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| **Unit Title: Improving the Quality of Personal Narratives** | **Duration: 4 weeks** |
| **Concepts:**   1. Writers generate ideas and experiment with notebook entries. 2. Writers learn strategies for writing good personal narratives. 3. Writers learn strategies for revising and editing their personal narratives. 4. Writers publish and share their personal narratives. | |
| **Materials to be provided by the teacher:**   1. Writer’s notebooks 2. Writing folders with notebook paper 3. Special paper for final drafts | **Professional Resources:**   1. ***Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 2: Raising the Quality of Narrative Writing***, Lucy Calkins 2. ***A Curricular Plan for the Writing Workshop, Grade 3, 2011-2012,*** Lucy Calkins 3. ***Notebook Know-How: Strategies for the Writer’s Notebook****,* Aimee Buckner 4. ***Assessing Writers***, Carl Anderson |
| **Materials to be produced by the teacher:**   1. Anchor charts:  * ***Strategies for Writing Good Personal Narratives*** * ***Strategies for Generating Personal Narrative Writing*** * ***Turning Points***  1. Enlarged copies of the following:  * ***Personal Narrative Revision/Editing Checklist***  1. Individual copies of the following for each student:  * ***(Optional) Personal-sized anchor charts for students who would benefit from having their own copies*** * ***Personal Narrative Revision/Editing Checklist*** * ***Personal Narrative Conferring Checklist*** * ***Personal Narrative Assessment Rubric*** | **Mentor Text:**   1. ***Because of Winn-Dixie,***  Kate DiCamillo |
| **Notes:**   1. It is crucial for third graders to return to a second cycle of narrative writing to create expanded small moment stories. Real progress comes not from constantly exposing students to yet another form of writing, but from working within any one form to help them write longer, more significant, and more conventional texts. 2. This unit does not include an on-demand pre/post-assessment. However, you might want to use the post-assessment from Unit 1 as a pre-assessment for this unit and then administer another post-assessment at the end of the unit to measure your students’ developing improvement as writers. 3. Continue to rally your students’ interest in pushing themselves to grow and develop as writers in this second personal narrative writing unit. Celebrate all that they have learned so far and encourage them to be open and ready to learn new personal narrative writing strategies. 4. Third graders should be writing approximately a page a day in school. You should notice growth in both fluency and volume. Continue to help students who still struggle with volume set goals for themselves and rehearse their stories verbally with a partner before writing. 5. Begin reading the story ***Because of Winn-Dixie****,* by Kate DiCamillo, aloud prior to the start of Writing Workshop. Plan to read two chapters before each session. In many of the sessions in this unit, you will be referring back to certain sections of the text as models of good writing. 6. Spend more than one day for a session if necessary. 7. Continue adding to the permanent classroom anchor charts from Unit 1. 8. Use the Conferring Checklist located at the end of this unit. 9. A special thank you goes out to all authors of professional resources cited in this unit for their insights and ideas. | |

**Overview of Sessions – Teaching and Learning Points Aligned with the Common Core**

***Concept: Writers generate ideas and experiment with notebook entries.***

CCSS: W.3.3a, W.3.3b

Sessions 1 and 2: Writers learn how to generate ideas for personal narratives by first thinking of a **strong feeling**.

CCSS: W.3.3b

Session 3: Writers learn how to generate ideas for personal narrative by first thinking of **turning points** in their lives.

CCSS: W.3.3a

***Concept: Writers learn strategies for writing good personal narratives.***

CCSS: W.3.3a, W.3.3b

Session 4: Writers learn how to **elaborate** by including **sensory details** to help the reader **experience the story**.

CCSS: W.3.3b

Session 5: Writers learn how to **elaborate** by developing the **internal story** to help the reader **understand the character**.

CCSS: W.3.3b

Session 6: Writers learn how to **elaborate** by developing the **actions** to help the reader **see what is happening**.

CCSS: W.3.3b

Session 7: Writers learn how to **elaborate** by developing more **detailed description** to help the reader **see what we see**.

CCSS: W.3.3b

Session 8: Writers learn how to **elaborate** by including **effective dialogue** to help the reader **listen in on conversations between the characters.**

CCSS: W.3.3b

Session 9: Writers learn how to create a **story mountain** to establish the beginning, middle, and end of their story.

CCSS: W.3.3a, W.3.3b

Session 10: Writers learn how to **write strong leads** by trying out different ways to begin their stories.

CCSS: W.3.3a

Session 11: Writers learn how to **write strong endings** by trying out different ways to end their stories.

CCSS: W.3.3d

Session 12: Writers learn how to **repeat** a word to **emphasize an action or idea**.

CCSS: W.3.3b

***Concept: Writers learn strategies for revising and editing their personal narratives.***

CCSS: W.3.5

Session 13: Writers learn how to **revise their stories for clarity and meaning.**

CCSS: W.3.5

Session 14: Writers learn how to use **revision/editing checklists** to **edit** their writing.

CCSS: W.3.5

***Concept: Writers publish and share their personal narratives.***

CCSS: W.3.4

Session 15 and 16: A writing community celebrates.

CCSS: W.3.4

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| **Sessions 1 and 2** | |
| **Concept** | Writers generate ideas and experiment with notebook entries. |
| **Teaching Point** | Writers learn how to generate ideas for personal narratives by first thinking of a **strong feeling**. |

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| **References** | **Materials** |
| * ***Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 2: Raising the Quality of Narrative Writing***, Lucy Calkins * ***A Curricular Plan for the Writing Workshop, Grade 3, 2011-2012****, Lucy Calkins* | * Writer’s notebooks * ***Because of Winn-Dixie****,* Kate DiCamillo * Anchor charts: * ***Strategies for Writing Good Personal Narratives*** * ***Strategies for Generating Personal Narrative Writing*** |

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| **Notes** | * Read chapters 1 and 2 for Session 1 and chapters 3 and 4 for Session 2. * Help students interpret the book through the eyes of a writer, not just a reader. * Post on the daily schedule or verbally ask students to bring their writer’s notebooks and a pencil to the meeting area. * Plan to spend two days on this Teaching Point. |
| **Connection** | *Writers, we will be revisiting narrative writing so we can learn how to write it really well and with increasing independence. From the very start, we will need to draw on all the strategies that we have already learned. It is easy for writers to forget new learning and write the way we have always written. From now on, we are all responsible for including the strategies we learned in Unit 1 every time we write.* (Refer to the chart **Strategies for Writing Good Personal Narratives.**)  *Today we will* *be learning a new strategy for generating personal narratives.* |
| **Demonstration/**  **Teaching** | * Introduce the strategy of thinking of a **strong feeling** to generate personal narrative entries that can be turned into really powerful stories. * Explain that it is easier to write well if we are writing about small moments that are important for some reason. We’ll want to recall times when we wanted something badly or felt something strongly. It sometimes works to think first of a **strong feeling** – **worry** or hope, embarrassment or sadness. * Refer back to the story ***Because of Winn-Dixie****.* Opal was **worried** in chapter one when the store owner was going to have Winn-Dixie taken to the pound and in chapter two when she took Winn-Dixie home and to meet her dad. **Strong feelings** can generate ideas for new stories. * Demonstrate the strategy: * Think of a **strong feeling** and write it at the top of a page in your writer’s notebook. Begin with “***worried***.” Ask, “Can I remember *particular* times when I felt that feeling?” * List small moments when you had that feeling on a new page in your writer’s notebook. Write them down in sentences rather than just a couple of words to remind yourself of the exact story you have in mind. * Explain that writers search for one idea that calls to them because it carries such strong meaning. Select **one idea** that seems the most significant. * Make a **movie in your mind** of what happened by envisioning or reliving the moment and say it aloud. Storytell it across your fingers as you think about the beginning, middle, and end. * Think about who said something (dialogue lead) or did something (action lead) that could get your story started, write your lead, and then continue writing the story of that time. * Record this strategy on the ***Strategies for Generating Personal Narrative Writing*** chart. |
| **Active Engagement** | * Have students open their notebooks and record a **strong feeling** at the top of a page. Have them list small moments (as sentences) of times when they had that feeling. * Have students select one idea that seems the most significant and share it with their partners. |
| **Link** | *So writers, remember that when we write, we* ***choose*** *the stories that we want to tell. Sometimes we use a strategy to get us started. Now we have another strategy for generating personal narratives. As you begin your writing today, you may use the idea you shared with your partner, or you might decide to write another story using that same* ***strong feeling.*** *You might also choose a different strong feeling to help you begin a new story. Think about whether a dialogue lead or an action lead will help you begin your story, or begin with another strong lead. Then continue writing so that your story unfolds naturally.* |
| **Writing and**  **Conferring** | * Conduct table conferences by reviewing the steps of the strategy. * Encourage writers who are finished to begin another story. |
| **Mid-Workshop**  **Teaching Point** | *Some of you are telling me that you are done. One thing that writers do when they are done is to think of a different story connected to that strong feeling and begin a new story. Remember to write your stories with all the tiny details that bring your story to life in the mind of your reader.* |
| **Teaching Share** | * Convene students in the meeting area. * Bring closure to today’s workshop by having one or two students share their small moment stories. Summarize the strategy the students used. |
| **Note** | * Spend a second day on this Teaching Point by choosing a second strong feeling to write at the top of a page and then listing, choosing, and writing about one idea. Remember to read chapters 3 and 4 before this lesson. |

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| **Strategies for Writing Good Personal Narratives**   * Close your eyes and **make a movie in your mind** of a small moment. * **Zoom in** on the most important part of the story. * Focus in on **exact details** and **specific words** rather than general sentences. * **Leave out parts that don’t matter.** * **Storytell** the events in your story **step-by-step** across your fingers. * Tell the **internal story** by including your **thoughts, feelings, and responses** to what is happening. * Begin with a **strong lead – action, setting, description, dialogue, or thoughts.** * Close with a **strong ending – action, dialogue, thoughts, images, and whole-story reminders that make a lasting impression**. * Reread your story to a partner or through a stranger’s eyes, look for confusing parts, and **revise for meaning**. |

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| **Strategies for Generating Personal Narrative Writing**   * Think of a **person who matters** to you, then list clear, small moments you remember with that person. * Think of a **place** **that matters** to you, then list clear, small moments that occurred in that place. * Notice an **object**, and let that object spark a memory. * Think of a **strong feeling** and list small moments when you had that feeling. |

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| **Session 3** | |
| **Concept** | Writers generate ideas and experiment with notebook entries. |
| **Teaching Point** | Writers learn how to generate ideas for personal narrative by first thinking of **turning points** in their lives. |

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| **References** | **Materials** |
| * ***Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 2: Raising the Quality of Narrative Writing*,** Lucy Calkins * ***A Curricular Plan for the Writing Workshop, Grade 3, 2011-2012****, Lucy Calkins* | * Writer’s notebooks * ***Because of Winn-Dixie****,* Kate DiCamillo * Anchor charts: * ***Strategies for Writing Good Personal Narratives*** * ***Strategies for Generating Personal Narrative Writing*** * ***Turning Points*** |

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| **Notes** | * Read chapters 5 and 6 in ***Because of Winn-Dixie.*** * Post on the daily schedule or verbally ask students to bring their writer’s notebooks and a pencil to the meeting area. * Before this session, prepare a permanent classroom anchor chart ***Turning Points*** to usewith this lesson. |
| **Connection** | *Yesterday we learned that if we first think of a strong feeling, that we can often remember times in our lives when we have had that strong feeling. Stories are better when we write about times connected to a strong feeling. Another way that writers think of stories is by thinking about the first time or the last time they did something. This is how we create* ***turning point stories****, stories that tell about a change. In order to come up with a first time or a last time, I take something/anything that I do all the time and think about the first time, or the last time, that I did this thing.* |
| **Demonstration/**  **Teaching** | * Refer back to the story ***Because of Winn-Dixie****.* In chapter three, Opal gave Winn-Dixie a bath for the ***first time*** and in chapter four, Opal asked her dad to tell her about her mom for the ***first time***. **First times** and ***last times*** are ***turning points*** in our lives that can generate ideas for new stories. * Refer to the ***Turning Points*** chart. * Demonstrate the strategy: * Read the first item on the ***Turning Points*** anchor chart. * Think of **small moments** in your life that are connected to this item and list them in your writer’s notebook. * Read each of the next two items and record your ideas. * Select **one idea** that seems the most significant. * Make a **movie in your mind** of what happened by envisioning or reliving the moment and say it aloud. * Begin with a dialogue lead or an action lead and continue writing your story. |
| **Active Engagement** | * Have students open their notebooks and do the following: * Read each item from the ***Turning Points*** chart and ask students to think of ***turning point*** stories they could write. * Leave time after each item for students to jot their thoughts into their writer’s notebooks under the heading ***Turning Point Stories***. * Have students select one idea that seems the most significant and share it with their partners. * Have students begin their stories back at their seats. |
| **Link** | *Writers, remember that now you have another strategy for generating personal narratives. As you begin your writing today, use a* ***turning point*** *moment to help you begin a new story.* |
| **Writing and**  **Conferring** | * Conduct individual student conferences to support students’ efforts at generating turning point ideas and beginning a new story. |
| **Mid-Workshop Teaching Point** | * Undoubtedly, your students will have begun writing without remembering to use all the strategies they learned in Unit 1. Act astonished at finding that students’ entries don’t reflect all that you have just taught. Stop the class and ask students to refer back to the ***Strategies for Writing Good Personal Narratives*** chart. This is the perfect opportunity to remind students that writers carry with them a toolbox of strategies, and that they should draw on all of these strategies whenever they sit down to write. |
| **Teaching Share** | * Bring closure to today’s workshop by summarizing and reinforcing the focus of the day’s teaching point. You might share what one or two writers have done in ways that apply to other writers. |

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| **Strategies for Writing Good Personal Narratives**   * Close your eyes and **make a movie in your mind** of a small moment. * **Zoom in** on the most important part of the story. * Focus in on **exact details** and **specific words** rather than general sentences. * **Leave out parts that don’t matter.** * **Storytell** the events in your story **step-by-step** across your fingers. * Tell the **internal story** by including your **thoughts, feelings, and responses** to what is happening. * Begin with a **strong lead – action, setting, description, dialogue, or thoughts.** * Close with a **strong ending – action, dialogue, thoughts, images, and whole-story reminders that make a lasting impression**. * Reread your story to a partner or through a stranger’s eyes, look for confusing parts, and **revise for meaning**. |

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| **Strategies for Generating Personal Narrative Writing**   * Think of a **person who matters to you**, then list clear, small moments you remember with that person. * Think of a **place** **that matters to you**, then list clear, small moments that occurred in that place. * Notice an **object**, and let that object spark a memory. * Think of a **strong feeling** and list small moments when you had that feeling. * Think of **turning point stories** based on **first times** or **last times.** |

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| **Turning Points**   * First/last time you did something hard to do. * First/last time you did something you now do every day. * First/last time with a person, an animal, a place, an activity. |

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| **Session 4** | |
| **Concept** | Writers learn strategies for writing good personal narratives. |
| **Teaching Point** | Writers learn how to **elaborate** by including **sensory details** to help the reader **experience the story**. |

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| **Notes** | * Read chapters 7 and 8 in ***Because of Winn-Dixie****.* * Post on the daily schedule or verbally ask students to bring their writer’s notebooks and a pencil to the meeting area. * Sessions 4, 5, 6, 7, and 8 all address **elaboration** (sensory details, the internal story, the action, descriptive details, and dialogue). There are several ways to elaborate when writing a story. You will be teaching students each of these ways to elaborate beginning today by inserting details into one of their stories. * Kate DiCamillo provides a perfect example of elaboration in chapter three, pages 20-23, as Opal cleans Winn-Dixie. Locate the following sentences, which are interspersed across the four pages, and you will notice that they are the kind of general writing we often see from students. If you continue reading beyond each of these sentences in the text, however, you will find the elaboration that supports each general sentence. * *Page 20: First, I gave him a bath.* (The sentences that follow develop the *actions*, as addressed in Session 6.) * *Page 20: After he was all washed and dried, I brushed him good.* (More *actions* follow.) * *Page 21: The whole time I was working on him, I was talking to him.*  (The sentences that follow develop the *dialogue*, as addressed in Session 7.) * Page 23: *When I was done working on him, Winn-Dixie looked a whole lot better.* (The sentences that follow develop more *descriptive detail*, as addressed in Session 8.)   If you read the four sentences together without the elaboration, they seem like the step-by-step procedural writing we might see from students who are writing about a small moment. However, with elaboration, the section becomes much more powerful. Share this example with your students by first reading just the four sentences, and then by reading the entire elaborated section as an introduction to the idea of elaboration. |
| **Connection** | *Writers, the stories that you are writing are coming alive as you focus in on using exact details and specific words in your small moment stories. One way that you can make your stories even better is by describing how you are experiencing the moment through your* ***senses.*** *When you include* ***sensory details****, you are expanding your small moment stories in the same way that published authors do. When you use* ***sensory details*** *in your writing, this* ***helps the reader experience the story in the same way that you did.*** |
| **Demonstration/**  **Teaching** | * Refer back to the story ***Because of Winn-Dixie****.* In chapter five, on page 36 and 37, Winn-Dixie causes a commotion when he chases a mouse. Descriptions that include **sensory** **details** make scenes like these come alive. * Ask students to turn and tell a partner how they experienced the sensory detailsin this part of the story. * Explain that what **you hear, feel, smell, and taste** are often as important as what you **see**. * Demonstrate this strategy: * Turn to a story you are working on, find a part that can be expanded to include sensory details, and put a box around it. * Rewrite that part on a new page in your writer’s notebook. Connect the box and the revision with an arrow. * Emphasize how you make sure that the sensory detailsreally matter in your story. * Record this strategy on the ***Strategies for Writing Good Personal Narratives*** chart. |
| **Active Engagement** | * Have students turn to a story they are working on, find a part where they could include some **sensory details**, and put a box around it. * Have students plan how to include sensory detailsthat matter to something that happened in their stories. Then have them turn and tell a partner. * Tell students they will be rewriting that part of their stories on a new page and including sensory detailsto help the reader experience the story like they did. * Have students continue work on an existing story or begin a new one when they are done. |
| **Link** | *So writers, as you continue drafting entries, remember to include* ***sensory details*** *that matter in your story to help the reader experience it the same way that you did.* |
| **Writing and**  **Conferring** | * Conduct individual student conferences to make sure that students are including relevant **sensory details** in their stories**.** |
| **Teaching Share** | * Bring closure to today’s workshop by summarizing and reinforcing the focus of the day’s teaching point. You might share what one or two writers have done in ways that apply to other writers. |

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| **Strategies for Writing Good Personal Narratives**   * Close your eyes and **make a movie in your mind** of a small moment. * **Zoom in** on the most important part of the story. * Focus in on **exact details** and **specific words** rather than general sentences. * **Leave out parts that don’t matter.** * **Storytell** the events in your story **step-by-step** across your fingers. * Tell the **internal story** by including your **thoughts, feelings, and responses** to what is happening. * Begin with a **strong lead – action, setting, description, dialogue, or thoughts.** * Close with a **strong ending – action, dialogue, thoughts, images, and whole-story reminders that make a lasting impression**. * Reread your story to a partner or through a stranger’s eyes, look for confusing parts, and **revise for meaning**. * **Elaborate** by including **sensory details** that tell what you **hear, feel, smell, taste, and see.** |

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| **Session 5** | |
| **Concept** | Writers learn strategies for writing good personal narratives. |
| **Teaching Point** | Writers learn how to **elaborate** by developing the **internal story** to help the reader **understand the character**. |

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| **Notes** | * Read chapters 9 and 10 in ***Because of Winn-Dixie.*** * Post on the daily schedule or verbally ask students to bring their writer’s notebooks and a pencil to the meeting area. |
| **Connection** | *Writers, we have already learned the importance of including* ***thoughts, feelings, and responses to what is happening*** *in our stories. Today we will learn how to* ***elaborate*** *by further developing the* ***internal story****.* |
| **Demonstration/**  **Teaching** | * Refer back to the story, ***Because of Winn-Dixie****.* In chapter nine, on page 62, Opal thought about her fear of losing Winn-Dixie, and on page 66, she thought about reasons why she would tell Gloria her life story. An **elaboration of thoughts, feelings, and responses to what is happening** helps the reader **understand the character**. * Ask students to turn and tell a partner how the author described Opal’s thoughts, feelings, and responses to what was happening in this part of the story. * Explain that writers sometimes write one sentence when a more skilled writer would write two or three sentences about the internal story. When a writer tells the internal story in greater detail, readers can really **understand the character**. * Demonstrate this strategy: * Turn to a story you are working on, find a part where there is only one sentence about a **thought, feeling, or response to what is happening,** and put a box around it. * Rewrite that part on a new page by adding one or two more sentences. Connect the box and the revision with an arrow. * Make sure that this **elaboration** really matters in your story. * Record this strategy on the ***Strategies for Writing Good Personal Narratives*** chart. |
| **Active Engagement** | * Have students choose any story from their writer’s notebooks, find a part where there is only one sentence about a **thought, feeling, or response to what is happening,** and put a box around it. * Have students rewrite that part on a new page by adding one or two more sentences and connect the box and the revision with an arrow. * Have students share their ideas with a partner, and then have one or two students share with the class. |
| **Link** | *So writers, as you draft today remember to* ***elaborate*** *by developing the* ***internal story*** *so your readers can really* ***understand the character****. Writers include* ***more than one sentence about each thing they want to say*** *to make their stories even better. Continue working on this story and begin a new one when you are done.* |
| **Writing and**  **Conferring** | * Conduct individual student conferences to support students’ efforts at **elaboration.** * If you have students who struggle with elaboration, you might meet with these students together in a strategy group and teach them a strategy called ***Underline and write more:*** * Have students choose a small moment and write a sentence about it on a clean page. * Have students underline a key word in that sentence, one that they could tell more about. * Have students think about something more to say about that underlined word and write another sentence. New sentences can include **descriptions, actions, thoughts, dialogue, or explanation**. * Have students underline a key word in the new sentence and continue underlining and writing more until they are ready to move onto the next idea. * Explain that this is **just one way** to elaborate.   Students who struggle will be better able to write cohesive paragraphs using this strategy. |
| **Mid-Workshop Teaching Point** | * Consider teaching your students how to use **paragraphing** at this point to support their efforts at **elaboration**. Paragraphs begin every time there is a **new speaker, new setting, or new idea**. Students who use paragraphing *as* *they write* sometimes realize that short paragraphs need more details. |
| **Teaching Share** | * Bring closure to today’s workshop by summarizing and reinforcing the focus of the day’s teaching point. You might share what one or two writers have done in ways that apply to other writers. |

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| **Strategies for Writing Good Personal Narratives**   * Close your eyes and **make a movie in your mind** of a small moment. * **Zoom in** on the most important part of the story. * Focus in on **exact details** and **specific words** rather than general sentences. * **Leave out parts that don’t matter.** * **Storytell** the events in your story **step-by-step** across your fingers. * Tell the **internal story** by including your **thoughts, feelings, and responses** to what is happening. * Begin with a **strong lead – action, setting, description, dialogue, or thoughts.** * Close with a **strong ending – action, dialogue, thoughts, images, and whole-story reminders that make a lasting impression**. * Reread your story to a partner or through a stranger’s eyes, look for confusing parts, and **revise for meaning**. * **Elaborate** by including **sensory details** that tell what you **hear, feel, smell, taste, and see.** * **Elaborate** by writing more than one sentence about the **internal story**. |

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| **Session 6** | |
| **Concept** | Writers learn strategies for writing good personal narratives. |
| **Teaching Point** | Writers learn how to **elaborate** by developing the **actions** to help the reader **see what is happening**. |

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| **References** | **Materials** |
| * ***Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 2: Raising the Quality of Narrative Writing***, Lucy Calkins * ***A Curricular Plan for the Writing Workshop, Grade 3, 2011-2012****, Lucy Calkins* | * Writer’s notebooks * ***Because of Winn-Dixie****,* Kate DiCamillo * Anchor chart: * ***Strategies for Writing Good Personal Narratives*** |

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| **Notes** | * Read chapters 11 and 12 in ***Because of Winn-Dixie.*** * Post on the daily schedule or verbally ask students to bring their writer’s notebooks and a pencil to the meeting area. |
| **Connection** | *Writers, we have already learned the importance of elaborating by developing the internal story. Today we will learn how to* ***elaborate*** *by developing the* ***actions*** *in a story.* |
| **Demonstration/**  **Teaching** | * Refer back to the story, ***Because of Winn-Dixie****.* In chapter eleven, on pages 73 and 74, Winn-Dixie responds to a thunderstorm, and in chapter twelve, on pages 80 and 81, Winn-Dixie responds to the action in a pet store. An **elaboration of the action** in a story helps the reader to **see what is happening**. * Ask students to turn and tell a partner how the author described the **action** in this part of the story. * Demonstrate this strategy: * Turn to a story you are working on and find a part where there is only one sentence about an **action.** This time, instead of putting a box around it, use a **numbered insert.** Explain that this is another way to add information to a story. Simply write the number 1 at the place where you want to add something, put a circle around the number (it shows up better with a circle around it), and write the number in the same way on a new page. Write the added information there. Additional insertions are written using subsequent numbers. * Rewrite that part on a new page by adding one or two more sentences. * Make sure that this elaboration really matters in your story. * Record this strategy on the ***Strategies for Writing Good Personal Narratives*** chart. |
| **Active Engagement** | * Have students choose any story from their writer’s notebooks, find a part where they is only one sentence about an action, and use a numbered insert to add information on a new page. * Have students share their ideas with a partner, and then have one or two students share with the class. |
| **Link** | *So writers, as you draft today, look for more places in your writing where you need to elaborate by telling more about the* ***action*** *so your readers can really* ***see what is happening****. Remember that writers write* ***more than one sentence about each thing they want to say*** *to make their stories better. Continue working on this story and begin a new one when you are done.* |
| **Writing and**  **Conferring** | * Conduct individual student conferences to support students’ efforts at **elaborating the action** in their stories. |
| **Mid-Workshop Teaching Point** | Consider teaching your students about **subject-verb agreement** as they use verbs to develop the action in their stories. **Subjects and verbs must match in number (singular or plural).** For example:  *The dog runs and pants like crazy* (singular), and *The dogs run and pant like crazy* (plural). |
| **Teaching Share** | * Bring closure to today’s workshop by summarizing and reinforcing the focus of the day’s teaching point. You might share what one or two writers have done in ways that apply to other writers. |

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| **Strategies for Writing Good Personal Narratives**   * Close your eyes and **make a movie in your mind** of a small moment. * **Zoom in** on the most important part of the story. * Focus in on **exact details** and **specific words** rather than general sentences. * **Leave out parts that don’t matter.** * **Storytell** the events in your story **step-by-step** across your fingers. * Tell the **internal story** by including your **thoughts, feelings, and responses** to what is happening. * Begin with a **strong lead – action, setting, description, dialogue, or thoughts.** * Close with a **strong ending – action, dialogue, thoughts, images, and whole-story reminders that make a lasting impression**. * Reread your story to a partner or through a stranger’s eyes, look for confusing parts, and **revise for meaning**. * **Elaborate** by including **sensory details** that tell what you **hear, feel, smell, taste, and see.** * **Elaborate** by writing more than one sentence about the **internal story**. * **Elaborate** by writing more than one sentence about the **action** in a story. |

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| **Session 7** | |
| **Concept** | Writers learn strategies for writing good personal narratives. |
| **Teaching Point** | Writers learn how to **elaborate** by developing more **detailed description** to help the reader **see what we see**. |

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| **References** | **Materials** |
| * ***Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 2: Raising the Quality of Narrative Writing***, Lucy Calkins * ***A Curricular Plan for the Writing Workshop, Grade 3, 2011-2012****, Lucy Calkins* | * Writer’s notebooks * ***Because of Winn-Dixie****,* Kate DiCamillo * Anchor chart: * ***Strategies for Writing Good Personal Narratives*** |

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| **Notes** | * Read chapters 13 and 14 in ***Because of Winn-Dixie.*** * Post on the daily schedule or verbally ask students to bring their writer’s notebooks and a pencil to the meeting area. |
| **Connection** | *Writers, we have already learned the importance of elaborating by developing the actions in a story. Today we will learn how to* ***elaborate*** *by developing a more* ***detailed description*** *of a* ***person, place, or thing*** *to help the reader* ***see what we see****.* |
| **Demonstration/**  **Teaching** | * Refer back to the story ***Because of Winn-Dixie****.* In chapter five, on page 32, Opal describes her dad’s church, and in chapter thirteen, on pages 87 and 88, Opal describes Sweetie Pie. A **detailed description** of a **person, place, or thing** helps the reader to **see what we see.** * Ask students to turn and tell a partner how the author used **detailed description** in this part of the story. * Demonstrate this strategy: * Turn to a story you are working on, find a place where a **person, place, or thing** is **described** in just one sentence, and use a numbered insert. * Rewrite that part on a new page by adding one or two more sentences. * Make sure that this **elaboration** really matters in your story. * Record this strategy on the ***Strategies for Writing Good Personal Narratives*** chart. |
| **Active Engagement** | * Have students choose any story from their writer’s notebooks, find a place where a person, place, or thing is described in just one sentence, and use a numbered insert to add a **detailed description**. * Have students share their ideas with a partner, and then have one or two students share with the class. |
| **Link** | *So writers, as you draft today, look for more places in your writing where you need to elaborate by including more a more* ***detailed description*** *of a* ***person, place, or thing*** *so your readers can really* ***see what you see****. Remember that writers write* ***more than one sentence about each thing they want to say****. Continue working on this story and begin a new one when you are done.* |
| **Writing and**  **Conferring** | * Conduct individual student conferences to support students’ efforts at **elaboration.** |
| **Mid-Workshop Teaching Point** | Consider teaching your students about **adjectives** as they develop detailed descriptions in their stories. **Adjectives are describers**. They describe nouns (or other adjectives). For example, *The chilly air* … and *The shaggy dog* … |
| **Teaching Share** | * Bring closure to today’s workshop by summarizing and reinforcing the focus of the day’s teaching point. You might share what one or two writers have done in ways that apply to other writers. |

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| **Strategies for Writing Good Personal Narratives**   * Close your eyes and **make a movie in your mind** of a small moment. * **Zoom in** on the most important part of the story. * Focus in on **exact details** and **specific words** rather than general sentences. * **Leave out parts that don’t matter.** * **Storytell** the events in your story **step-by-step** across your fingers. * Tell the **internal story** by including your **thoughts, feelings, and responses** to what is happening. * Begin with a **strong lead – action, setting, description, dialogue, or thoughts.** * Close with a **strong ending – action, dialogue, thoughts, images, and whole-story reminders that make a lasting impression**. * Reread your story to a partner or through a stranger’s eyes, look for confusing parts, and **revise for meaning**. * **Elaborate** by including **sensory details** that tell what you **hear, feel, smell, taste, and see.** * **Elaborate** by writing more than one sentence about the **internal story**. * **Elaborate** by writing more than one sentence about the **action** in a story. * **Elaborate** by writing more than one sentence **describing a** **person, place, or thing**. |

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| **Session 8** | |
| **Concept** | Writers learn strategies for writing good personal narratives. |
| **Teaching Point** | Writers learn how to **elaborate** by including **effective dialogue** to help the reader **listen in on conversations between the characters.** |

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| **References** | **Materials** |
| * ***Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 2: Raising the Quality of Narrative Writing***, Lucy Calkins * ***A Curricular Plan for the Writing Workshop, Grade 3, 2011-2012****, Lucy Calkins* | * Writer’s notebooks * ***Because of Winn-Dixie****,* Kate DiCamillo * Anchor chart: * ***Strategies for Writing Good Personal Narratives*** |

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| **Notes** | * Read chapters 15 and 16 in ***Because of Winn-Dixie.*** * Post on the daily schedule or verbally ask students to bring their writer’s notebooks and a pencil to the meeting area. |
| **Connection** | *Writers, we have already learned the importance of elaborating by developing more detailed description in a story. Today we will learn how to* ***elaborate*** *on our ideas by composing* ***effective dialogue*** *in a story.* |
| **Demonstration/**  **Teaching** | * Refer back to the story, ***Because of Winn-Dixie****.* In chapter fifteen, on page 103, Miss Franny asks Amanda to sit down. **Dialogue** helps the reader **listen in on conversations between the characters**. * Ask students to turn and tell a partner how the author used dialogue in this part of the story. * Demonstrate this strategy: * Find a place in your story where two **characters are together**, and you want the reader to hear what they are saying to each other. Put a box around that part or use a numbered insert. * Rewrite that part on a new page by adding dialogue. * Make sure that this dialoguereally matters in your story. * Explain that there should be no more than four or five lines of dialogue in a story. Some students overuse dialogue, and their stories are often confusing. * Record this strategy on the ***Strategies for Writing Good Personal Narratives*** chart. |
| **Active Engagement** | * Have students choose any story from their writer’s notebooks, find a place where two characters are together, and add dialogue using a box or a numbered insert. * Have students share their ideas with a partner, and then have one or two students share with the class. |
| **Link** | *So writers, as you draft today, look for more places in your writing where you need to elaborate. Include* ***effective dialogue*** *so your readers can* ***listen in on the characters’ conversations****. Continue working on this story and begin a new one when you are done. .* |
| **Writing and**  **Conferring** | * Conduct individual student conferences to support students’ efforts at **elaboration.** |
| **Mid-Workshop Teaching Point** | * Consider teaching your students how to **punctuate dialogue using quotation marks** as they include dialogue in their writing. In addition, remind students that paragraphs begin every time there is a new speaker. |
| **Teaching Share** | * Bring closure to today’s workshop by summarizing and reinforcing the focus of the day’s teaching point. You might share what one or two writers have done in ways that apply to other writers. |

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| **Strategies for Writing Good Personal Narratives**   * Close your eyes and **make a movie in your mind** of a small moment. * **Zoom in** on the most important part of the story. * Focus in on **exact details** and **specific words** rather than general sentences. * **Leave out parts that don’t matter.** * **Storytell** the events in your story **step-by-step** across your fingers. * Tell the **internal story** by including your **thoughts, feelings, and responses** to what is happening. * Begin with a **strong lead – action, setting, description, dialogue, or thoughts.** * Close with a **strong ending – action, dialogue, thoughts, images, and whole-story reminders that make a lasting impression**. * Reread your story to a partner or through a stranger’s eyes, look for confusing parts, and **revise for meaning**. * **Elaborate** by including **sensory details** that tell what you **hear, feel, smell, taste, and see.** * **Elaborate** by writing more than one sentence about the **internal story**. * **Elaborate** by writing more than one sentence about the **action** in a story. * **Elaborate** by writing more than one sentence **describing a person, place, or thing**. * **Elaborate** by including **effective** **dialogue** in a story. |

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| **Session 9** | |
| **Concept** | Writers learn strategies for writing good personal narratives. |
| **Teaching Point** | Writers learn how to create a **story mountain** to establish the beginning, middle, and end of their story. |

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| **References** | **Materials** |
| * ***Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 2: Raising the Quality of Narrative Writing***, Lucy Calkins * ***A Curricular Plan for the Writing Workshop, Grade 3, 2011-2012****, Lucy Calkins* | * Writer’s notebooks * ***Because of Winn-Dixie****,* Kate DiCamillo * Anchor chart: * **Strategies for Writing Good Personal Narratives** * Sticky notes |

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| **Notes** | * Read chapters 17 and 18 in ***Because of Winn-Dixie.*** * Post on the daily schedule or verbally ask students to bring their writer’s notebooks and a pencil to the meeting area. * Today, students will be organizing their stories using a story mountain. You will guide them through this process step-by-step. This will likely take most of the writing session, as you want to make sure that every student’s story mountain will be workable into a story before they begin writing tomorrow. |
| **Connection** | *Writers, after published authors collect entries and ideas for a while, they reread and find one story,* ***one entry that matters the most*** *to them. They decide to work on it so that it becomes their very best writing ever. Today, we are going to choose an idea that we want to spend more time with to make it our very best writing ever.* |
| **Demonstration/**  **Teaching** | * Demonstrate how you choose an idea that might be worth developing into a published story by rereading your entries and commenting on which one(s) **matter to you the most**. Do the following: * Carefully reread your entries. * Think about whether or not each entry really matters to you. * Choose one and make a commitment to stick with it. Use a sticky note to mark the page in your writer’s notebook. |
| **Active Engagement** | * Have students reread their entries, choose one, and make a commitment to stick with it. * Distribute sticky notes so students can mark the page of the story they chose. * Explain that now you will demonstrate how to organize your story using a story mountain. * Have students return to their seats and demonstrate this next sequence step-by-step so that students have a clear understanding of the process of building a story mountain. * Write the topic of your story at the top of a clean page in your writer’s notebook. * Create a **story mountain** for your story by **making an arc, or a curve**, across both pages about halfway down. (It is often difficult for students to determine what event to put at the peak of the mountain. When students create an arc, that exact point is not as critical to determine.) * Think about the **heart of your story**. Record a few words that tell about the heart of your story at the top of the story mountain/arc. You might use sticky notes for labeling the scenes in your story. As you think of additional ideas, you can easily add additional sticky notes and move them around in their notebooks. Have the students do this same work. * Next, think about where you want to start your story. It may not be the same place where you began your first draft. Consider starting your story just before the heart of the story. Record just a few words that tell when or where you want to begin your story at the bottom of the story mountain/arc on the left side. Have students do this same work. * Finally, think about how you want to end your story. Record a few words that tell the end of your story at the bottom of the story mountain/arc on the right. Have students do this same work. * When students think of their personal narratives as a story, they can better understand that the beginning and the end of their story need to relate to the heart of the story. * Record the strategy of using a story mountain to organize a story on the ***Strategies for Writing Good Personal Narratives*** chart. |
| **Link** | *Today and whenever it is time for you to stop collecting entries and begin working on one writing project, remember to reread your entries and think about* ***which one matters the most to you****. Then create a* ***story mountain*** *to organize your story. Now, let’s use this time to make sure that your story mountains are just right so they can help you create your story. If your story mountains are ready to go, get together with your partners or other writers to rehearse your story aloud so you are ready to begin writing tomorrow.* |
| **Writing and**  **Conferring** | * Conduct individual student conferences to support students’ efforts at choosing entries to publish. |
| **Teaching Share** | * Bring closure to today’s workshop by summarizing and reinforcing the focus of the day’s teaching point. You might share what one or two writers have done in ways that apply to other writers. |

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| **Strategies for Writing Good Personal Narratives**   * Close your eyes and **make a movie in your mind** of a small moment. * **Zoom in** on the most important part of the story. * Focus in on **exact details** and **specific words** rather than general sentences. * **Leave out parts that don’t matter.** * **Storytell** the events in your story **step-by-step** across your fingers. * Tell the **internal story** by including your **thoughts, feelings, and responses** to what is happening. * Begin with a **strong lead – action, setting, description, dialogue, or thoughts.** * Close with a **strong ending – action, dialogue, thoughts, images, and whole-story reminders that make a lasting impression**. * Reread your story to a partner or through a stranger’s eyes, look for confusing parts, and **revise for meaning**. * **Elaborate** by including **sensory details** that tell what you **hear, feel, smell, taste, and see.** * **Elaborate** by writing more than one sentence about the **internal story**. * **Elaborate** by writing more than one sentence about the **action** in a story. * **Elaborate** by writing more than one sentence **describing a person, place, or thing**. * **Elaborate** by including **effective** **dialogue** in a story. * Use a **Story Mountain** to organize a story. |

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| **Session 10** | |
| **Concept** | Writers learn strategies for writing good personal narratives. |
| **Teaching Point** | Writers learn how to **write strong leads** by trying out different ways to begin their stories. |

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| **References** | **Materials** |
| * ***Notebook Know-How: Strategies for the Writer’s Notebook****,* Aimee Buckner * ***Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 2: Raising the Quality of Narrative Writing*,** Lucy Calkins * ***What a Writer Needs***, Ralph Fletcher | * Writer’s notebooks * Writing folders with writing paper * ***Because of Winn-Dixie****,* Kate DiCamillo * Anchor chart: * ***Strategies for Writing Good Personal Narratives*** |

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| **Notes** | * Read chapters 19 and 20 in ***Because of Winn-Dixie.*** * Post on the daily schedule or verbally ask student to bring their writer’s notebooks and a pencil to the meeting area. * Have lined notebook paper available to distribute to students. |
| **Connection** | *Writers, today we will be referring to our selected stories and story mountains in our writer’s notebooks and begin drafting our stories onto lined paper that we will keep in our writing folders.* |
| **Demonstration/**  **Teaching** | * Explain that you are going to remind yourself of your story by looking back at your story mountain in your writer’s notebook. You will be using lined notebook paper to begin a second draft of your story. Your goal is to include everything you know about writing well, so it is the best story ever. * Demonstrate how to begin your story using a strong lead. Think about several ways to begin your story. Create at least two different leads. Choose the one that fits best with the heart of your story. * Refer to the anchor chart, ***Strategies for Writing Good Personal Narratives*** for writing a strong lead. |
| **Active Engagement** | * Have students think about a few ways to begin their stories. * Have students share their ideas with their partners, and then have one or two students share with the class. |
| **Link** | *So writers, today as you begin writing remember all that you know about writing effective personal narratives. Begin by experimenting with* ***several different leads*** *and then choose the one that fits best with the heart of your story. Continue writing your stories, elaborating using all of the ways that we learned to make our stories the best they can be.* (Refer to the anchor chart, ***Strategies for Writing Good Personal Narrative***.) |
| **Writing and**  **Conferring** | * Conduct individual student conferences to support students’ efforts at creating effective leads. |
| **Mid-Workshop**  **Teaching Point** | * Explain that all parts of a story are not equal. Some parts of your story are there to help you get to the important part, and these parts only need to have a few sentences. But the important part, the **heart of your story,** should have more sentences. It needs to be the largest part of your story. You will need to stretch out this important part so that the reader can really tell that this is the most important part of your story. * Demonstrate how you might stretch out this important part using any of the strategies on the anchor chart. |
| **Teaching Share** | * Bring closure to today’s workshop by summarizing and reinforcing the focus of the day’s teaching point. You might share what one or two writers have done in ways that apply to other writers. |
| **Note** | * You might choose to spend one or two more days reviewing the strategies for writing good personal narratives with students and giving them time to include them in their writing. Choose the ones that students seem to be omitting from their writing. Take time to celebrate clear, descriptive writing. Insist that all students use elaboration to stretch out the heart of their stories. Return to the examples of writing techniques used by the author in the mentor text, *Because of Winn-Dixie.* * Have students meet with their partners to read their stories aloud and provide suggestions for further elaboration. |

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| **Strategies for Writing Good Personal Narratives**   * Close your eyes and **make a movie in your mind** of a small moment. * **Zoom in** on the most important part of the story. * Focus in on **exact details** and **specific words** rather than general sentences. * **Leave out parts that don’t matter.** * **Storytell** the events in your story **step-by-step** across your fingers. * Tell the **internal story** by including your **thoughts, feelings, and responses** to what is happening. * Begin with a **strong lead – action, setting, description, dialogue, or thoughts.** * Close with a **strong ending – action, dialogue, thoughts, images, and whole-story reminders that make a lasting impression**. * Reread your story to a partner or through a stranger’s eyes, look for confusing parts, and **revise for meaning**. * **Elaborate** by including **sensory details** that tell what you **hear, feel, smell, taste, and see.** * **Elaborate** by writing more than one sentence about the **internal story**. * **Elaborate** by writing more than one sentence about the **action** in a story. * **Elaborate** by writing more than one sentence **describing a person, place, or thing**. * **Elaborate** by including **effective** **dialogue** in a story. * Use a **Story Mountain** to organize a story. |

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| **Session 11** | |
| **Concept** | Writers learn strategies for writing good personal narratives. |
| **Teaching Point** | Writers learn how to **write strong endings** by trying out different ways to end their stories. |

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| **References** | **Materials** |
| * ***Notebook Know-How: Strategies for the Writer’s Notebook****,* Aimee Buckner * ***Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 2: Raising the Quality of Narrative Writing*,** Lucy Calkins * ***What a Writer Needs***, Ralph Fletcher | * Writing folders * ***Because of Winn-Dixie****,* Kate DiCamillo * Anchor chart: * ***Strategies for Writing Good Personal Narratives*** |

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| **Notes** | * Read chapters 21 and 22 in ***Because of Winn-Dixie.*** * Post on the daily schedule or verbally ask student to bring their writing folders and a pencil to the meeting area. |
| **Connection** | *Writers, now that many of us are nearing the end of our stories, we will need to try out several different* ***story endings*** *to find the one that fits the best with the heart of their stories.* |
| **Demonstration/**  **Teaching** | * Refer to the anchor chart, ***Strategies for Writing Good Personal Narratives*** to review various endings. * Explain that as we grow as writers, we learn that we don’t just *end* our stories, **we resolve our problem, we reach a goal, or we learn a lesson.** We ask ourselves: * *What is the heart of my story?* * *Why does it matter?* * *What did I learn?* * Share mentor texts from Unit 1, Session 9, as examples of **effective endings.** * Demonstrate how to write a strong ending by thinking about your whole story and why it matters to you. * Create at least two different endings. Choose the one that fits best with the heart of your story. |
| **Active Engagement** | * Have students try out different story endings to find one that fits the best with the heart of their stories. * Have students share their ideas with their partner, and then have one or two students share with the class. |
| **Link** | *So writers, as you continue drafting, experiment with* ***several different ways to write your story endings****. Choose the one that fits best with the heart of your story. Then reread your story to make sure it is the best it can be.* |
| **Writing and**  **Conferring** | * Conduct individual student conferences to support students’ efforts at creating effective leads. |
| **Teaching Share** | * Bring closure to today’s workshop by summarizing and reinforcing the focus of the day’s teaching point. You might share what one or two writers have done in ways that apply to other writers. |

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| **Strategies for Writing Good Personal Narratives**   * Close your eyes and **make a movie in your mind** of a small moment. * **Zoom in** on the most important part of the story. * Focus in on **exact details** and **specific words** rather than general sentences. * **Leave out parts that don’t matter.** * **Storytell** the events in your story **step-by-step** across your fingers. * Tell the **internal story** by including your **thoughts, feelings, and responses** to what is happening. * Begin with a **strong lead – action, setting, description, dialogue, or thoughts.** * Close with a **strong ending – action, dialogue, thoughts, images, and whole-story reminders that make a lasting impression**. * Reread your story to a partner or through a stranger’s eyes, look for confusing parts, and **revise for meaning**. * **Elaborate** by including **sensory details** that tell what you **hear, feel, smell, taste, and see.** * **Elaborate** by writing more than one sentence about the **internal story**. * **Elaborate** by writing more than one sentence about the **action** in a story. * **Elaborate** by writing more than one sentence **describing a person, place, or thing**. * **Elaborate** by including **effective** **dialogue** in a story. * Use a **Story Mountain** to organize a story. * In **strong endings**, you **resolve a problem, reach a goal,** or **learn a lesson**. |

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| **Session 12** | |
| **Concept** | Writers learn strategies for writing good personal narratives. |
| **Teaching Point** | Writers learn how to **repeat** a word to **emphasize an action or idea**. |

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| **References** | **Materials** |
| * ***Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 2: Raising the Quality of Narrative Writing***, Lucy Calkins * ***A Curricular Plan for the Writing Workshop, Grade 3, 2011-2012****, Lucy Calkins* | * Writing folders * ***Because of Winn-Dixie****,* Kate DiCamillo * Anchor chart: * **Strategies for Writing Good Personal Narratives** |

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| **Notes** | * Read chapters 23 and 24 in ***Because of Winn-Dixie.*** * Post on the daily schedule or verbally ask student to bring their writing folders and a pencil to the meeting area. |
| **Connection** | *Writers, one technique that published authors use in their writing is repetition. They often repeat a word or phrase for emphasis in their stories. This adds a literary quality to their writing. Today we are going to experiment with using* ***repetition*** *to* ***emphasize an action or idea*** *in our stories.* |
| **Demonstration/**  **Teaching** | * Refer back to the story ***Because of Winn-Dixie****.* In chapter three, on page 22, Opal says that she has been thinking about her mama *extra, extra* hard; in chapter seven, on page 48, Miss Franny tells about how the bear *sniffed and sniffed;* in chapter seventeen, on page 110, Littmus sat down on the porch and *cried and cried;* and in chapter nineteen, on page 132, Opal thinks about her mom *time after time*. **Repetition** helps the reader know what the writer wants to **emphasize.** * Ask students to turn and tell a partner how the author used repetition in the story. * Demonstrate this strategy: * Turn to the story you are working on and read each sentence aloud. * Find an **action or idea** and **repeat** the word(s) by using the word *and* (tried and tried) or by using a comma (many, many times). Think about whether this repetition fits with your story and add it if it works. * Continue reading each sentence in your story, looking for places where repetition fits with your story. Revise your story by adding the repetition. * Repeat the word by using the word *and* or by using a comma. * Reread your sentence to hear how much better it sounds. * Emphasize how you make sure that this repetition really matters in your story. * Explain that some students overuse repetition in their writing. Discourage use of “very, very, very” and “so, so, so” as these are immature examples of repetition. The **repetition** should *add* to the quality of the writing, not take away from it. * Record this strategy on the ***Strategies for Writing Good Personal Narratives*** chart. |
| **Active Engagement** | * Have students turn to the story they are working on, locate an action or idea, and experiment with using **repetition for emphasis**. * Have students share their ideas with their partner, and then have one or two students share with the class. |
| **Link** | *Today and whenever you write, you might want to experiment with using the strategy of using* ***repetition*** *to emphasize an action or idea. Repeat a word or phrase using a comma or the word “and,” and then reread your sentence to hear how much better it sounds.* |
| **Writing and**  **Conferring** | * Conduct individual student conferences to support students’ efforts at using **repetition** in their writing. * Help readers finish their stories today. |
| **Teaching Share** | * Bring closure to today’s workshop by summarizing and reinforcing the focus of the day’s teaching point. You might share what one or two writers have done in ways that apply to other writers. |

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| **Strategies for Writing Good Personal Narratives**   * Close your eyes and **make a movie in your mind** of a small moment. * **Zoom in** on the most important part of the story. * Focus in on **exact details** and **specific words** rather than general sentences. * **Leave out parts that don’t matter.** * **Storytell** the events in your story **step-by-step** across your fingers. * Tell the **internal story** by including your **thoughts, feelings, and responses** to what is happening. * Begin with a **strong lead – action, setting, description, dialogue, or thoughts.** * Close with a **strong ending – action, dialogue, thoughts, images, and whole-story reminders that make a lasting impression**. * Reread your story to a partner or through a stranger’s eyes, look for confusing parts, and **revise for meaning**. * **Elaborate** by including **sensory details** that tell what you **hear, feel, smell, taste, and see.** * **Elaborate** by writing more than one sentence about the **internal story**. * **Elaborate** by writing more than one sentence about the **action** in a story. * **Elaborate** by writing more than one sentence **describing a person, place, or thing**. * **Elaborate** by including **effective** **dialogue** in a story. * Use a **Story Mountain** to organize a story. * In **strong endings**, you **resolve a problem, reach a goal,** or **learn a lesson**. * Include **repetition** to emphasize an action or idea. |

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| **Session 13** | |
| **Concept** | Writers learn strategies for revising and editing their personal narratives. |
| **Teaching Point** | Writers learn how to **revise their stories for clarity and meaning.** |

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| **References** | **Materials** |
| * ***Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 2: Raising the Quality of Narrative Writing***, Lucy Calkins * ***A Curricular Plan for the Writing Workshop, Grade 3, 2011-2012****, Lucy Calkins* | * Writing folders * ***Because of Winn-Dixie****,* Kate DiCamillo * Anchor chart: * ***Strategies for Writing Good Personal Narratives*** |

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| **Notes** | * Read chapters 25 and 26 in ***Because of Winn-Dixie.*** * Post on the daily schedule or verbally ask student to bring their writing folders and a pencil to the meeting area. |
| **Connection** | *Writers, today we will begin revising our writing to make sure that it is the best it can be. Revision is not just about making sure that our writing is clear. It is also about finding and developing the important part of our stories so that we all have powerful writing.* |
| **Demonstration/**  **Teaching** | * Explain that today students will be rereading their stories and revising them in two ways: * **Revising for clarity** – to make sure their stories make sense to someone who doesn’t know their story. * **Revising for meaning** – to develop the important part of the story. * Demonstrate by rereading and revising your own story for **clarity** with a partner: * Read your story aloud to your partner. * Ask your partner to stop you if it sounds confusing and tell why it is confusing. * Rewrite that part of your story. * Next reread and revise your own story for **meaning** with a partner: * Reread the important part of your story. * Ask your partner to help you think of ways to develop this part of your story. * Rewrite that part of your story. |
| **Active Engagement** | * Have students take turns reading their stories aloud to a partner and have their partners stop them when something is confusing. Have the writers mark the spots that are confusing so they can go back later and add details to make those parts clear. * Have partners reread the important part of their stories in the same way. Have them discuss ways to develop the important part of their stories so they can go back later and make these revisions. * Have students make these revisions back at their seats. |
| **Link** | *So writers, as you revise your stories remember that as writers we need to read our drafts to someone who doesn’t know our story to find out if there are any confusing parts. Then we revise our stories for meaning. Today as you continue working, remember to add details to your stories so they are clear, not confusing. Then make sure that the* ***important parts of your stories are well developed.*** *You will want to make changes to make sure that your stories are the very best they can be.* |
| **Writing and**  **Conferring** | * Conduct individual student conferences to make sure students are **revising for clarity and meaning.** |
| **Mid-Workshop**  **Teaching Point** | *Remember, you can also* ***pretend to be a stranger and read your draft through the stranger’s eyes****. As you read and find places that are confusing or important parts that need to be developed, fix those places. Could everyone take a moment right now and* ***read your draft through a stranger’s eyes****? If you find confusing places or places that need more development, stop and revise. You’ll need to do this from time to time from now on.* |
| **Teaching Share** | * Bring closure to today’s workshop by summarizing and reinforcing the focus of the day’s teaching point. You might share what one or two writers have done in ways that apply to other writers. |

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| **Strategies for Writing Good Personal Narratives**   * Close your eyes and **make a movie in your mind** of a small moment. * **Zoom in** on the most important part of the story. * Focus in on **exact details** and **specific words** rather than general sentences. * **Leave out parts that don’t matter.** * **Storytell** the events in your story **step-by-step** across your fingers. * Tell the **internal story** by including your **thoughts, feelings, and responses** to what is happening. * Begin with a **strong lead – action, setting, description, dialogue, or thoughts.** * Close with a **strong ending – action, dialogue, thoughts, images, and whole-story reminders that make a lasting impression**. * Reread your story to a partner or through a stranger’s eyes, look for confusing parts, and **revise for meaning**. * **Elaborate** by including **sensory details** that tell what you **hear, feel, smell, taste, and see.** * **Elaborate** by writing more than one sentence about the **internal story**. * **Elaborate** by writing more than one sentence about the **action** in a story. * **Elaborate** by writing more than one sentence **describing a person, place, or thing**. * **Elaborate** by including **effective** **dialogue** in a story. * Use a **Story Mountain** to organize a story. * In **strong endings**, you **resolve a problem, reach a goal,** or **learn a lesson**. * Include **repetition** to emphasize an action or idea. |

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| **Session 14** | |
| **Concept** | Writers learn strategies for revising and editing their personal narratives. |
| **Teaching Point** | Writers learn how to use **revision/editing checklists** to **edit** their writing. |

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| **References** | **Materials** |
| * ***Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 2: Raising the Quality of Narrative Writing***, Lucy Calkins * ***A Curricular Plan for the Writing Workshop, Grade 3, 2011-2012****, Lucy Calkins* | * Writing folders * ***Because of Winn-Dixie****,* Kate DiCamillo * ***Personal Narrative Revision/Editing Checklist*** for each student * Chart-sized ***Personal Narrative Revision/Editing Checklist*** |

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| **Note** | * Put a ***Personal Narrative Revision/Editing Checklist*** inside each student’s writing folder. |
| **Connection** | *Writers, today we will continue to use strategies we learned to edit their writing.* |
| **Demonstration/**  **Teaching** | * Demonstrate how to use an item on the ***Revision/Editing Checklist*** as a **lens** by rereading your own story through that **lens**. * Read the first item on the checklist (Will this make sense to a stranger?) * Pretend you know nothing about the topic or the writer. Read and mark places that are confusing. * Go back and rewrite those parts so they are clearer. |
| **Active Engagement** | * Continue reading through the **lens** of each item on the checklistand then edit your story with the students’ input. |
| **Link** | *So writers, always remember that whenever you are going to publish your writing, you need to edit it very carefully so that the people reading it will understand your meaning. Find the* ***Personal Narrative Revision/Editing Checklist*** *in your writing folders and use each item as a* ***lens*** *when you revise or edit your work. This is the time to get your writing as polished as you can get it.* |
| **Writing and**  **Conferring** | * Conduct individual student conferences to support students’ efforts using the checklist to make revisions and edit their work. |
| **Teaching Share** | * Have students share examples of their successful use of the checklist to revise or edit. |
| **Note** | Say, *Tonight I’m going to look over the drafts that you’ve edited today and be your copy editor. Tomorrow, you will be making final copies of your stories.* |

***Personal Narrative Revision/Editing Checklist***

Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Date\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Reread your writing carefully. Put a check in each box under **Author** as you complete each

item. Once all the boxes are checked, give this checklist to the teacher for the final edit.

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| **Revise and edit for the following:** | **Author** | **Teacher** |
| 1. **Clarity and meaning.** Ask yourself,   “Will this make sense to a stranger?”  “Did I develop the important part?”  Rewrite parts that need revision. |  |  |
| 1. **Effective use of words and phrases.** Ask yourself,   “Did I use exact details and specific words?”  “Did I elaborate?”  “Do my sentences sound good together?”  Rewrite parts that need revision. |  |  |
| 1. **Capitalization.**   Use capitals at the beginning of each sentence and for every name.  Make corrections if necessary. |  |  |
| 1. **Punctuation.**   Use periods, exclamation points, and question marks.  Use quotation marks for dialogue.  Make corrections if necessary. |  |  |
| 1. **Spelling.**   Check a chart or Word Wall.  Make corrections if necessary. |  |  |

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| **Sessions 15 and 16** | |
| **Concept** | Writers publish and share their personal narratives. |
| **Teaching Point** | A writing community celebrates. |

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| **References** | **Materials** |
| * ***Assessing Writers***, Carl Anderson * ***Notebook Know-How: Strategies for the Writer’s Notebook****,* Aimee Buckner * ***Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 2: Raising the Quality of Narrative Writing***, Lucy Calkins * ***A Curricular Plan for the Writing Workshop, Grade 3, 2011-2012****, Lucy Calkins* | * Writing folders * Special paper for final drafts * ***Because of Winn-Dixie****,* Kate DiCamillo |

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| **Day 15**  **Publishing** | * Have students rewrite their revised and edited stories using special paper. * Finish reading the story, ***Because of Winn-Dixie*** today, if you haven’t already. |
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| **Day 16**  **Celebration** | * This second celebration needs to help writers realize how they have grown as writers. * Plan a party to celebrate students’ growth as writers.You might want to have tea sandwiches, pickles, and punch, just like in the story, ***Because of Winn-Dixie****.* * Have authors read their stories aloud in small groups, leave a little bit of time for silence to let the story sink in, and then have the authors answer just one writing question. * Post student writing to celebrate the growth of each writer * Assess students’ personal narratives using the Personal Narrative Assessment Rubric. * Consider assessing the students’ writer’s notebooks. |

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| **Personal Narrative Conferring Checklist** | |
| Student Name: | |
| Generating Ideas:  **Lists ideas connected to a strong feeling or turning point.** |  |
| Writing Strategy:  **Elaborates by including sensory details.** |  |
| Writing Strategy:  **Elaborates on the internal story.** |  |
| Writing Strategy:  **Elaborates on the action in the story.** |  |
| Writing Strategy:  **Elaborates by developing more detailed description.** |  |
| Writing Strategy:  **Elaborates by including effective dialogue.** |  |
| Writing Strategy:  **Organizes a story using a story mountain.** |  |
| Writing strategy:  **Creates strong leads and endings.** |  |
| Writing Strategy:  **Includes repetition.** |  |
| Revision Strategy:  **Revises for clarity and meaning.** |  |
| Editing Strategy:  **Uses a Revision/Editing Checklist.** |  |

**Personal Narrative Assessment Rubric**

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| **Score** | **Establishment of Narrative Focus**  **and Organization** | | **Development: Elaboration**  **and Language** | | **Conventions** |
| **Narrative Focus** | **Organization** | **Elaboration of Narrative** | **Language and Vocabulary** |
| **4** | The personal narrative is clearly focused and maintained throughout:   * Effectively establishes a setting and describes the people in the story | The personal narrative has an effective plot helping create unity and completeness:   * effective, consistent use of a variety of transitional strategies * logical sequence of events from beginning to end * effective opening and closure for audience and purpose | The personal narrative provides thorough and effective elaboration using details, dialogue, and description:   * effective use of a variety of narrative techniques that advance the story or illustrate the experience | The personal narrative clearly and effectively expresses experiences or events:   * effective use of sensory and concrete language clearly advance the purpose | The personal narrative demonstrates a strong command of conventions:   * few, if any, errors in usage and sentence formation * effective and consistent use of punctuation, capitalization, and spelling |
| **3** | The personal narrative is adequately focused and generally maintained throughout:   * Adequately establishes a setting and describes the people in the story | The personal narrative has an evident plot helping a sense of unity and completeness, though there may be minor flaws and some ideas may be loosely connected:   * adequate use of a variety of transitional strategies * adequate sequence of events from beginning to end * adequate opening and closure for audience and purpose | The personal narrative provides adequate elaboration using details, dialogue, and description:   * adequate use of a variety of narrative techniques that generally advance the story or illustrate the experience | The personal  narrative adequately expresses experiences or events:   * adequate use of sensory and concrete language generally advance the purpose | The personal narrative demonstrates an adequate command of conventions:   * some errors in usage and sentence formation may be present, but no systematic pattern of errors is displayed * adequate use of punctuation, capitalization, and spelling |
| **Score** | **Narrative Focus** | **Organization** | **Elaboration of Narrative** | **Language and Vocabulary** | **Conventions** |
| **2** | The personal narrative is somewhat maintained and may have a minor drift in focus:   * inconsistently establishes a setting and describes the people in the story | The personal narrative has an inconsistent plot, and flaws are evident:   * inconsistent use of basic transitional strategies with little variety * uneven sequence of events from beginning to end * opening and closure, if present, are weak * weak connection among ideas | The personal narrative provides uneven, cursory elaboration using partial and uneven details, dialogue, and description:   * narrative techniques, if present, are uneven and inconsistent | The personal  narrative unevenly expresses experiences or events:   * partial or weak use of sensory and concrete language that may not advance the purpose | The personal narrative demonstrates a partial command of conventions:   * frequent errors in usage may obscure meaning * inconsistent use of punctuation, capitalization, and spelling |
| **1** | The personal narrative may be maintained but may provide little or no focus:   * may be very brief * may have a major drift * focus may be confusing or ambiguous | The personal narrative has little or no discernible plot:   * few or no transitional strategies are evident * frequent extraneous ideas may intrude | The personal narrative provides minimal elaboration using few or no details, dialogue, and description:   * use of narrative techniques is minimal, absent, in error, or irrelevant | The personal narrative expression of ideas is vague, lacks clarity, or is confusing:   * use of limited language * may have little sense of purpose | The personal narrative demonstrates a lack of command of conventions:   * errors are frequent and severe, and meaning is often obscured |