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| **Session 1** | |
| **Concept** | Writers use a writer’s notebook to generate ideas and experiment with notebook entries. |
| **Teaching Point** | Writers think of a **person who matters** to them, then list clear, **small moments** they remember with that person. |

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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 1: Launching the Writing Workshop***, Lucy Calkins * ***A Writer’s Notebook: Unlocking the Writer Within You,*** Ralph Fletcher * ***Breathing In, Breathing Out*: *Keeping a Writer’s Notebook,*** Ralph Fletcher | * Writer’s notebook for each student * Anchor chart: * ***Strategies for Generating Personal Narrative Writing*** |

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| **Notes** | * Spend more than one day for a session if necessary. * Create permanent classroom anchor charts by adding new strategies as you go. If you choose to use a document camera to share the anchor charts from this unit, also create classroom anchor charts so students can refer to them later. * Use the Conferring Checklist located at the end of this unit. |
| **Connection** | * Explain that writers write every day in a writer’s notebook, a tool that authors also use. * Introduce the framework of a writing workshop. * Introduce a strategy for generating personal narrative entries. * Record this strategy on the ***Strategies for Generating Personal Narrative Writing*** chart. |
| **Demonstration/**  **Teaching** | * Demonstrate the step- by- step strategy of generating an idea for a story: * Think of a **person who matters.** * List clear, **small moments** connected to that person. * Choose one of these moments. * Close your eyes and **make a** **movie in your mind** of that moment. * **Zoom in** on the most important part. * Tell and then write the story that you see in your mind using **tiny details.** * Review the steps of this strategy with the students. |
| **Active Engagement** | * Have students think of a **person who matters** to them, think of three **small moments** they had with that person, and choose one moment. * Have students close their eyes, **make a movie in their mind**, and **zoom in** on the most important part. * Have students tell the person beside them their story using **tiny details**. * Listen to their stories and then share one or two stories with the class. |
| **Link** | *So writers, as you work today and every day, remember that as writers we* ***choose*** *the stories we write. If we aren’t sure what story to tell, we sometimes use a strategy to get us started. One strategy is to think of a* ***person who matters*** *and list* ***small moments*** *connected to that person.* |
| **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 another small moment story with that person or another person and begin a new story.* |
| **Share** | * Convene students in the meeting area. * Establish seating and partnership arrangements. * Bring closure to today’s workshop by having one or two students share their small moment stories. Summarize the strategy the student used. |

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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. |

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| **Session 2** | |
| **Concept** | Writers use a writer’s notebook to generate ideas and experiment with notebook entries. |
| **Teaching Point** | Writers think of a **place that matters** to them, then list clear, small moments they remember in that place. |

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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 1: Launching the Writing Workshop***, Lucy Calkins * ***A Writer’s Notebook: Unlocking the Writer Within You,*** Ralph Fletcher * ***Breathing In, Breathing Out*: *Keeping a Writer’s Notebook,*** Ralph Fletcher | * Writer’s notebooks * Anchor chart**:** * ***Strategies for Generating Personal Narrative Writing*** * ***Shortcut,***  Donald Crews * ***Bigmama’s,*** Donald Crews |

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| **Connection** | * Introduce another strategy for generating personal narrative entries. * Record this strategy on the ***Strategies for Generating Personal Narrative Writing*** chart. |
| **Demonstration/**  **Teaching** | * Demonstrate the step- by- step strategy of generating an idea for a story: * Think of a **place that matters.** * List clear, **small moments** that occurred in that place. * Choose one of these moments. * Close your eyes and **make a movie in your mind** of that place. * **Zoom in** on the most important part. * Tell and then write the story that you see in your mind using **tiny details.** * Review the steps of this strategy with the students using *Shortcut* or *Bigmama’s* as examples of texts that were likely created by first thinking of a place. |
| **Active Engagement** | * Have students think of a **place that matters** to them, think of three clear, **small moments** that occurred in that place, and choose one moment. * Have students close their eyes, **make a movie in their mind**, and **zoom in** on the most important part. * Have students tell the person beside them their story using **tiny details**. * Listen to their stories and then share one or two stories with the class. |
| **Link** | *So writers, as you work today and every day, remember that if we aren’t sure what story to tell, we sometimes use a strategy to get us started. One strategy is to think of a* ***place that matters*** *and list small moments that occurred in that place.* |
| **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** | *We already learned that we can write about a person or a place that matters to us. I want to also teach you that we can let the* ***things*** *around us remind us of our memories. Look around you and let what you see remind you of a story. This strategy might help you if you need another story idea.*   * Record this strategy on the anchor chart. |
| **Share**  *Choose one* | * Bring closure to today’s workshop by having one or two students share their small moment stories. Summarize the strategy the student used. * Have students recall and share one thing that they learned. |
| **Tips** | * Read mentor texts as read-alouds before referring back to them during workshop. |

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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. |

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| **Session 3** | |
| **Concept** | Writers learn strategies for writing good personal narratives. |
| **Teaching Point** | Writers focus on **exact details** and **specific words** rather than general sentences. |

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| **References** | **Materials** |
| * ***Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 1: Launching the Writing Workshop***, Lucy Calkins | * Writer’s notebooks * Anchor chart: * ***Strategies for Writing Good Personal Narratives*** |

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| **Note** | * Post on the daily schedule or verbally ask students to bring their writer’s notebook and a pencil to the meeting area. |
| **Connection** | * Explain that in addition to strategies for generating writing, writers keep in mind strategies for writing good personal narratives to help shape their ideas. * Begin a new anchor chart: ***Strategies for Writing Good Personal Narratives.*** * Remind students of the two strategies for writing good personal narratives that they have been using and record them on the anchor chart: * Close your eyes and **make a movie in your mind** of a small moment. * **Zoom in** on the most important part, the heart of the story. * Introduce a new strategy: * Focus on **exact details** and **specific words** rather than **general sentences**. |
| **Demonstration/**  **Teaching** | * Demonstrate the process of focusing in on **exact details** and **specific words** rather than **general sentences**: * Record a sample sentence (I had breakfast) and identify it as a **general sentence.** * Rewrite the sentence using **exact details** and **specific words**. * Explain how **exact details** and **specific words** make it easier for the reader to imagine the story. |
| **Active Engagement** | * Have students practice this process with a partner. * Record a new sample sentence (I had fun at recess.) * Have students turn to a partner and retell the sentence using **exact details** and **specific words** of a time they had fun at recess. * Have two or three students share their revised sentences. * Have students open their writer’s notebook, find a **general sentence**, and put a box around it. Tell students they will be rewriting that sentence on a new page using **exact details** and **specific words** during their independent writing time today. |
| **Link** | *So writers, as you work today and every day, remember that as writers we use* ***exact details*** *and* ***specific words*** *to make it easier for the reader to imagine the story. Today as you continue working on your stories, remember how important it is to help the readers imagine the story in their mind.* |
| **Writing and**  **Conferring** | * Conduct individual student conferences listening for **exact details** and **specific words**. |
| **Mid-Workshop**  **Teaching Point** | * Have students share at their tables the sentences they have revised. * Have students continue to look through their stories and locate and revise other general sentences that need **exact details** and **specific words.** |
| **Share**  *Choose one* | * Bring closure to today’s workshop by having one or two students share their revised sentences. Summarize the strategy the students used. * Have students recall and share one thing that they learned. |

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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, the heart of the story. * Focus in on **exact details** and **specific words** rather than general sentences. |

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| **Session 4** | |
| **Concept** | Writers learn strategies for writing good personal narratives. |
| **Teaching Point** | Teachers and students have roles, or jobs, in a writing conference. |

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| **References** | **Materials** |
| * ***Assessing Writers***, Carl Anderson * ***One to One: The Art of Conferring with Young Writers,***Lucy Calkins * ***Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 1: Launching the Writing Workshop*,** Lucy Calkins | * Writer’s notebooks * Anchor chart: * ***Strategies for Writing Good Personal Narratives*** |

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| **Connection** | * Explain that just as students can expect a daily mini-lesson, they can also count on frequent writing conferences. Introduce the jobs in a writing conference: * *My job as a teacher is to* ***study your writing in order to decide how to help****.* * *Your job as a writer is to* ***help me understand what you are trying to do as a writer,******what you've done so far, and what you are planning to do next****. You are not teaching me about your subject, but about the decisions you are making as a writer.* |
| **Demonstration/**  **Teaching** | * Read the following questions that you will likely ask in a writing conference: * ***What are you working on as a writer?*** * ***What are you doing to make this piece of writing work?*** * ***What do you think of what you’ve done so far?*** * ***What will you do next?*** * ***How will you go about doing that?*** * Refer to the anchor charts as you answer some of the questions listed above. * Say, *Here is a piece of my writing. Today, I am working on adding* ***exact details*** *to some general sentences. The next thing I’m going to do is close my eyes,* ***make a movie in my mind****, and write what happened next.* |
| **Active Engagement** | * Have students practice their role, or job, in a writing conference. Ask the questions you are likely to ask during a conference and give students time to prepare their responses. * Say, ***What are you working on today as a writer?*** *Remember, you can name your topic, but a good answer shows more about your decision-making. The anchor charts will help you.* * Give students 30 seconds of silence in which to answer this question in their minds. * Then ask, ***What will you do next? How will you go about doing that?*** * Have students refer to the anchor charts as they share their ideas with a partner. |
| **Link** | *So writers, from this day forward when I confer with you, remember that you have a job to do in a writing conference, and that is to* ***help me understand the decisions you are making as a writer.*** *Today as you continue working on your stories, focus on the strategies for generating personal narrative writing if you are starting a new story, and on the strategies for writing good personal narratives once you begin.* |
| **Writing and**  **Conferring** | * Conduct individual writing conferences with three or four students, listening for the strategies they are using as writers. |
| **Mid-Workshop**  **Teaching Point** | *Writers, sometimes as we try hard to include exact details and specific words in our writing, we realize that some of the details don’t really matter that much. Brave writers are not afraid to cross off* ***parts of their story that don’t really matter****. Right now I’m going to add this strategy to our* ***Strategies for Writing Good Personal Narrative s*** *chart. I will be on the lookout for examples of brave writers who* ***take out******parts that don’t matter****.* |
| **Share**  *Choose one* | * Bring closure to today’s workshop by having one or two students share an example of a decision they made to take out **parts that don’t matter** in their revised sentences. Summarize the strategy the students used. * Have students recall and share one thing that they learned. |

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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**. |

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| **Session 5** | |
| **Concept** | Writers learn strategies for writing good personal narratives. |
| **Teaching Point** | Writers **storytell** their stories using a **timeline** and unfold the sequence of events **step-by-step**. |

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| **References** | **Materials** |
| * ***Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 1: Launching the Writing Workshop*,** Lucy Calkins | * Writer’s notebooks * Anchor chart: * ***Strategies for Writing Good Personal Narratives*** |

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| **Connection** | * Explain that, although students are focusing in on small moment stories, they aren’t always writing them in a **step-by-step** way, **telling a story** of what happened. Instead, they are making comments about their topic or **summarizing** the events. * Explain that since stories are almost always organized to tell what happened first, and then next, and then next, students will learn a strategy for **storytelling** their stories **step-by-step.** * Record this strategy on the ***Strategies for Writing Good Personal Narratives*** chart. |
| **Demonstration/**  **Teaching** | * Share a story in which you talk about or comment on a topic. (I did some gardening. I planted some flowers. It was fun.) Explain that this is a **summary** of what happened. * Now demonstrate how to use your fingers to **storytell** the events **step-by-step.** Touch each finger as you **storytell** each step with **exact details** and **specific words**. Your fingers represent a kind of **timeline** to help you tell the story. * Use **temporal words and phrases** to manage the sequence of events. Brainstorm a list of words with the students. * Remind students that planning a story by first **storytelling** it **step-by-step** across your fingers allows the story to unfold naturally, like a **storyteller**. Stories that are written **step-by-step** with **exact details** help the reader imagine the story as it happens, whereas stories written as **summaries** do not. |
| **Active Engagement** | * Choose an event that happened in the classroom and have students plan how to **storytell** it across their fingers. Remind them to use **exact details**. * Have students share their **step-by-step** stories with a partner. |
| **Link** | *So writers, as you work today and every day, remember that as writers we can plan our stories by first* ***storytelling*** *them* ***step-by-step*** *across our fingers using* ***exact details****.* |
| **Writing and**  **Conferring** | * Conduct individual student conferences to make sure that the students are first **storytelling** across their fingers and then writing their stories **step-by-step.** |
| **Mid-Workshop**  **Teaching Point** | * Explain that writers prefer using a written **timeline** to record their story events instead of **telling the story across their fingers**. Demonstrate this and have students try this before they begin a new story. Use only a few words next to each mark on the timeline as a reminder of each **step-by-step** moment. |
| **Share**  *Choose one* | * Bring closure to today’s workshop by having one or two students share a small moment story that unfolds **step-by-step** using exact details. Summarize the strategy the students used. * Have students recall and share one thing that they learned. |

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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 or use a timeline. |

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| **Session 6** | |
| **Concept** | Writers learn strategies for writing good personal narratives. |
| **Teaching Point** | Writers choose **one idea that matters the most** and draft the whole story as it comes to mind. |

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| **References** | **Materials** |
| * ***Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 1: Launching the Writing Workshop***, Lucy Calkins | * Writer’s notebooks * Writing folders for each student * Writing paper for each student * Anchor chart: * ***Strategies for Writing Good Personal Narratives*** |

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| **Connection** | * Explain that after writers 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. |
| **Demonstration/**  **Teaching** | * Demonstrate how you choose an idea that might be worth developing into a story by rereading your entries and commenting on which **one(s) matter to you the most**. Do the following: * **Carefully reread your entries.** * **Take your time.** * **Think about whether or not an entry matters to you.** * **Star some entries as possibilities.** * **Choose one and make a commitment to stick with it.** |
| **Active Engagement** | * Have students turn and tell a partner what they saw you doing. * Voice the observations the students made in a way that allows you to review this process. |
| **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****.* |
| **Writing and**  **Conferring** | * Conduct individual student conferences to support students’ efforts at choosing entries to publish. |
| **Mid-Workshop**  **Teaching Point** | * As soon as all writers have chosen an entry, have them set their writer’s notebooks aside and then distribute writing paper and writing folders. As students develop a piece of writing, they will keep their work in their writing folder. Students can refer to their writer’s notebook, but they will be rewriting their stories on writing paper to make them even better. * Remind the student of **all** the strategies for writing good personal narratives as they refer to the anchor charts. * Have students draft their whole story **step-by-step** using **exact details** and **specific words** as it comes to mind. |
| **Share**  *Choose one* | * Bring closure to today’s workshop by having one or two students share a small moment story that unfolds **step-by-step** using **exact details**. Summarize the strategy the students used. * Have students recall and share one thing that they learned. |

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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 or use a timeline. |

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| **Session 7** | |
| **Concept** | Writers learn strategies for writing good personal narratives. |
| **Teaching Point** | Writers tell the **inside story** by including **thoughts, feelings, and responses** to 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 | * Writing folders * Anchor chart: * ***Strategies for Writing Good Personal Narratives*** |

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| **Note** | * Post on the daily schedule or verbally ask students to bring their writing folders and a pencil to the meeting area. |
| **Connection** | * Explain that sometimes when writers focus in on a small moment their stories are too short. However, our stories are not just about what happens; they are also our **response to what happens**. * Explain that writers tell the **inside story** by including their **thoughts, feelings, and responses** to what is happening. * Record this strategy on the ***Strategies for Writing Good Personal Narratives*** chart. |
| **Demonstration/**  **Teaching** | * Demonstrate by reading aloud a piece of your own writing that only tells the **outside story**. Explain that this story only includes what you could see if you were there. * Reread your story one or two sentences at a time. Stop and jot down a **thought, feeling, or response** to what just happened in your story. Explain that this part is called the **inside story.** * Explain that the **inside story** is just as important as the **outside story.** |
| **Active Engagement** | * Have students turn to the story they are working on, find a part that tells the **outside story**, and put a box around it. * Have students plan how they want to tell the **inside story** using their **thoughts, feelings, or responses** to something that happened. 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 the **inside story** by adding their **thoughts, feelings, or responses** to what is happening. |
| **Link** | *When you write today and every day, remember that the* ***inside story****, the part that tells your* ***thoughts, feelings, and response*** *to what is happening, is as important as the outside story.* |
| **Writing and**  **Conferring** | * Conduct individual student conferences to make sure that students are including the **inside story** in their writing. |
| **Share**  *Choose one* | * Bring closure to today’s workshop by having one or two students share a part of their story that tells the **inside story**. Summarize the strategy the students used. * Have students recall and share one thing that they learned. |

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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 or use a timeline. * Tell the **inside** story by including your **thoughts, feelings, and responses** to what is happening. |

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| **Session 8** | |
| **Concept** | Writers learn strategies for revising their personal narratives. |
| **Teaching Point** | Writers **improve their leads** by studying the work of authors and then 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 1: Launching the Writing Workshop***, Lucy Calkins * ***What a Writer Needs***, Ralph Fletcher | * Writing folders * Examples of students’ leads that show improvement * Sample leads on chart paper * Anchor chart: * ***Strategies for Writing Good Personal Narratives*** * ***Fireflies****,* Julie Brinckloe (setting) * ***Peter’s Chair***, Ezra Jack Keats(action) * ***Snow Day***, Lester L. Laminack (thoughts) * ***Stand Tall, Molly Lou Melon,*** Patty Lovell (description) * ***Bee Tree,*** Patricia Polacco (dialogue) |

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| **Connection** | * Honor student writing by complimenting the specific work that they have been doing so far. * Explain that in the same way that writers take time to improve their stories by including the inside story, they also take time **to improve their leads**. The lead in a story really matters, because a great lead grabs the reader’s attention. |
| **Demonstration/**  **Teaching** | * Explain that **action, setting, description, dialogue, and thoughts** are effective ways to begin a story. * Record this strategy on the ***Strategies for Writing Good Personal Narratives*** chart. * Share mentor texts as examples of effective leads. * Ask students to turn and tell a partner what kind of lead each author has used. |
| **Active Engagement** | * Share an example of a student’s lead that shows improvement. Have students turn and tell a partner what kind of lead the student used. * Invite students to consider other leads the student could use for his/her story. * Have students share with a partner how they might try out each type of lead using the student’s story. * Have students choose the lead that they think works the best. |
| **Link** | *So writers, today and every day, remember that* *writers* ***improve their leads*** *by studying the work of authors and then* ***trying out different ways to begin their stories****.* |
| **Writing and**  **Conferring** | * Conduct individual student conferences to support students’ efforts at creating effect leads. |
| **Mid-Workshop**  **Teaching Point** | * Consider teaching your students how to use quotation marks at this point if they are using dialogue leads. |
| **Share**  *Choose one* | * Bring closure to today’s workshop by having one or two students who wrote several leads for their story share with the class. Summarize the type of lead the students used. * Have students recall and share one thing that they learned. |

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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 or use a timeline. * Tell the **inside** story by including your **thoughts, feelings, and responses** to what is happening. * Begin with a **strong lead – action, setting, description, dialogue, or thoughts.** |

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| **Session 9** | |
| **Concept** | Writers learn strategies for revising their personal narratives. |
| **Teaching Point** | Writers **improve their story endings** by studying the work of authors and then **trying out different ways to end their stories.** |

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| **References** | **Materials** |
| * ***Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 1: Launching the Writing Workshop*,** Lucy Calkins * ***What a Writer Needs***, Ralph Fletcher | * Writing folders * Examples of students’ leads that show improvement * Example leads on chart paper * Anchor chart: * ***Strategies for Writing Good Personal Narratives*** * ***Fireflies****,* Julie Brinckloe (thoughts) * ***Shortcut,*** Donald Crews (whole-story reminder) * ***Peter’s Chair,*** Ezra jack Keats (action) * ***Snow Day,*** Lester L. Laminack (thoughts) |

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| **Connection** | * Honor student writing by complimenting their strong leads. * Explain that in the same way we revise our leads, we also want to take time **improve our endings**. An effective ending has to fit with the idea we are writing about, something that will stay with the reader. |
| **Demonstration/**  **Teaching** | * Demonstrate how to study the work of a mentor author. Show students that **action, dialogue, thoughts, and whole-story reminders that make a lasting impression** are effective ways to end a story. * Record this strategy on the ***Strategies for Writing Good Personal Narratives*** chart. * Share a mentor text as an example of an effective ending. * Ask students to turn and tell a partner what kind of ending each author has used. |
| **Active Engagement** | * Share an example of a student’s ending that shows improvement. Have students turn and tell a partner what kind of ending the student used. * Invite students to consider other endings the student could use for his/her story. * Have students share with a partner an example of how they might try out each type of ending. * Have students choose the ending that works the best. |
| **Link** | *So writers, today and every day, remember that* *writers* ***improve their endings*** *by studying the work of authors and then* ***trying out different ways to end their stories****.* |
| **Writing and**  **Conferring** | * Conduct individual student conferences to support students’ efforts at creating **effective endings.** |
| **Share**  *Choose one* | * Bring closure to today’s workshop by having one or two students who wrote several endings for their story share with the class. Summarize the type of ending the student used. * Have students recall and share one thing that they learned. |

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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 or use a timeline. * Tell the **inside** 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**. |

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| **Session 10** | |
| **Concept** | Writers learn strategies for revising their personal narratives. |
| **Teaching Point** | Writers **revise their stories for meaning**. |

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| **References** | **Materials** |
| * ***Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 1: Launching the Writing Workshop***, Lucy Calkins | * Writing folders * Anchor chart: * ***Strategies for Writing Good Personal Narratives*** |

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| **Connection** | * Honor student writing by complimenting their effective endings. * Explain that writers sometimes forget to include important details in their stories. They already know how the story goes because it happened to them. Sometimes they forget that their readers weren’t there, and they leave out important details. Their stories are confusing, and they don’t make sense. * Explain that today students will be rereading their stories and **revising them to make sure they make sense to someone who doesn’t know the story.** * Record this strategy on the ***Strategies for Writing Good Personal Narratives*** chart. |
| **Demonstration/**  **Teaching** | * Demonstrate how to fix this problem using your own story that is confusing. * Read the draft aloud to a person who doesn’t know the story. * Ask the listener to stop the writer if it sounds confusing and tell why it is confusing. |
| **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 one or two students share their findings. |
| **Link** | *So writers, as you work today and every day, 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.* |
| **Writing and**  **Conferring** | * Conduct individual student conferences to make sure that students are **revising for meaning.** |
| **Mid-Workshop**  **Teaching Point** | *Sometimes instead of reading to another person, I* ***pretend to be a stranger and read my draft through the stranger’s eyes****. As I read, I find places that are confusing and then I fix those places. Could everyone take a moment right now and read your draft through a stranger’s eyes? If you find confusing places, stop and revise. You’ll need to do this from time to time from now on.* |
| **Share**  *Choose one* | * Bring closure to today’s workshop by having one or two students who revised a confusing part of their story share with the class. Summarize the strategy the student used. * Have students recall and share one thing that they learned. |

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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 or use a timeline. * Tell the **inside** 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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| **Session 11** | |
| **Concept** | Writers learn strategies for editing their personal narratives. |
| **Teaching Point** | Writers 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 1: Launching the Writing Workshop***, Lucy Calkins | * Writing folders * Revision/Editing Checklist for each student * Chart-sized Revision/Editing Checklist |

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| **Note** | * Put a ***Revision/Editing Checklist*** inside each student’s writing folder. |
| **Connection** | * Explain that students have been learning strategies that writers use to write interesting stories. Today students will learn strategies they can use 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 capitalization, ending punctuation, and spelling of high-frequency words, and then edit your story with the students’ input. |
| **Link** | *So writers, as you work today, find the* ***Revision/Editing Checklist*** *in your writing folders and use each item as a* ***lens*** *when you revise or edit your work. From this day on, 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 see exactly what you intend for them to see. This is your last chance to make the writing as perfect as you can get it. Someday, you will have used a checklist so often that you won’t need it on paper; you can use it right out of your mind.* |
| **Writing and**  **Conferring** | * Conduct individual student conferences to support students’ efforts using the ***Revision/Editing Checklist***. |
| **Share** | * Have students show each other what they’ve done, what they’ve learned, and what they’ve resolved to do next. |
| **Note** | Say, *Tonight I’m going to look over the drafts that you’ve edited today. I’ll be your copy editor. Every author sends his/her books to a copy editor who reads their story and makes added corrections. Tomorrow, every minute of the day will be reserved for making final copies of our stories.* |

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

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

Title\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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.** Ask yourself,   “Will this make sense to a stranger?”  Find confusing parts and rewrite to make them clearer. |  |  |
| 1. **Capitalization.** Look for correct use of capital letters.   Use capitals at the beginning of each sentence and for every name.  Make corrections if necessary. |  |  |
| 1. **Ending punctuation.** Look for correct use of ending punctuation.   Use periods, exclamation points, and question marks.  Make corrections if necessary. |  |  |
| 1. **Spelling of high-frequency words.** Check your spelling.   Refer to a list of high-frequency words.  Make corrections if necessary. |  |  |

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| **Sessions 12 and 13** | |
| **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 1: Launching the Writing Workshop***, Lucy Calkins | * Writer’s notebooks |

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| **Day 12**  **Publishing** | * Have students rewrite their revised and edited stories. |
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| **Day 13**  **Celebration** | * This first celebration needs to make writers feel proud and strengthen their motivation for writing while still leaving room for fancier celebrations to come. * Plan to celebrate the students as writers rather than celebrating exquisite writing. * 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. * Create a gallery wall and post student writing to celebrate the achievements of each student. * Let the students’ finished work stand as examples of their best work to date. * Assess students’ personal narratives using the 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 person who matters.** |  |
| Generating Ideas:  **Lists ideas connected to a place that matters.** |  |
| Generating Ideas:  **Lists ideas connected to an object.** |  |
| Writing Strategy:  **Focuses on exact details and specific words.** |  |
| Conferring:  **Understands role/job in a writing conference.** |  |
| Writing Strategy:  **Uses timeline and unfolds story step-by-step.** |  |
| Writing Strategy:  **Chooses one idea and drafts whole story step-by-step.** |  |
| Writing Strategy:  **Tells inside story - thoughts, feelings, responses.** |  |
| Revision Strategy:  **Tries out different leads.** |  |
| Revision Strategy:  **Tries out different endings.** |  |
| Revision Strategy:  **Revises story for meaning.** |  |
| Editing Strategy:  **Uses a Revision/Editing Checklist.** |  |

**Personal Narrative Assessment Rubric**

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|  | **4** | **3** | **2** | **1** |
| **Ideas**  **and**  **Content** | The writing tells a story with ideas that are very clearly focused. Ideas are well developed with exact details and specific words. | The writing is generally clear and focused. Ideas are developed with details and some specific words. | The writing is somewhat clear and focused. Ideas are developed with limited use of details. | The writing is generally unclear and unfocused. Ideas are not developed. |
| **Organization** | The writing is well organized. The organization seems natural and moves the reader smoothly though the text. | The writing is organized. The ideas and events are logically sequenced. | The writing shows some evidence of organization. The connections between ideas and events are weak. | The writing lacks recognizable organization. |
| **Style** | The writing includes an effective use of words and phrases that help the reader experience the story. | The writing includes a somewhat effective use of words and phrases that help the reader experience the story. | The writing includes a basic use of words and phrases. | The writing includes an ineffective use of words and phrases. |
| **Conventions** | The writing includes an effective control over language use and mastery of conventions. | The writing includes some control over language use and mastery of conventions. | The writing includes limited control over language use and mastery of conventions. | The writing includes minimal control over language use and mastery of conventions. |