

# Writing Workshop

## Grade 5- Narrative Craft

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Authored by Ann Kane & Kari McGann

**Readington Township Board of Education**

**August 2013**

Reviewed by: Dr. Barbara Sargent, Superintendent  
Kari McGann, Supervisor of Humanities

Board of Education approval: August 2013

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**Readington Township Public Schools**  
**52 Readington Road, Whitehouse Station, NJ**  
**08889**

[www.readington.k12.nj.us](http://www.readington.k12.nj.us)

## **Writing Workshop Unit 1**

## **Grade 5- Narrative Craft Length of Unit: Four Weeks**

### **Unit Summary:**

In this unit of study, students develop a deeper understanding of narrative writing through examining strong samples of mentor texts, elaborating with details and descriptions in order to convey experiences and events precisely and vividly, as well as orchestrating the pacing of events. This narrative unit focuses on students becoming clear why they are telling a story and craft their decisions with purposes in mind. Student writers purposefully craft the angling of their stories to highlight themes and central meanings. Essentially, students become conscious decision makers as they approach crafting stories of personal significance in which the story is dramatized not summarized. Students are immersed in mentor texts, step into the shoes of characters, and write from that point of view with details relevant to unfolding the story. Students select a seed story, work to craft and revise in order to communicate meaning through decisive moves. Students also develop their skills at analyzing mentor texts in order to parallel the craft moves of published authors. Building on the work of the previous years, fifth grade students will draw on all they know from prior years of work with narrative writing. Instead of jotting any possible topic onto a list, fifth grade writers will generate ideas and dismiss most of them, recording only the best possible candidates. Our fifth grade writers know all about what makes for a powerful story idea. As writers they will move past little vignettes and write about work that is important; writing stories that are of personal significance, answering the question “What’s the real story here?”

### **Unit Rationale:**

Students at the end of the unit should be able to write fast and furiously each time they write, producing one to two pages in a single setting, eight to ten pages a week or more in total, and the same amount at home. Students will be able to remain engaged in writing project, which can include talking, planning, and drafting for forty-five minutes or longer. Students will continue to show initiative in their writing lives and work on both independent and unit-based projects for longer periods of time than is required. By the end of the unit the intent is for fifth grade writers to be able to write a story of an important moment. It will read like a story, even though it might be a true account. Our writers will write a beginning which shows what is happening and where, giving clues to what will later become a problem for the main character. Fifth grade writers will use transitional phrases to show passages of time in complicated ways, possibly by showing things happening at the same time (*meanwhile, at the same time*) or a flashback and flash-forward (*early that morning, three hours later*). The narrative unit of study will teach our writers that endings are connected to the main part of the story. Students will learn that the characters’ actions and realizations come from what happens in the story. Fifth grade writers will use paragraphs to separate different parts of time of the story and to show when a new character is speaking. They will develop some

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parts of the story more than others. Writers will develop characters, setting, and plot throughout their story, especially in the heart of the story. To do this, writers will use a blend of description, action, dialogue and inner thinking. Throughout this narrative craft unit writers will develop their own craft as a writer. They will show *why* characters did what they did by including the characters' thinking and their responses to what happened. Writers will use precise details and figurative language so that readers can picture the setting, characters, and events. Writers may even use some objects or actions as symbols to bring forth the meaning in their writing. Grammar and punctuation will be addressed throughout the unit as students learn to use commas to set off introductory parts of sentences such as *One day at the park, I went on the slide* as well as learn to use commas to show talking directly to someone, such as *Are you mad, Mom?*"

(References: *Language Arts Core Curriculum Content Standards* <http://www.corestandards.org/ELA-Literacy/W/6> , *Performance Assessment* by Lucy Calkins)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"><li>• Writers use turning point moments as ideas for narrative essays.</li><li>• Writers use other authors' words to spark ideas.</li><li>• Writers pause to take stock and use checklists to assess their own growth and set new goals.</li><li>• Writers look past the story to find out the larger meaning of what they're trying to get at.</li><li>• Writers use multiple strategies to elaborate varied details such as full characters and clearly designed scenes.</li><li>• Writers revise to resolve problems, develop big meanings in story, have characters learn lessons, and evoke emotions or thoughts in readers.</li></ul>	<ul style="list-style-type: none"><li>• How can mentor texts provide resources to develop critical thinking for story and character development?</li><li>• How can the larger theme or meaning be crafted into a story so it emerges naturally?</li></ul>

Unit Content	Unit Skills
<p><b>Unit 1:</b></p> <ul style="list-style-type: none"> <li>• Elaborate on ideas and thoughts for narrative writing.</li> <li>• Use detail and description when writing narrative writing.</li> <li>• Use a variety of narrative techniques to develop the story, and more specifically, the characters.</li> <li>• Manage the story, conveying the experiences and events precisely and vividly, and the pacing of events.</li> <li>• Draw on strategies with increasing independence and facility.</li> <li>• Use interpretation skills to bear on their own emerging drafts.</li> <li>• Highlight the central ideas that are to be drawn from the written text.</li> </ul>	<p><b>Unit 1:</b></p> <p><b>Structure</b></p> <ul style="list-style-type: none"> <li>• Write a story of an important moment that reads like a story, even though it might be a true account.</li> <li>• Write a lead that not only shows what was happening and where, but also gives clues to what will later become a problem for the main character.</li> <li>• Use transitional phrases to show passage of time in complicated ways, perhaps by showing things happening at the same time (<i>meanwhile, at the same time</i>) or flashback and flash-forward (<i>early that morning, three hours later</i>).</li> <li>• Write an ending that connected to the main part of the story. Give readers a sense of closure by relating the end of the story to something the character said, did, or realized.</li> <li>• Use paragraphs to separate different parts or time of the story and to show when a new character was speaking.</li> <li>• Develop parts of the story that are longer and more developed than others.</li> </ul> <p><b>Development</b></p> <ul style="list-style-type: none"> <li>• Develop characters, setting, and plot throughout the story, especially at the heart of the story by blending description, action, dialogue, and thinking.</li> <li>• Show <i>why</i> characters did what they did by including their</li> </ul>

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	<p>thinking and their responses to what happened.</p> <ul style="list-style-type: none"> <li>• Slow down the heart of the story; make less important parts shorter and less detailed and blend storytelling and summary as needed.</li> <li>• Include precise details and use figurative language so that readers can picture the setting, characters, and events. Use some objects or actions as symbols to bring forth meaning.</li> <li>• Vary sentences to create the pace and tone of the narrative.</li> </ul> <p><b>Language Conventions</b></p> <ul style="list-style-type: none"> <li>• Use what is known about word families and spelling rules to spell and edit.</li> <li>• Use the dictionary and online spelling tools when necessary.</li> <li>• Use commas to set off introductory parts of sentences, such as <i>One day at the park, I went of the slide.</i></li> <li>• Use commas to show talking directly to someone, such as <i>Are you mad, Mom?</i></li> </ul>
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Unit Standards	Core Vocabulary	Links to Technology	Resources
<p><b>College and Career Readiness Anchor Standards for Writing</b></p> <p><a href="https://www.illustrativemathematics.org/HS-ELA/CCSS.ELA-Literacy-CCRA.W.3">CCSS.ELA-Literacy.CCRA.W.3</a> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details</p>	<ul style="list-style-type: none"> <li>• Words that reveal emotion</li> <li>• Sensory language</li> <li>• Strong action</li> <li>• Personal Narrative</li> <li>• Conflict</li> <li>• Theme</li> <li>• Setting</li> </ul>	<p><a href="http://readingandwritingproject.com/">http://readingandwritingproject.com/</a></p> <p>Core Curriculum Content Standards <a href="http://www.corestandards.org/the-standards/english-language-arts-standards">http://www.corestandards.org/the-standards/english-language-arts-standards</a></p>	<p><b>Mentor Texts:</b></p> <ul style="list-style-type: none"> <li>• <i>Eleven</i> by Sandra Cisneros</li> <li>• <i>Papa Who Wakes Up Tired in the Dark</i> by Sandra Cisneros</li> <li>• <i>Stevie</i> by John Steptoe</li> <li>• <i>Childtimes</i> by Eloise</li> </ul>

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<p>and well-structured event sequences.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.W.4</a> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.W.5</a> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.W.10</a> 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 tasks, purposes, and audiences.</p> <p><b>Writing Standards for Grade 6</b> <a href="#">CCSS.ELA-Literacy.W.6.3</a> Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured</p>	<ul style="list-style-type: none"> <li>• Characters</li> <li>• Mentor Text</li> <li>• Figurative Language</li> <li>• Sensory Details</li> <li>• Dialogue</li> <li>• Transitional Phrases</li> <li>• Transitional Words</li> <li>• Conferring</li> <li>• Conference</li> </ul>		<p>Greenfield (A mentor text to serve as a catalyst for your won students’ story ideas.)</p> <ul style="list-style-type: none"> <li>• <i>Goosebumps</i> (A copy for each child. Available on the Teaching section of the DVD that comes with the Units of Study)</li> <li>• <i>Peter’s Chair</i> by Erza Jack Keats (Mentor text used to model bringing forth the story arc.)</li> <li>• <i>Charlotte’s Web</i> by E.B. White (A mentor text used to demonstrate the ending of a story.)</li> <li>• <i>The Barn</i> by Avi (Level T)</li> <li>• <i>The Birthday Room</i> by Kevin Henkes (Level V)</li> <li>• <i>Chasing Vermeer</i> by Bolue Balliett (Level T)</li> <li>• <i>Crazy Weekend</i> by Gary Soto</li> <li>• <i>Dave at Night</i> by Gail Carson Levine</li> </ul>
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<p>event sequences.</p> <p><a href="#">CCSS.ELA-Literacy.W.6.3a</a> Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.</p> <p><a href="#">CCSS.ELA-Literacy.W.6.3b</a> Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.</p> <p><a href="#">CCSS.ELA-Literacy.W.6.3c</a> Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.</p> <p><a href="#">CCSS.ELA-Literacy.W.6.3d</a> Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.</p> <p><a href="#">CCSS.ELA-Literacy.W.6.3e</a> Provide a conclusion that follows from the narrated</p>			<ul style="list-style-type: none"> <li>• <i>Joey Pigza Swallowed the Key</i> by Jack Gantos (Level T)</li> <li>• <i>Maniac Magee</i> by Jerry Spinelli (Level W)</li> <li>• <i>Out From Boneville</i> by Jeff Smith (A graphic novel Level W)</li> <li>• <i>When Zachary Beaver Came to Town</i> by Kimberly Willis Holt (Level Y)</li> <li>• <i>Whittington</i> by Alan Armstrong (Level T)</li> <li>• <i>Make Way for Ducklings</i> by Robert McCloskey (A picture book for modeling living like a writer.)</li> </ul> <p><b>Teacher Resources:</b></p> <ol style="list-style-type: none"> <li>1. <i>Narrative Craft</i>, Lucy Calkins and Alexandra Marron</li> <li>2. <i>Teaching The Qualities of Writing Lesson Kit</i> by Ralph Fletcher and Joann Portalupi (supplemental and added into lessons as</li> </ol>
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<p>experiences or events.</p> <p><b><u>English Language Arts Standards Language Grade 6</u></b></p> <p><a href="#">CCSS.ELA-Literacy.L.6.2</a> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p><a href="#">CCSS.ELA-Literacy.L.6.2a</a> Use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements.</p> <p><a href="#">CCSS.ELA-Literacy.L.6.2b</a> Spell correctly.</p> <p><a href="#">CCSS.ELA-Literacy.L.6.3</a> Use knowledge of language and its conventions when writing, speaking, reading, or listening.</p> <p><a href="#">CCSS.ELA-Literacy.L.6.3a</a> Vary sentence patterns for meaning, reader/listener interest, and style.</p> <p><a href="#">CCSS.ELA-Literacy.L.6.3b</a> Maintain consistency in style</p>			<p>needed)</p> <p>3. <i>Units of Study in Opinion, Information, and Narrative Writing</i> by Lucy Calkins</p> <p>4. <i>Writing Pathways Grades K-5 Performance Assessments and Learning Progressions</i> by Lucy Calkins</p>
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and tone.			
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Instructional Strategies	Assessment
<ul style="list-style-type: none"> <li>• Collect ideas for a personal narrative</li> <li>• Draft a personal narrative</li> <li>• Publish a personal narrative</li> <li>• Develop characters, setting, and plot</li> <li>• Learn and write parts of a narrative story</li> <li>• Read samples of personal narratives</li> <li>• View/Learn/Practice the steps of the writing process</li> <li>• Partake in meaningful writing conferences</li> <li>• Set and follow through with goals as a writer</li> <li>• Practice strategies learned during mini lessons</li> <li>• Share writing with teacher and peers</li> </ul> <p><b>Possible Mini Lessons for Personal Narrative</b></p> <p><i><b>Bend I Generating Personal Narratives</b></i></p> <p><u>Possible mini-lesson:</u> Writers use turning point moments from their lives as ideas for writing. Teacher modeling. Demonstrate out loud thinking and list turning point ideas on chart. Student active engagement: Create similar chart in notebook and begin list of turning point moments (include any associated realizations)  <i>In this lesson, you'll teach students to come up with ideas for personal narratives, it can help to think of turning-point moments.</i></p> <p>W5.3, W.5.8, W5.10</p> <p><u>Possible mini-lesson:</u> Writers generate ideas by thinking of places that matter to them and the episode that occurred in those</p>	<p>Publication/Celebration by the fifth week of school.</p> <p>Suggestions for conducting, grading, and responding to the assessments:</p> <p><b><u>Giving the Assessments:</u></b></p> <ul style="list-style-type: none"> <li>• Assemble all materials before the assessment day.</li> <li>• Inform the students in advance of the date and time of the assessment.</li> <li>• To help students remain aware of their pacing, the teacher might write “Time Started” and “Time Remaining” and change to indicate the current time remaining after every ten minutes.</li> <li>• Students who receive time-and-a-half or double time should receive the same modification for this assessment.</li> <li>• Students who receive scribing or directions read aloud should receive the same modification for this assessment. To facilitate multiple students hearing the text read aloud, teachers may record the directions and the text and have the students listen to the recording on individual devices (if available.)</li> <li>• During the assessment, teachers should take the opportunity to observe students’ test-taking behaviors, recording observations that may lead to small-group instruction during test prep.</li> </ul> <p><b><u>Scoring the Assessments:</u></b></p> <ul style="list-style-type: none"> <li>• Create teacher teams to grade student work that is not from your own classroom, including at least two teachers on a team so that another teacher can double-check the work if a grader is in doubt about the scoring. Ideally, set</li> </ul>

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places by re-experiencing so readers will be able to experience it as well. Teacher modeling: Working with an entry by think aloud of “How did it start?” and let the story unroll. Point out replicable steps. Student active engagement: Writers choose one of their story ideas, put themselves back into it and record. *In this lesson, you’ll teach students that narrative writers sometimes generate story ideas by thinking of places that matter to them and the episodes that occurred in those places. You’ll then teach students that in order to write effective narratives, writers re-experience the episode before writing it, reliving it so that readers will be able to experience it, too.*

W.5.3, W5.4, W.5.5, W5.8, W5.10

Possible mini-lesson: Writers read great stories to help spark ideas and provide rich examples to emulate. Teacher modeling: Read a text and writing in the wake of it. Explain how the read aloud spurred me to generate a corresponding entry. Student Active Engagement: Reread excerpt again and use the opportunity to write from it. *In this lesson, you’ll teach students that writers read great stories in order to write great stories. That is, writers allow another author’s words to spark ideas of their own.*

W.5.3, W.5.4, W.5.5

Possible mini-lesson: Writers write from inside the character to better experience the moment. Teacher modeling: Ring student attention to telling a story from a particular perspective. Focus on point of view. Write from the character’s point of view, capturing what happened from his or her perspective. Student Active Engagement: Students practice telling a story within the narrator’s perspective and reread a poor sample draft where the

aside an hour for all teams on the grade level to come together to agree on an anchor paper: what can we all agree is a 1 on the rubric? What essay meets a 3 on the criteria on the rubric? This way there will be a shared sense of what truly meets the criteria. Make copies of the anchor papers and use them to benchmark during the grading.

- Use data sheets to record the student data. Create a column on the data sheet that is titled “Next Steps” for the classroom teacher to fill in.

### **Planning for Responsive Teaching**

- After scoring, teachers get back their own students’ work and meet to discuss next steps. Based on students’ performances in writing narratives, teachers can plan for support.

“On Demand” Writing Prompt- (This assessment should also be used as a pre-assessment in order to guide instruction and then again as a post assessment in order to determine success of learning.) Teachers should consider giving this prompt before and after the unit for self-reflection purposes.

Tell students:

“I’m really eager to understand what you can do as writers of narratives, of stories, so today, will you please write the best personal narrative, the best Small Moment story, that you can write? Make this be the story of one time in your life. You might focus on just a scene or two. You’ll have only forty-five minutes to write this true story, so you’ll need to plan, draft, revise, and edit in one sitting. Write in a way that allows you to show off all that you know about narrative writing. In your writing, make sure you write a beginning for your story, use transition words to tell what happened in order, elaborate to help readers picture your story, show what your story is really about, and write an ending

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point of view needs to be remedied. Students revise to maintain the point of view. *In this lesson, you'll build upon the earlier session, reminding students to experience the moment as they write about it so that readers, too, can experience that moment. In particular, the session teaches writers that to do this, it is important to write from inside the skin of the character—which in personal narrative is oneself, at another time, in another place.*

W.5.3.a,b,d, W.5.4, W.5.5

Possible mini-lesson: Writers pause to take stock, using a checklist to assess their growth and set new goals. Teacher modeling: Introduce writing checklist, its purpose and uses. Model working together to assess a sample draft against the checklist. Student Active Engagement: Partners read their writing and work together to assess their work against checklist. *In this lesson, you'll teach students that writers sometimes pause to take stock, using a checklist to assess their own growth and to set new goals.*

W5.3, W5.5, W.5.10

### ***Bend II Moving Through the Writing Process: Rehearsing, Drafting, Revising, and Editing***

Possible mini-lesson: Writers draft fast and furious, working to capture the experience on paper. Teacher modeling: Reliving the subject of the narrative essay. The value of focused narratives that carry large significance without overdoing focus. Student Active Engagement: Students reread their entry, recall their storytelling efforts, revise their lead, and signal when they are ready to be released to write, conference, and the begin redrafting. *In this lesson, you'll remind students that writers draft by writing fast and furious, working to capture the experience on the page.*

for your story.” (See page viii in Grade 5 Unit 1 Narrative Craft) from Grade 5 Units of Study)

Give students two chunks of time\* to do this writing so we are given a glimpse into whether the writer takes a piece through rehearsing, drafting, and revising. *Lucy Calkins*

(\*if needed)

Assess and score pieces using the grade specific rubric on the CD-Rom of Writing Pathways or download the rubric from the RMS shared drive.

### **On-Going Assessment**

#### **1. Writer's Notebooks**

The first step toward becoming a teacher of writing is being sure that all students have a writer's notebook containing his/her current work. A certain fanfare should be around this very grown up, professional writing tool. Teachers should have one of their own writer's notebooks filled with various entries that have been sparked by thinking about memorable moments with special people or events that happened in special places. If you plan to have your students decorate their notebooks with photos and pictures that spark their stories, then you should decorate yours also in a similar way.

#### **Teacher Note:**

When writing to model in front of students, or sharing notebook entries, write 70% of the time sharing memories from when you were the age of your students, 30% of the time using memories from your current age.

Each writer can also have a portfolio containing samples of their

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W.5.3, W.5.5, W.5.10

Possible mini-lesson: Large scale, whole new draft and revisions can happen as a result of writers asking what is their story really about to bring out larger meaning. Teacher modeling: Demonstrate think aloud which leads to revisions by which you move from the story specifics to the larger idea the author wants to share. Student Active Engagement: Students think and imagine that there is more than one way their story could be told. As they retell their story, they show something important such as a lesson or relationship and integrate it into their story. *In this lesson, you'll teach students that the most important question they can ask as a writer is, "What's my story really about?" You'll channel writers to expect to engage in large-scale, whole-new-draft revisions.*

W.5.3, W.5.5, W.5.10

Possible mini-lesson: Writers effectively revise their stories by bringing out structure for examinations. Teacher modeling: Read story, identify story structure, and plot a visual (story mountain) of it. Student Active Engagement: Retell shortcut of another short story. Follow the form of it to create a story mountain to represent the structure. *In this lesson, you'll teach students that one powerful way to revise their narratives is to bring out the story structure.*

W.5.3, W.5.4, W.5.5

Possible mini-lesson: After writers have determined what their stories are really about, they use writing techniques to elaborate on the parts that show that particular meaning. Teacher modeling: Demonstrate process of slowing down writing to elaborate specific parts of a story to help readers pay attention to those

work accumulated throughout the year.

The most important work to save is that produced by the child's own hand. What this means is that the child has edited, word processed and published their writing. The writing should be dated, organized, saved and studied by the teacher, or department. The writer's notebook is the first tool for assessment. Any child's notebook is a window onto this child as a writer. Possible questions to consider when reviewing a child's writing notebook are:

- What are the ranges of topics that reoccur?
- How does the child's writing on this topic evolve over time?
- What does the child tend to do most often when h or she sits down to write?
- What patterns can one detect in how a child goes about starting a narrative?
- What happens to an entry that becomes a narrative or the child aims to be an essay?
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- What principles of elaboration are evident in the child's writing?
- How much of the child's writing seems to be done at school? At home?
- What sorts of topics or genre or conditions seem to generate energy for the child?
- **To what extent do we see evidence that instruction is affecting what the child does?**

**2. Goals and Rubrics**

It is important that children and teachers are clearly working towards specified goals within the unit. The clear goals for each unit should help assess each student and our own teaching within

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areas. Student Active Engagement: Students read through their draft, circle an important part so they can center on that for elaboration. Students share with a partner what they will expand and then begin writing. *In this lesson, you'll teach students after writers have determined what their stories are really about, they use writing techniques to elaborate on the parts that show meaning.*

W.5.3.b,d, W.5.5

Possible mini-lesson: Writers use scenes from the past or future to bring out the internal story and add power to their narratives  
Teacher modeling: Read aloud a short excerpt then imaging the possibilities for adding scenes from future or past. Model adding one or two scenes. Student Active Engagement: Channel students to study a piece of writing noticing when the author jumps forward in time. Then students look at their own writing and work a section by adding a piece that is forward in time. *In this lesson, you'll teach students that writers use scenes from the past or future to bring out the internal story and to add power to their narratives.*

W.5.3, 5.4, 5.5

Possible mini-lesson: Writers don't just end stories; they resolve problems, have characters learn lessons, and make changes to end them in a way that ties back to the big meaning of their story.  
Teacher modeling: Through mentor texts, examine endings and their various purposes. Show how writers write various possible endings to elicit the story's real meanings. Student Active Engagement: Thinking about what their stories are really about, students rework ending to bring attention to the real meanings of their stories. *In this lesson, you'll teach students a final revision strategy: that writers don't just end stories; they resolve*

each unit. Rubrics should name the intentions for each unit; look at the big ideas within each unit. Departments should develop their own rubrics to match the learning goals and needs of their students.

**Use word document titled Goals for Launching Writer's Workshop to assist in planning and assessment.**

### **3. Writing Conferences**

One-to-one writing conferences are especially important to assess where our writers are in their learning. Meet with students to provide teaching opportunities. Watch with a record sheet in hand, and if children do something you regard as significant to the unit, make a note of it. If you teach a child a particular skill or strategy then record that teaching point.

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*problems, learn lessons, and make changes to end them in a way that ties back to the big meaning of their story.*

W.5.3.a,e, W.5.5

Possible mini-lesson: Writers use all of their tools, strategies, and checklists to finish their writing. Teacher modeling: Use checklists and tools/strategies to refine writing. Student Active Engagement: Students use checklists and presented crafting tools for revisions and conferencing. *In this lesson, you'll teach students that writers draw on all they know about editing, including using checklists and charts, to put the final touches on their writing.*

***Bend III Learning from Mentor Texts***

W.5.3, W5.5

Possible mini-lesson: Writers make their writing powerful by emulating narrative writing they admire. Teacher modeling: Use mentor (Cisneros) text to identify moves that students can emulate and show how to transfer to their own writing Student Active Engagement: Children partner read their writing, make observations of what the author did that they can add to their work. *In this lesson, you'll teach students that one way writers make writing powerful is by emulating narrative writing they admire.*

W.5.3,b,d, W.5.5, W5.9a

Possible mini-lesson: Writers use their writer's notebook to gather entries and they use their writers notebook as a place to try new things and to work hard at the writing goals they've set for

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themselves. Teacher modeling: Demonstrate how students might rework their writing and improve it by taking lessons (observations) from any mentor text. Student Active Engagement: Students find a strong excerpt in a mentor text, notice more about it, and bring that craft to their writing. *In this lesson, you'll teach students that writers don't just use their writer's notebooks to gather entries; they also use their writer's notebooks as a place to try new things and to work hard at the writing goals they've set for themselves.*

W.5.3.b,d, W.5.5, W.5.9a

Possible mini-lesson: Writers think carefully about how to structure their stories such as stretching out the problem, telling it bit by bit. Teacher modeling: Demonstrate thinking aloud how an author structures a story. Emphasize that authors don't just chronicle what happened, they craft a compelling story. Model how to build rising tension within one's story. Student Active Engagement: Students think of the parts of their stories and then they plan out how the problem will escalate across these parts. They should rehearse with a partner to see how these possibilities improve their writing. *In this lesson, you'll teach students that writers think carefully about how to structure their stories. One way they think about structure is to stretch out the problem, telling it bit by bit.*

W.5.3, W.5.4, W.5.5

Possible mini-lesson: Writers think about which actions or images happened before they felt or thought something, and then they write those exact actions or images on the page to evoke the same emotions or thoughts in readers. Teacher modeling: Compare two texts for effective writing and bring the focus to how the published author uses true details to evoke emotion.

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Examine a writing sample to isolate the exact action or image that evoked a powerful reader response. **Student Active Engagement:** Student writers search their writing for specific images associated with that part and think about the emotion they want to convey to the reader. Then revise to strengthen the images. *In this lesson, you'll teach students that writers think about which actions or images happened before they felt or thought something, and then they write those exact actions or images on the page to evoke the same emotions or thoughts in readers.*

W.5.3.b, d, W.5.5

Possible mini-lesson: Writers make sure every character has a role that connects to and furthers the larger meaning of their story. **Teacher modeling:** Channel students to study the role of a secondary character in a mentor text and list possible responses. **Student Active Engagement:** Students consider their own secondary characters, the roles they play, and the ways they might further the meaning behind their stories. *In this lesson, you'll teach students that writers make sure that every character has a role that connects to—and furthers—the larger meaning of their story.*

W.5.3, W.5.5

Possible mini-lesson: Writers learn about punctuation, commas in particular, from writing they admire to make their writing more exact. **Teacher modeling:** Studying mentor texts, students can also learn about using commas powerfully. **Student Active Engagement:** Students use different mentor texts to study the effectiveness of commas and how they can change the meaning or importance of the idea. *In this session, you'll teach students that writers learn about punctuation—commas in particular—from writing they admire, to make their writing more exact.*

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W.5.3, W.5.5, W.5.9,a

Possible mini-lesson: Writers learn about mechanics from writing they admire to make their writing clearer and more precise.

Teacher modeling: Assemble texts of grammatical structure and or punctuation marks you feel your students need. Find example to hypothesize about the particular effect on meaning. Student

Active Engagement: Channel students to study the examples and make some generalizations about them and chart them. Transfer this learning to their writing. *In this lesson, you could assess your students' writing and create a mini-lesson on mechanics tailored to their needs, using mentor texts as your guide.*

W.5.3, W.5.5, W5.9a

Possible mini-lesson: Writers share their writing with an audience. Teacher modeling: As writers we ring our readers into other worlds. Provide guidelines for reading and listening to other students' writings as a respectful way to honor their accomplishments. Student Active Engagement: Students share their selected narrative essay. *In this session, students will have an opportunity to share their writing with an audience, as writers strive to do. Children will read their pieces aloud, adding a chorus to give the occasion appropriate ceremony*

W.5.3

Possible mini-lesson: Writers transfer and apply their writing skills. Teacher modeling: Choose one chart from all of the narrative mini lessons, for example, use the turning point chart, review and then reflect on possible applications to other curricular writings as a way for students to add to their collection of

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strategies. **Student Active Engagement:** Students explore and try their hand at developing other areas where they can apply their new learning from this unit. *In this lesson, you could teach writers take and apply everything they have learned in one genre to other writing tasks and genres.*

W.5.3

Possible Mini-Lesson: Model how to shorten this process to write for timed writing assessments.

### Differentiation

#### Strategies for Special Education & Intervention Students:

Introduce genre using a mentor text at students' independent level. Using mentor texts will allow students to discover what personal narrative is and pick out the elements of a personal narrative. Throughout this unit, increase mentor text level for students to achieve mastery at a higher level.

Start with a shared writing: Write a personal narrative with the class as you are modeling thinking and developing sequence.

Provide students with graphic organizers to organize ideas. Work individually with students to teach individual skills (dialogue, sentence structure...)

Provide a copy of the mentor text for students to use while writing.

Review and assist students with 4th grade Narrative skills:

#### **Structure:**

- Write an important part of an event bit by bit and take out unimportant parts.
- Write a beginning which shows what is happening and where, getting readers into the world of the story.
- Show how much time went by with words and phrases that mark time such as *just then* and *suddenly* (to show when things happen quickly) or *after a while* and *a little later* (to show when a little time has passed).
- Write an ending that connects to the beginning or the middle of the story.
- Use action, dialogue, or feeling to bring the story to a

	<p>close.</p> <ul style="list-style-type: none"><li>• Use paragraphs to separate the different parts or times of the story or to show when a new character is speaking.</li></ul> <p><b>Development</b></p> <ul style="list-style-type: none"><li>• Add more to the heart of the story, including not only actions and dialogue but also thought and feelings.</li><li>• Show why characters did what they did by including their thinking.</li><li>• Make some parts of the story go quickly, and some go slowly.</li><li>• Include precise and sometimes sensory details.</li><li>• Use figurative language (simile, metaphor, personification) to bring the story to life.</li><li>• Use a storytelling voice and convey the emotion or tone of the story through description, phrases, dialogue, and thoughts.</li></ul> <p><b>Language Conventions</b></p> <ul style="list-style-type: none"><li>• Use what is known about word families and spelling rules to help spell and edit.</li><li>• Use the word wall and dictionaries when needed.</li><li>• When writing long, complex sentences, use commas to make the sentences clear and correct.</li></ul>
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