of the sentences were really long, these might be a run-on. How could we break this sentence into smaller ones?"

Choose one of the sentences and take suggestions from the class for making shorter sentences. Select one of your student's suggestions and add the appropriate punctuation.

"Now you are going to do this in your own writing."

Highlight all the punctuation

Count the number of words in each sentence. Write the number in the margin

Shorten any that are too long

"Remember when you add new ending punctuation the next word needs to start with what?" (A capital letter!)

Part 3

“Now let’s review our anchor chart with the rules of punctuating dialogue.”
“Now I’m going to choose a color to highlight my dialogue, color in the box and highlight the dialogue in my writing to make sure I have included some and make sure I have enough. Then I’m going to check and make sure I punctuated my dialogue correctly. I want you to look through your writing and do this now.”

Part 4

“Now let’s take a look at what our checklist says for sentence fluency”

Read this aloud

“Read your piece for sentence fluency now paying attention to the first words in each sentence. Make any changes you need to.”

Link to Independent Practice:

“I want you to take the rest of our time today to read using your revision checklist and your editing checklist to guide your work on your Personal Narrative. When you have made your Personal Narrative the best it can be you are ready to recopy your final draft.”

Note: Some teachers prefer to hold an editing conference with each student before releasing them to do final drafts. Think about how you will manage this conferencing. Also, decide what students will do while they wait for you so their time isn’t spent waiting for their turn with you when they could be learning.

Closure:

“Great work today. The next time you finish a piece of writing you are going to be an expert at looking over your writing with revision and editing checklists.”

Notes:

Resources & References: (adapted from, acknowledgements)

Personal Narrative Editing Checklist

Editing: Follow the directions below. Go through one at a time.

TAKE YOUR TIME!

Spelling -

1. Read your story backwards and circle any words that look wrong or "funky."
2. Fix those words

Punctuation -

1. Highlight or circle your punctuation.
2. Count the words in between punctuation.
3. Write the number of words in each sentence above the ending punctuation.
4. Shorten sentences that are too long.

Dialogue -

1. Do your quotation marks start when the speaker starts speaking and end when the speaker stops?
2. "Is your punctuation inside the quotation marks?"
3. When there is a new speaker do you have a new paragraph?
4. Do you have speaker tags?

Sentence Fluency -

1. Read your Personal Narrative and underline the first four words in each sentence.
2. Change any sentence beginnings that are repetitive.

Final Draft -

1. Read your writing one more time.
2. Recopy. Go slowly and use your best handwriting.

Editing Sample: Clean Copy

It was a spring morning, a morning like all mornings. The sun was shining, the birds were chirping and flying, dogs were happy playing at the park and I was sitting in the living room.

I had just finished watching TV and doing my chores. To someone else this was just an ordinary day but for me it was beautiful and full of surprises.

I picked up the paper sitting on the couch suddenly I opened my mouth and began to read the words printed on the paper.

I read, “Cccccooooorrrrrraaaazzzzzooooonnnnnn” then I read again, “Corazon.”

Then I jumped up and ran to my mom. “Mom, Mom, I can read and write in Spanish!” I shouted.

She said prove it. I bet your dad told you what the paper says.

So I went to get a piece of paper and a pencil and I wrote down some brand new words in Spanish.

Yo soy un niño. I wrote. That means I am a boy.

My mom finally believed me.

I was so proud on the day I learned to read and write in Spanish.

Editing Sample

10
It was a spring morning, a morning like all mornings. The sun was ~~shinning~~^{25 shining}, the birds were chirping and flying, dogs were happy playing at the park and I was sitting in the living room.

~~watching~~¹⁰
I had just finished ~~waching~~ TV and doing my chores. To someone else this was just an ordinary day but for me it was beautiful and full of ~~sapprises~~^{19 surprises}.

24 I picked up the paper sitting on the couch ~~suddenly~~ I opened my mouth and began to read the words printed on the paper.

8 I read, "Cccccccooooorrrrrraaaaazzzzzoooooonnnnn" then I read again, "Corazon."

9 11
Then I jumped up and ran to my mom. "Mom, Mom, I can read and write in Spanish!" I shouted.

4 She said ~~pp~~¹⁰ "prove it. I bet your dad told you what the paper says."

22 So I went to get a piece of paper and a pencil, and I wrote down some brand new words in Spanish.

4 2 6
Yo soy un nino. I wrote. That means I am a boy.

My mom finally ~~beleved~~^{5 believed} me.

15
I was so proud on the day I learned to read and write in Spanish.

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waching
sapprises
beleved

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washing
surprises*
believed*

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shining*
watching*
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Launching/Personal Narrative (LPN16) Unit Reflection

Writing Teaching Point(s):

- Writers reflect on what they have learned about a genre of writing and about themselves as writers.
- Students will spend one to three days reviewing what they have learned and writing a reflection piece to close the unit.

Standard(s):

Materials:

- Any anchor charts you used in teaching this unit
- Writer's notebooks
- Resources or Toolbox section of the writer's notebooks if you are using them

Connection:

"Writers we are wrapping our writing unit. You have done some great work over the past few weeks. One of the things good writers do is reflect on what they have learned. Today we will reflect on the great writing you have done and the new ideas you have developed."

Notes:

Keep track of the unit reflection strategies you use so you can offer a variety throughout the year

Resources & References: (adapted from, acknowledgements)

End of Unit Checklist: Launching/Personal Narrative

Marking Key: X = Consistently Demonstrates / = Occasionally Demonstrates - = Does Not Yet Demonstrate		Includes introduction.	Includes sensory details.	Includes dialogue.	Ideas are sequenced and unfold naturally.	Provides appropriate conclusion.	Spells grade-level words correctly.	Uses ending punctuation correctly.	Punctuates dialogue correctly.	Demonstrates grade-appropriate writing stamina.	
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