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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 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 * ***Novel Perspectives,*** Shelley Harwayne | * Writer’s notebooks * Anchor chart**:** * **Strategies for Generating Personal Narrative Writing** * ***Through Grandpa’s Eyes,*** Patricia MacLachlan * ***An Angel for Solomon Singer,*** Cynthia Rylant |

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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 *Through Grandpa’s Eyes* or *An Angel for Solomon Singer* 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. |
| **ink** | *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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| **Notes** | * 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 **concrete words and phrases** by using **exact details** and **specific words** rather than **general sentences**: * Record a sample sentence (I learned how to ride my bike) 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 went to my friend’s house.) * 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, the heart 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 study mentor texts to understand how authors use **sensory details** in 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 * ***Novel Perspectives,*** Shelley Harwayne | * Writer’s notebooks * Anchor chart: * **Strategies for Writing Good Personal Narratives** * ***The Summer My Father Was Ten****,* Pat Brisson * ***Through Grandpa’s Eyes,*** Patricia MacLachlan * ***An Angel for Solomon Singer,*** Cynthia Rylant |

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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, although students are focusing in on using exact details and specific words in their small moment stories, they aren’t always including details that describe how they are experiencing the moment through their **senses.** * Explain that using **sensory details** in your writing helps the reader experience the story in the same way that you did. |
| **Demonstration/**  **Teaching** | * Explain that what **you hear, feel, smell, and taste** are often just as important as what you **see**. * Record this strategy on the **Strategies for Writing Good Personal Narratives** chart. * Share mentor texts as examples of **sensory details**. * Ask students to turn and tell a partner how they experienced the **sensory details** that each author used. |
| **Active Engagement** | * Have students turn to the 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 they want to include **sensory details** to something that happened in their story. 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 details** to help the reader experience the story like they did. |
| **Link** | *So writers, as you work today and every day, remember to include* ***sensory details*** *in your story to help the reader experience the story the same way that you did.* |
| **Writing and**  **Conferring** | * Conduct individual student conferences to make sure that students are including **sensory details** in their stories**.** |
| **Mid-Workshop**  **Teaching Point** | *Sometimes, writers include* ***sensory details*** *in their stories that don’t really matter. Brave writers reread their stories carefully and take out* ***sensory details*** *that don’t improve their story. Right now, reread your stories and decide whether or not the* ***sensory details*** *in your story really matter. If they don’t, take them out.* |
| **Share**  *Choose one* | * Bring closure to today’s workshop by having one or two students share a small moment story that includes **sensory 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, the heart of the story. * Focus in on **exact details** and **specific words** rather than general sentences. * **Leave out parts that don’t matter**. * Include **sensory details** that tell what you **hear, feel, smell, taste, and see.** |

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| **Session 6** | |
| **Concept** | Writers learn strategies for writing good personal narratives. |
| **Teaching Point** | Writers organize their stories using a **story mountain,** and then develop the part of the story that is at the turning point, or the peak, of the mountain. |

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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 | * Writer’s notebooks * Anchor charts: * ***Strategies for Writing Good Personal Narratives*** * ***Story Mountain Chart*** * ***An Angel for Solomon Singer,*** Cynthia Rylant |

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| **Connection** | * Explain that, in the same way that the stories we read follow a certain structure, the stories we write need to follow a structure, too. * Record the elements of story structure on the **Strategies for Writing Good Personal Narratives** chart. |
| **Demonstration/**  **Teaching** | * Refer to the story*,* ***An Angel for Solomon Singer****,* and analyze the story structure. * Explain that an easy way to see the story structure in the story, ***An Angel for Solomon Singer***, is to use a s**tory mountain**. * Record the strategy of using a **story mountain** to organize a story on the ***Strategies for Writing Good Personal Narratives*** chart. * Refer to the ***Story Mountain Chart***. * Create a story mountain for the story, ***An Angel for Solomon Singer***, as follows: * Identify what the main character wants, hopes, or desires (to feel like he belongs) and record this at the baseof the **story mountain**. * Continue recording two or three key moments (Solomon Singer wanders, he meets Angel) related to the goal along the incline of the **story mountain**. * Ask students to help you discover the **heart of the story, or the turning point** (Solomon Singer begins to see his life through new eyes). * Record the heart of the story, or the **turning point, at the peak of the story mountain**. * Record the resolution (Angel’s kindness helps him feel like he belongs) along the decline of the **story mountain**. |
| **Active Engagement** | * Have students reread their own stories and begin recording their ideas on a **story mountain** in their writer’s notebooks. * Have one or two students share what they recorded on their **story mountains**. |
| **Link** | *So writers, before you begin writing today, plot out the rest of your stories on your* ***story mountain****. Make sure that the* ***heart of the story, or the turning point, is at the peak of the mountain.*** *When everyone has finished, we will learn how to further develop the heart of your story.* |
| **Writing and**  **Conferring** | * Conduct individual student conferences to make sure that students understand how to record their story events on a **story mountain**. * Help students understand which part of their story belongs at the peak of the mountain – **the heart of the story, or the** **turning point** – and that all the other parts of their story should relate to this part. |
| **Mid-Workshop**  **Teaching Point** | *Writers, now that you have identified the* ***heart of your story, or the turning point****, you will want to d*evelop *this part of your story further. Make sure to include exact details and specific words that* ***stretch out this important part of your story.***   * Demonstrate how you add to your story on a new page by stretching out this important part using **exact details, specific words, thoughts, feelings, responses to what is happening, and sensory details**. * Remind students that storytellers stretch out the important parts of their stories to make sure that those parts really capture the listener. Telling some parts with fewer details and other parts with more details develops the **pace** of a story. * Use **transitional words and phrases** to manage the sequence of events. * Have students do what you have just demonstrated in their own stories |
| **Share**  *Choose one* | * Bring closure to today’s workshop by having one or two students share how they **stretched out the heart of their story, or the turning point**. 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. * **Leave out parts that don’t matter**. * Include **sensory details** that tell what you **hear, feel, smell, taste, and see.** * Use a **story mountain** to help you organize your story. |

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| **Story Mountain Chart**   * Record what the main character wants, hopes, or desires at the baseof the story mountain. * Record key moments related to the goal along the incline of the story mountain. * Record the **heart of the story, or the turning point**, at the peak of the story mountain. * Record the resolution along the decline of the story mountain. |

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| **Session 7** | |
| **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 it 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 as it comes to mind, **using a story mountain** and including **exact details,** **specific words, and sensory details.** |
| **Share**  *Choose one* | * Bring closure to today’s workshop by having one or two students share their story. Summarize the strategies 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. * **Leave out parts that don’t matter**. * Include **sensory details** that tell what you **hear, feel, smell, taste, and see.** * Use a **story mountain** to help you organize your story. |

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| **Session 8** | |
| **Concept** | Writers learn strategies for writing good personal narratives. |
| **Teaching Point** | Writers **angle** their stories by telling the **internal story**, including the **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 **internal 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 **external 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 **internal story.** * Explain that as you choose **thoughts, feelings, and responses** to what is happening, you are **angling** your story. If you are excited, or mad, or scared, your words must show this. In this way, you are **orienting your readers** to your story. * Explain that the **internal story** is just as important as the **external story**, and that bringing out the connection between the **external actions** and the **internal responses** can strengthen their personal narratives. |
| **Active Engagement** | * Have students turn to the story they are working on, find a part that tells the **external story**, and put a box around it. * Have students plan how they will connect the **internal story** to the **external story** using their **thoughts, feelings, or responses**. Remind them to **angle** their story to **orient** **the reader** to their story. Then have them turn and share their ideas with a partner. * Tell students they will be rewriting that part of their stories on a new page and including the **internal story** by adding their **thoughts, feelings, or responses** **to what is happening**. |
| **Link** | *When you write today and every day, remember that the* ***internal story****, the part that tells your* ***thoughts, feelings, and responses to what is happening****, is as important as the external story. It helps to* ***orient the reader*** *to your story when you* ***angle*** *it in a particular way.* |
| **Mid-Workshop**  **Teaching Point** | *Writers, when you include* ***thoughts, feelings, or responses to what is happening****, you are* ***angling*** *your story using the* ***internal story****. You can also* ***angle*** *your story using the* ***external story*** *by carefully choosing* ***details, actions, and dialogue*** *that help to tell your story****.*** *For example, if you were telling a story of a time you were riding a bus and it broke down, some of you might tell that story,* ***the internal story and the external story****, through the eyes of someone who is scared. Others might tell the same story through the eyes of someone who sees it as an adventure. Every part of your story needs to be* ***angled*** *in a way that clearly tells your story.* |
| **Writing and**  **Conferring** | * Conduct individual student conferences to make sure that students are including the **internal story** in their writing. Help students understand the concept of **angling a story** from different points of view and choose details that help to tell their story. |
| **Share**  *Choose one* | * Bring closure to today’s workshop by having one or two students share a part of their story that tells the **internal 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, the heart of the story. * Focus in on **exact details** and **specific words** rather than general sentences. * **Leave out parts that don’t matter**. * Include **sensory details** that tell what you **hear, feel, smell, taste, and see.** * Use a **story mountain** to help you organize your story. * **Angle** your story by telling the **internal** story, your **thoughts, feelings, and responses to what is happening.** |

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| **Session 9** | |
| **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 2: Raising the Quality of Narrative Writing*,** 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** * ***The Summer My Father Was Ten****,* Pat Brisson (action) * ***Up North at the Cabin****,* [Marsha Wilson Chall](http://www.amazon.com/Marsha-Wilson-Chall/e/B001IR3PC4/ref=sr_ntt_srch_lnk_1?qid=1313199658&sr=1-1) (setting) * ***Miss Rumphius****,* Barbara Cooney (description) * ***Ida B,*** Katherine Hannigan (dialogue) * ***The Day of Ahmed’s Secret****,* Florence Parry Heide (thoughts) * ***Through Grandpa’s Eyes****,* Patricia MacLachlan (setting) * ***An Angel for Solomon Singer****,* Cynthia Rylant (setting) * ***Owl Moon****,* Jane Yolen (setting) |

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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 internal story, they also take time to **improve their leads**. The leads. The lead in the 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. * Consider creating a three-column chart with the following headings***: Author’s Lead, What the Author Has Done,*** *and* ***Our Lead – Using the Same Technique.*** |
| **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 effective 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, the heart of the story. * Focus in on **exact details** and **specific words** rather than general sentences. * Include **sensory details** that tell what you **hear, feel, smell, taste, and see.** * Use a **story mountain** to help you organize your story. * **Angle** your story by telling the **internal** story, 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 10** | |
| **Concept** | Writers learn strategies for revising their personal narratives. |
| **Teaching Point** | Writers create **strong conclusions** by studying the work of authors and then **trying out different ways to bring closure to their stories.** |

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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 * ***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** * ***The Summer My Father Was Ten****,* Pat Brisson (learn a lesson) * ***Thunder Cake,*** Patricia Polacco (change feelings) * ***An Angel for Solomon Singer****,* Cynthia Rylant (resolve a problem) * ***Owl Moon,*** Jane Yolen (reach a goal) |

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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 to create **strong conclusions** by **trying out different ways to** **bring closure to our stories**. The **conclusion** has to fit with the idea we are writing about, something that will stay with the reader. |
| **Demonstration/**  **Teaching** | * Show students that as writers we don’t just *end* our stories, **we resolve our problem, we reach a goal, we change our feelings, and we learn a lesson**. We ask ourselves: * **What is my story really about?** * **What was I wanting or reaching towards in my story?** * **What is it I want to say to my readers about this struggle, this journey?** * Record this strategy on the **Strategies for Writing Good Personal Narratives** chart. * Share two or three mentor texts as examples of **strong conclusions**. * 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 **conclusion** that shows improvement. Have students turn and tell a partner what kind of **conclusion** the student used. * Invite students to consider other **conclusions** 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 **conclusion**. * Have students choose the **conclusion** that works the best. |
| **Link** | *So writers, today and every day, remember that* *writers* ***improve their conclusions*** *by studying the work of authors and then* ***trying out different ways to bring closure to their stories.*** |
| **Writing and**  **Conferring** | * Conduct individual student conferences to support students’ efforts at creating **strong conclusions.** |
| **Share** | * Bring closure to today’s workshop by having one or two students share who wrote several possible **conclusions** for their stories. Summarize the type of **conclusion** 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. * **Leave out parts that don’t matter.** * Include **sensory details** that tell what you **hear, feel, smell, taste, and see.** * Use a **story mountain** to help you organize your story. * **Angle** your story by telling the **internal** story, your **thoughts, feelings, and responses to what is happening.** * Begin with a **strong lead –** **action, setting, description, dialogue, or thoughts.** * Close with a **strong conclusion – resolve your problem, reach a goal, change your feelings, learn your lesson.** |

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| **Session 11** | |
| **Concept** | Writers begin a second personal narrative. |
| **Teaching Point** | Writers first think of a **strong feeling** and then list moments when they have had that 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 | * Writer’s notebooks * Anchor charts: * **Strategies for Generating Personal Narrative Writing** * **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 notebooks and a pencil to the meeting area. |
| **Connection** | * Explain that students will begin a second personal narrative today. * Introduce a new strategy for generating personal narratives. * Record this strategy on the **Strategies for Generating Personal Narrative Writing** chart. |
| **Demonstration/**  **Teaching** | * Demonstrate a strategy for generating an idea for a story. * Think of a **strong feeling** and write it at the top of a page. * List **small moments when you had that feeling**. * **Select one idea** that seems the most significant. * Make a **movie in your mind** of what happened and say it aloud. * Think about who said something or did something that could get your story started and write your lead. |
| **Active Engagement** | * Have students open their notebook s and do this same work that you just demonstrated. * Have students share their ideas with a partner. |
| **Link** | *Writers, remember that now you have another strategy for generating personal narratives. As you begin your writing today, you might decide to use a different* ***strong feeling*** *to help you begin a new story. As you continue working, write so that your story unfolds naturally.* |
| **Writing and**  **Conferring** | * Conduct individual student conferences to support students’ efforts at beginning a new story and writing an effective lead. |
| **Share**  *Choose one* | * Bring closure to today’s workshop by having one or two students share the process of selecting a story and their lead. Summarize the strategies the students used. * Have students recall and share one thing that they learned. |

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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 moment stories when you had that feeling. |

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| **Session 12** | |
| **Concept** | Writers learn strategies for revising their personal narratives. |
| **Teaching Point** | Writers **revise their stories for meaning and clarity**. |

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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** | * 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 and clarity****. Today as you continue working, remember to add 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 and clarity.** |
| **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, the heart of the story. * Focus in on exact **details** and **specific words** rather than general sentences. * **Leave out parts that don’t matter.** * Include **sensory details** that tell what you **hear, feel, smell, taste, and see.** * Use a **story mountain** to help you organize your story. * **Angle** your story by telling the **internal** story, your **thoughts, feelings, and responses to what is happening.** * Begin with a **strong lead –** **action, setting, description, dialogue, or thoughts.** * Close with a **strong conclusion – resolve your problem, change your feelings, learn your lesson.** * **Reread your story through a stranger’s eyes**, look for confusing parts, and revise. |

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| **Session 13** | |
| **Concept** | Writers learn strategies for editing their personal narratives. |
| **Teaching Point** | Writers **elaborate** by writing more than one sentence about each thing they want to say. |

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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 * Writing sample with and without elaboration * 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** | * Remind students that yesterday they learned how to revise for meaning to make sure there weren’t any confusing parts in their story. Today they will learn a strategy to **elaborate** on their ideas by writing more about each thing they want to say in their stories. * Record this strategy on the **Strategies for Writing Good Personal Narratives** chart. |
| **Demonstration/**  **Teaching** | * Explain that writers sometimes write one sentence when a more skilled writer would write two or three sentences. Writers tend to write in ***sentences of thought***rather than ***passages of thought****.* The more readers know about what is happening in a story, the more they can imagine themselves there. * Share a piece of writing, a student’s or your own, with numbers inserted to indicate where the writer decided to elaborate and then a second page where the numbered inserts are written. Explain that elaboration includes adding **actions, descriptions, dialogue, and thoughts**. You might also use the following example: * Before***: I sat on the bench at the ball game. Then the game started.*** * After: ***I sat on the bench at the ball game. It was still damp, and the water soaked through my pants. Then the game started. People stopped talking and started watching.*** * Have students turn and tell a partner what kind of **elaboration** was used in each example. * Demonstrate how to locate a place in your writing where there is only one sentence about something and then moves on to the next thing. **Elaborate by writing one or two more sentences** using numbered inserts to as a tool for adding to your story. |
| **Active Engagement** | * Have students open their notebooks and do this same work that you just demonstrated. * Have students share their ideas with a partner. |
| **Link** | *So writers, as you work today, look for more places in your writing where you need to elaborate so your readers can imagine themselves there. Remember that writers write* ***more than one sentence about each thing they want to say****. They add* ***actions, descriptions, dialogue, and thoughts*** *to their stories to make them better.* |
| **Writing and**  **Conferring** | * Conduct individual student conferences to support students’ efforts at **elaboration.** |
| **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, setting, or idea. Thinking about paragraphing as students write helps them realize that short paragraphs often need more details. |
| **Share** | * Bring closure to today’s workshop by having one or two students who revised by **elaborating** share that part of their story 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, the heart of the story. * Focus in on exact **details** and **specific words** rather than general sentences. * **Leave out parts that don’t matter.** * Include **sensory details** that tell what you **hear, feel, smell, taste, and see.** * Use a **story mountain** to help you organize your story. * **Angle** your story by telling the **internal** story, your **thoughts, feelings, and responses to what is happening.** * Begin with a **strong lead –** **action, setting, description, dialogue, or thoughts.** * Close with a **strong conclusion – resolve your problem, change your feelings, learn your lesson.** * **Reread your story through a stranger’s eyes**, look for confusing parts, stop, and revise. * **Elaborate** by writing more than one sentence about each thing you want to say. Include **actions, descriptions, dialogue, and thoughts.** |

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| **Session 14** | |
| **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 well. Today students will learn strategies they can use to edit their writing. |
| **Demonstration/**  **Teaching** | * Demonstrate how writers use an item on the ***Revision/Editing Checklist*** as a **lens**, rereading the draft through that **lens** using your own story. * 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 checking for capitalization, ending punctuation, spelling of high-frequency words, effective use of words and phrases, and inappropriate use of fragments and run-on sentences. * 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*** *as you edit your own story. Reread with that* ***lens*** *and do the refinements that work prompts you to do. 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\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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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.** Ask yourself,   “Will this make sense to a stranger?”  Find confusing parts and rewrite to make them clearer. |  |  |
| 1. **Effective use of words and phrases.** Check to make sure that you have used exact details and specific words and phrases.   Find parts that need elaboration and rewrite to add details. |  |  |
| 1. **Inappropriate use of fragments and run-on sentences.**   Check to make sure that each sentence is complete.  Rewrite fragments and run-on sentences so they are complete sentences. |  |  |
| 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 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 1: Launching the Writing Workshop***, Lucy Calkins | * Writer’s notebooks |

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| **Session 15**  **Publishing** | * Have students rewrite their revised and edited stories. |
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| **Session 16**  **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, place, or object.** |  |
| Writing Strategy:  **Focuses on exact details and specific words.** |  |
| Conferring:  **Understands role/job in a writing conference.** |  |
| Writing Strategy:  **Includes sensory details.** |  |
| Writing Strategy:  **Uses story mountain to plan story.** |  |
| Writing Strategy:  **Chooses one idea and drafts whole story.** |  |
| Writing Strategy:  **Angles internal story and external story.** |  |
| Revision Strategy:  **Tries out different leads.** |  |
| Revision Strategy:  **Tries out different conclusions.** |  |
| Revision Strategy:  **Revises story for meaning and clarity.** |  |
| Revision Strategy:  **Elaborates by writing more than one sentence.** |  |
| 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. |