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| **Session 1** | |
| **Concept** | Writers generate ideas and experiment with notebook entries. |
| **Teaching Point** | Writers first think of a **strong feeling or an issue in their lives** and then list moments when they 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 * ***A Curricular Plan for the Writing Workshop, Grade 3, 2011-2012****, Lucy Calkins* | * Writer’s notebooks * ***Because of Winn-Dixie****,* Kate DiCamillo * Anchor charts: * ***Strategies for Writing Good Personal Narratives*** * ***Strategies for Generating Personal Narrative Writing*** |

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| **Notes** | * It is crucial for third graders to return to a second cycle of narrative writing to create expanded small moment stories. Real progress comes not from constantly exposing students to yet another form of writing, but from working within any one form to help them write longer, more significant, and more conventional texts. * Begin reading the story ***Because of Winn-Dixie****,* by Kate DiCamillo, aloud prior to the start of Writing Workshop. Plan to read two chapters before each session. In many of the sessions in this unit, you will be referring back to certain sections of the text as models of good writing. * Post on the daily schedule or verbally ask students to bring their writer’s notebooks and a pencil to the meeting area. * Spend more than one day for a session if necessary. * Continue adding to the permanent classroom anchor charts from Unit 1. * Third graders should be writing approximately a page a day in school. You should notice growth in both fluency and volume. Continue to help students who still struggle with volume set goals for themselves and rehearse their stories verbally with a partner before writing. * Use the Conferring Checklist located at the end of this unit. |
| **Connection** | * Explain that students will be revisiting narrative writing so that they will learn how to write it really well with increasing independence. From the very start, help students understand that they will need to draw on *all* the strategies they have already learned. It is easy for students to forget new learning and write the way they have always written. Remind them that they are responsible for including the strategies they learned in Unit 1 every time they write. Refer to the chart ***Strategies for Writing Good Personal Narratives.*** * Remind students that writers sometimes think about a person, or a place, or a thing that matters to them and then write small moment stories about them. In this unit, students will be learning other strategies for generating personal narratives. * Introduce the strategy of thinking of a **strong feeling** to generate personal narrative entries that can be turned into really powerful stories. * Record this strategy on the ***Strategies for Generating Personal Narrative Writing*** chart. |
| **Demonstration/**  **Teaching** | * Explain that it is easier to write well if we are writing about small moments that are important for some reason. We’ll want to recall times when we wanted something badly or felt something strongly. It sometimes works to think first of a **strong feeling** – **worry** or hopefulness, embarrassment or sadness. * Refer back to the story ***Because of Winn-Dixie****.* Opal was **worried** in chapter one when the store owner was going to have Winn-Dixie taken to the pound and in chapter two when she took Winn-Dixie home and to meet her dad. **Strong feelings** can generate ideas for new stories. * Demonstrate the strategy: * Think of a **strong feeling** and write it at the top of a page in your writer’s notebook. Begin with “***worried***.” Ask, “Can I remember *particular* times when I felt that feeling?” * List **small moments when you had that feeling**. * Explain that writers search for one idea that calls to them because it carries such strong meaning. They can’t help but develop it into a powerful personal narrative. * Select **one idea** that seems the most significant. * Make a **movie in your mind** of what happened by envisioning or reliving the moment and say it aloud. Storytell it across your fingers as you think about the beginning, middle, and end. * Think about who said something (dialogue lead) or did something (action lead) that could get your story started, write your lead, and then continue writing the story of that time. |
| **Active Engagement** | * Have students open their notebooks and do this same work that you just demonstrated: * Record a **strong feeling** at the top of a page and list small moments when they had that feeling. * Select one idea that seems the most significant and share it with their partners. |
| **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. Now you have another strategy for generating personal narratives. As you begin your writing today, you may use the idea you shared with your partner, or you might decide to use a different* ***strong feeling*** *to help you begin a new story. Think about whether you want to begin with a dialogue lead or an action lead, and then continue working, writing so that your story unfolds naturally.* |
| **Writing and**  **Conferring** | * Conduct table conferences by reviewing the steps of the strategy. * Encourage writers who are finished to begin another story. |
| **Mid-Workshop**  **Teaching Point** | *Some of you are telling me that you are done. One thing that writers do when they are done is to think of a different strong feeling and begin a new story.*  *Writers also generate ideas for stories by thinking about a major* ***issue*** *in their lives – bullying, family pressure, and fitting in at school. They think of specific times when they have struggled with that* ***issue****. They list ideas for small moment stories, and write about one of these ideas.* |
| **Share** | * Convene students in the meeting area. * Bring closure to today’s workshop by having one or two students share their small moment stories. Summarize the strategy the students used. * 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. * 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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| **Strategies for Generating Personal Narrative Writing**   * Think of a **person who matters** to you, then list clear, small moments you remember with that person. * Think of a **place** **that matters** to you, then list clear, small moments that occurred in that place. * Notice an **object**, and let that object spark a memory. * Think of a **strong feeling** and list small moments when you had that feeling. * Think of **issues** in your life and list small moments when one of them occurred. |

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| **Session 2** | |
| **Concept** | Writers generate ideas and experiment with notebook entries. |
| **Teaching Point** | Writers think of **turning points** in their lives to help them generate ideas for personal narratives. |

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

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

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

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| **Session 3** | |
| **Concept** | Writers learn strategies for writing good personal narratives. |
| **Teaching Point** | Writers use **sensory details** to help the reader experience the story. |

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

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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, 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.** When they include **sensory details**, they are expanding their small moment stories in the same way that published authors do. * Explain that using **sensory details** in your writing helps the reader experience the story in the same way that you did. |
| **Demonstration/**  **Teaching** | * Refer back to the story ***Because of Winn-Dixie****.* In chapter five, on page 36 and 37, Winn-Dixie causes a commotion when he chases a mouse. Descriptions that include **sensory** **details** make scenes like these come alive. * Ask students to turn and tell a partner how they experienced the ***sensory details*** in this part of the story. * Explain that what **you hear, feel, smell, and taste** are often just as important as what you **see**. * Demonstrate this strategy: * Turn to a story you are working on, find a part that can be expanded to include **sensory details**, and put a box around it. * Rewrite that part on a new page in your writer’s notebook. * Emphasize how you make sure that the **sensory details** really matter in your story. * Record this strategy on the ***Strategies for Writing Good Personal Narratives*** chart. |
| **Active Engagement** | * Have students turn to the stories they are working on, find a part where they could include some **sensory details**, and put a box around it. * Have students plan how to include **sensory details** that matter to something that happened in their stories. Then have them turn and tell a partner. * Tell students they will be rewriting that part of their stories on a new page and including **sensory details** to help the reader experience the story like they did. * Have students continue work on an existing story or begin a new one when they are done. |
| **Link** | *So writers, as you work today and every day, remember to include* ***sensory details*** *that matter in your story to help the reader experience it the same way that you did.* |
| **Writing and**  **Conferring** | * Conduct individual student conferences to make sure that students are including relevant **sensory details** in their stories**.** |
| **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 stories. Right now, reread your stories and decide whether or not the* ***sensory details*** *in your stories 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 of the story. * Focus in on **exact details** and **specific words** rather than general sentences. * **Leave out parts that don’t matter.** * **Storytell** the events in your story **step-by-step** across your fingers. * Tell the **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**. * Include **sensory details** that tell what you **hear, feel, smell, taste, and see.** |

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| **Session 4** | |
| **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 * ***A Curricular Plan for the Writing Workshop, Grade 3, 2011-2012****, Lucy Calkins* | * Writer’s notebooks * ***Because of Winn-Dixie****,* Kate DiCamillo * ***Fireflies****,* Julie Brinckloe * Anchor charts: * ***Strategies for Writing Good Personal Narratives*** * ***Story Mountain Chart*** |

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| **Notes** | * Reread the picture book, ***Fireflies****,* aloud to the students prior to this session. * Prepare the ***Story Mountain Chart*** before this session. * 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 a **story mountain**, just like a timeline, provides a structure that helps writers organize their stories. However, it helps students see the structure of their stories in a different way. |
| **Demonstration/**  **Teaching** | * Explain that you will be plotting the story, ***Fireflies***, on a **story 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, ***Fireflies***, as follows: * Identify what the main character wants (to catch fireflies) and record this at the baseof the **story mountain**. * Continue recording two or three key moments related to the goal along the incline of the **story mountain** (he catches fireflies, he brings them home). * Ask students to help you discover the **heart of the story, or the turning point** (the fireflies’ light grows dim). * Record the **heart of the story, or the turning point, at the peak of the story mountain**. * Record the resolution (he lets the fireflies go) 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 as they refer to the ***Story Mountain Chart***. * 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 stories belong at the peak of the mountain – **the heart of the story, or the** **turning point** – and that all the other parts of their stories 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.***   * Explain that all parts of a story are not equal. Some parts of your story are there to help you get to the important part, and these parts only need to have a few sentences. But the important part, or the heart, of your story should have more sentences. It needs to be the largest part of your story. You will need to stretch out this important part so that the reader can really tell that this is the most important part of your story. * Demonstrate how you 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**. * Have students do what you have just demonstrated in their own stories. * Additionally, once students think of their personal narratives as a story, they can better understand that the beginning and the end of their story need to relate to the heart of the story. |
| **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 of the story. * Focus in on **exact details** and **specific words** rather than general sentences. * **Leave out parts that don’t matter.** * **Storytell** the events in your story **step-by-step** across your fingers. * Tell the **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**. * 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 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 5** | |
| **Concept** | Writers learn strategies for writing good personal narratives. |
| **Teaching Point** | Writers **elaborate** by developing the **inside story** to help the reader understand the character. |

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

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| **Notes** | * Post on the daily schedule or verbally ask students to bring their writer’s notebooks and a pencil to the meeting area. * Sessions 5, 6, 7, and 8 all address elaboration (the inside story, the action, descriptive details, and dialogue). Kate DiCamillo provides a perfect example of elaboration in chapter three, pages 20-23, as Opal cleans Winn-Dixie. Locate the following sentences, which are interspersed across the four pages, and you will notice that they are the kind of general writing we often see from students. If you continue reading beyond each of these sentences in the text, however, you will find the elaboration that supports each general sentence. * *Page 20: First, I gave him a bath.* (The sentences that follow develop the *actions*, as addressed in Session 6.) * *Page 20: After he was all washed and dried, I brushed him good.* (More *actions* follow.) * *Page 21: The whole time I was working on him, I was talking to him.*  (The sentences that follow develop the *dialogue*, as addressed in Session 7.) * Page 23: *When I was done working on him, Winn-Dixie looked a whole lot better.* (The sentences that follow develop more *descriptive detail*, as addressed in Session 8.) * If you read the four sentences together without the elaboration, they seem like the step-by-step procedural writing we might see from students who are writing about a small moment. However, with elaboration, the section becomes much more powerful. Share this example with your students by first reading just the four sentences, and then by reading the entire elaborated section as an introduction to the idea of elaboration. |
| **Connection** | * Explain that students have already learned the importance of including **thoughts, feelings, and responses to what is happening** in their stories. Today they will learn how to **elaborate** by further developing the **inside story**. * Record this strategy on the ***Strategies for Writing Good Personal Narratives*** chart. |
| **Demonstration/**  **Teaching** | * Refer back to the story, ***Because of Winn-Dixie****.* In chapter nine, on page 62, Opal thought about her fear of losing Winn-Dixie, and on page 66, she thought about reasons why she would tell Gloria her life story. An **elaboration of thoughts, feelings, and responses to what is happening** helps the reader **understand the character**. * Ask students to turn and tell a partner how the author described Opal’s **thoughts, feelings, and responses to what was happening** in this part of the story. * Explain that writers sometimes write one sentence when a more skilled writer would write two or three sentences about the inside story. When a writer tells the inside story in greater detail, readers can really **understand the character**. * Demonstrate this strategy: * Turn to a story you are working on, find a part where there is only one sentence about a **thought, feeling, or response to what is happening,** and put a box around it. * Rewrite that part on a new page in your writer’s notebook by adding one or two more sentences. * Make sure that this **elaboration** really matters in your story. * Record this strategy on the ***Strategies for Writing Good Personal Narratives*** chart. |
| **Active Engagement** | * Have students choose any story from their writer’s notebooks and do the same work that you just demonstrated. * Have students share their ideas with a partner, and then have one or two students share with the class. |
| **Link** | *So writers, as you work today, look for more places in your writing where you need to* ***elaborate*** *by developing the* ***inside story*** *so your readers can really* ***understand the character****. Remember that writers write* ***more than one sentence about each thing they want to say*** *to make their stories better. Continue work on an existing story or begin a new one when you are done.* |
| **Writing and**  **Conferring** | * Conduct individual student conferences to support students’ efforts at **elaboration.** |
| **Mid-Workshop Teaching Point** | * Consider teaching your students how to use **paragraphing** at this point to support their efforts at **elaboration**. **Paragraphs** begin every time there is a new speaker, new setting, or new idea. Students who use paragraphing *as* *they write* sometimes realize that short paragraphs need more details. |
| **Share** | * Bring closure to today’s workshop by having one or two students who revised by **elaborating** share that part of their stories 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. * 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**. * Include **sensory details** that tell what you **hear, feel, smell, taste, and see.** * Use a **story mountain** to help you organize your story. * **Elaborate** by writing more than one sentence about the **inside story**. |

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

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

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| **Notes** | * 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 have already learned the importance of elaborating by developing the inside story. Today they will learn how to **elaborate** by developing the **actions** in a story. * Record this strategy on the ***Strategies for Writing Good Personal Narratives*** chart. |
| **Demonstration/**  **Teaching** | * Refer back to the story, ***Because of Winn-Dixie****.* In chapter eleven, on pages 73 and 74, Winn-Dixie responds to a thunderstorm, and in chapter twelve, on pages 80 and 81, Winn-Dixie responds to the action in a pet store. An **elaboration of the action** in a story helps the reader to **see what is happening**. * Ask students to turn and tell a partner how the author described the **action** in this part of the story. * Demonstrate this strategy: * Turn to a story you are working on, find a part where there is only one sentence about an **action,** and put a box around it. * Rewrite that part on a new page in your writer’s notebook by adding one or two more sentences. * Make sure that this **elaboration** really matters in your story. * Record this strategy on the ***Strategies for Writing Good Personal Narratives*** chart. |
| **Active Engagement** | * Have students choose any story from their writer’s notebooks and do the same work that you just demonstrated. * Have students share their ideas with a partner, and then have one or two students share with the class. |
| **Link** | *So writers, as you work today, look for more places in your writing where you need to elaborate by telling more about the action so your readers can really see what is happening. Remember that writers write* ***more than one sentence about each thing they want to say*** *to make their stories better. Continue work on an existing story or begin a new one when you are done.* |
| **Writing and**  **Conferring** | * Conduct individual student conferences to support students’ efforts at **elaboration.** |
| **Mid-Workshop Teaching Point** | Consider teaching your students about **subject-verb agreement** as they use verbs to develop the action in their stories. **Subjects and verbs must match in number (singular or plural).** For example, “The student writes (singular),” and “The students write (plural).” |
| **Share** | * Bring closure to today’s workshop by having one or two students who revised by **elaborating** share that part of their stories 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. * 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**. * Include **sensory details** that tell what you **hear, feel, smell, taste, and see.** * Use a **story mountain** to help you organize your story. * **Elaborate** by writing more than one sentence about the **inside story**. * **Elaborate** by writing more than one sentence about the **action** in a story. |

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

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

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| **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 have already learned the importance of elaborating by developing the actions in a story. Today they will learn how to **elaborate** by developing more **detailed description** in a story. * Record this strategy on the ***Strategies for Writing Good Personal Narratives*** chart. |
| **Demonstration/**  **Teaching** | * Refer back to the story ***Because of Winn-Dixie****.* In chapter five, on page 32, Opal describes her dad’s church, and in chapter thirteen, on pages 87 and 88, Opal describes Sweetie Pie. A **detailed description** of a **character or setting** helps the reader to **imagine the scene.** * Ask students to turn and tell a partner how the author used **detailed description** in this part of the story. * Demonstrate this strategy: * Turn to a story you are working on, find a place where a **character or setting** is **described** in just one sentence, and put a box around it. * Rewrite that part on a new page in your writer’s notebook by adding one or two more sentences. * Make sure that this **elaboration** really matters in your story. * Record this strategy on the ***Strategies for Writing Good Personal Narratives*** chart. |
| **Active Engagement** | * Have students choose any story from their writer’s notebooks and do the same work that you just demonstrated. * Have students share their ideas with a partner, and then have one or two students share with the class. |
| **Link** | *So writers, as you work today, look for more places in your writing where you need to elaborate by including more a more* ***detailed description*** *of a* ***character or a setting*** *so your readers can really imagine the scene. Remember that writers write* ***more than one sentence about each thing they want to say*** *to make their stories better. Continue work on an existing story or begin a new one when you are done.* |
| **Writing and**  **Conferring** | * Conduct individual student conferences to support students’ efforts at **elaboration.** |
| **Mid-Workshop Teaching Point** | Consider teaching your students about **adjectives** as they develop detailed descriptions in their stories. **Adjectives are describers**. They describe nouns (or other adjectives). For example, “The interesting story …” and “The shaggy dog …” |
| **Share** | * Bring closure to today’s workshop by having one or two students who revised by **elaborating** share that part of their stories 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. * 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**. * Include **sensory details** that tell what you **hear, feel, smell, taste, and see.** * Use a **story mountain** to help you organize your story. * **Elaborate** by writing more than one sentence about the **inside story**. * **Elaborate** by writing more than one sentence about the **action** in a story. * **Elaborate** by writing more than one sentence describing a **character or setting**. |

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

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

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| **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 have already learned the importance of elaborating by developing more detailed description in a story. Today they will learn how to **elaborate** on their ideas by composing **effective dialogue** in a story. * Record this strategy on the ***Strategies for Writing Good Personal Narratives*** chart. |
| **Demonstration/**  **Teaching** | * Refer back to the story, ***Because of Winn-Dixie****.* In chapter fifteen, on page 103, Miss Franny asks Amanda to sit down. **Dialogue** helps the reader **listen in on conversations between the characters**. * Ask students to turn and tell a partner how the author used **dialogue** in this part of the story. * Demonstrate this strategy: * Find a place in your story where two **characters are together**, and you want the reader to hear what they are saying to each other. Put a box around that part. * Rewrite that part on a new page in your writer’s notebook by adding **dialogue**. * Make sure that this **dialogue** really matters in your story. * Record this strategy on the ***Strategies for Writing Good Personal Narratives*** chart. |
| **Active Engagement** | * Have students choose any story from their writer’s notebooks and do the same work that you just demonstrated. * Have students share their ideas with a partner, and then have one or two students share with the class. |
| **Link** | *So writers, as you work today, look for more places in your writing where you need to elaborate. Include* ***effective dialogue*** *so your readers can* ***listen in on the characters’ conversations****. Continue work on an existing story or begin a new one when you are done.* |
| **Writing and**  **Conferring** | * Conduct individual student conferences to support students’ efforts at **elaboration.** |
| **Mid-Workshop Teaching Point** | * Consider teaching your students how to **punctuate dialogue using quotation marks** as they include dialogue in their writing. In addition, remind students that paragraphs begin every time there is a new speaker. |
| **Share** | * Bring closure to today’s workshop by having one or two students who revised by including **dialogue** share that part of their stories 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. * 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**. * Include **sensory details** that tell what you **hear, feel, smell, taste, and see.** * Use a **story mountain** to help you organize your story. * **Elaborate** by writing more than one sentence about the **inside story**. * **Elaborate** by writing more than one sentence about the **action** in a story. * **Elaborate** by writing more than one sentence describing a **character or setting**. * **Elaborate** by including **effective** **dialogue** in a story. |

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| **Session 9** | |
| **Concept** | Writers learn strategies for writing good personal narratives. |
| **Teaching Point** | Writers **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 2: Raising the Quality of Narrative Writing***, Lucy Calkins * ***A Curricular Plan for the Writing Workshop, Grade 3, 2011-2012****, Lucy Calkins* | * Writer’s notebooks * Writing folders for each student * Writing paper for each student * ***Because of Winn-Dixie****,* Kate DiCamillo * 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 notebooks and a pencil to the meeting area. |
| **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 each entry really matters to you. * Star some entries as possibilities. * Choose one and make a commitment to stick with it. |
| **Active Engagement** | * Have students do the same work that you just demonstrated. * Have students share the entry that **matters the most** to them with a partner, and then have two or three students share with the class. |
| **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. * If you have students who have struggled with elaboration, you might meet with these students together in a strategy group during conferring and teach them the following strategy: * Have the student choose an entry that matters the most to them. * Have the student write a general sentence about that small moment. * Have the student underline a key word in that sentence. * Have the student think about something more to say about that underlined word and write another sentence. * Have the student underline a key word in that sentence and continue writing sentences based on a key word in the previous sentence.   Students will be able to write cohesive paragraphs using this strategy. |
| **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, carefully thinking about each sentence as they go, and referring to the ***Strategies for Writing Good Personal Narratives*** chart. Students need to realize that *every time they write a story, they are responsible for including all that they have been taught about writing good personal narratives.* |
| **Share**  *Choose one* | * Bring closure to today’s workshop by having one or two students share their stories. 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 of the story. * Focus in on **exact details** and **specific words** rather than general sentences. * **Leave out parts that don’t matter.** * **Storytell** the events in your story **step-by-step** across your fingers. * Tell the **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**. * Include **sensory details** that tell what you **hear, feel, smell, taste, and see.** * Use a **story mountain** to help you organize your story. * **Elaborate** by writing more than one sentence about the **inside story**. * **Elaborate** by writing more than one sentence about the **action** in a story. * **Elaborate** by writing more than one sentence describing a **character or setting**. * **Elaborate** by including **effective** **dialogue** in a story. |

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| **Session 10** | |
| **Concept** | Writers learn strategies for revising their personal narratives. |
| **Teaching Point** | Writers **improve their leads and endings** by trying out different ways to begin and end their stories. |

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

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| **Connection** | * Once students have completed their stories, it is useful for them to revisit their leads to see how well they fit with the heart of their stories. Once they have finished writing and see how their stories unfold, they will need to try out two or three different leads to find the one that fits the best with the heart of their stories. |
| **Demonstration/**  **Teaching** | * Refer to the ***Strategies for Writing Good Personal Narratives*** chart to review various leads. * Share mentor texts from Unit 1, Sessions 8, as examples of effective leads. * Explain that today you want to teach students to become good listeners for themselves and for one another. Good listeners help writers uncover layers of their ideas by *taking an interest, by asking questions, and by wanting to know more.* * Demonstrate this strategy with a partner: * Reread your story aloud. * Have your partner identify the heart of the story. * Both partners share their thoughts about how well the lead fits with the heart of the story. * Rewrite your lead using one or two of the examples from the ***Strategies for Writing Good Personal Narratives*** chart. |
| **Active Engagement** | * Have students do the same work that you demonstrated with their partners. One partner is the writer, and one partner is the listener. * Have partners switch roles as writer and listener. * Have students rewrite their leads back at their seats. |
| **Link** | *So writers, today you will rewrite your leads independently. Write your lead at least two different ways. Choose the one that fits with the heart of your story.* |
| **Writing and**  **Conferring** | * Conduct individual student conferences to support students’ efforts at creating effective leads. |
| **Mid-Workshop**  **Teaching Point** | * Show students that as we grow as writers, we learn that we don’t just *end* our stories, **we resolve our problem, we reach a goal, or we learn a lesson**. We ask ourselves: * **What is the heart of my story?** * **Why does it matter?** * **What did I learn?** * Share mentor texts from Unit 1, Sessions 9, as examples of **effective endings**. * Have students rewrite their **story endings** at least two different ways and then choose the one that fits the best with their stories. |
| **Share**  *Choose one* | * Bring closure to today’s workshop by having one or two students who revised their **leads or endings** share with the class. Summarize the type of lead or ending 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. * 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**. * Include **sensory details** that tell what you **hear, feel, smell, taste, and see.** * Use a **story mountain** to help you organize your story. * **Elaborate** by writing more than one sentence about the **inside story**. * **Elaborate** by writing more than one sentence about the **action** in a story. * **Elaborate** by writing more than one sentence describing a **character or setting**. * **Elaborate** by including **effective** **dialogue** in a story. |

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| **Session 11** | |
| **Concept** | Writers learn strategies for writing good personal narratives. |
| **Teaching Point** | Writers sometimes **repeat** a word for emphasis in 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 * ***A Curricular Plan for the Writing Workshop, Grade 3, 2011-2012****, Lucy Calkins* | * Writing folders for each student * ***Because of Winn-Dixie****,* Kate DiCamillo * Anchor chart: * **Strategies for Writing Good Personal Narratives** |

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| **Connection** | * Explain that published authors often repeat a word or phrase for emphasis in their stories. This adds a literary quality to their writing. Today students are going to experiment with using **repetition** in their stories. |
| **Demonstration/**  **Teaching** | * Refer back to the story ***Because of Winn-Dixie****.* In chapter three, on page 22, Opal says that she has been thinking about her mama *extra, extra* hard; in chapter seven, on page 48, Miss Franny tells about how the bear *sniffed and sniffed;* in chapter seventeen, on page 110, Littmus sat down on the porch and *cried and cried;* and in chapter nineteen, on page 132, Opal thinks about her mom *time after time*. **Repetition** helps the reader know what the writer wants to emphasize. * Ask students to turn and tell a partner how the author used **repetition** in the story. * Demonstrate this strategy: * Turn to the story you are working on and read each sentence aloud. * Find an action or idea and repeat the word(s) by using the word *and* (tried and tried) or by using a comma (many, many times). Think about whether this **repetition** fits with your story and add it if it works. * Continue reading each sentence in your story, looking for places where **repetition** fits with your story. Revise your story by adding the **repetition**. * Repeat the word by using the word *and* or by using a comma. * Reread your sentence to hear how much better it sounds. * Emphasize how you make sure that this **repetition** really matters in your story. * Record this strategy on the ***Strategies for Writing Good Personal Narratives*** chart. |
| **Active Engagement** | * Have students open their writer’s notebooks and do the work that you just demonstrated. * Have students share their ideas with a partner, and then have one or two students share with the class. |
| **Link** | *Today and whenever you write a story, remember to look for places in your writing where* ***repetition*** *could help you emphasize an action or idea. Repeat a word using a comma or the word “and,” and then reread your sentence to hear how much better it sounds.* |
| **Mid-Workshop**  **Teaching Point** | * Some students overuse repetition in their writing. Discourage use of “very, very, very” and “so, so, so” as these are immature examples of repetition. The **repetition** should *add* to the quality of the writing, not take away from it. |
| **Writing and**  **Conferring** | * Conduct individual student conferences to support students’ efforts at using **repetition** in their writing. * Help readers finish their stories today. |
| **Share**  *Choose one* | * Bring closure to today’s workshop by having one or two students share their stories. 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 of the story. * Focus in on **exact details** and **specific words** rather than general sentences. * **Leave out parts that don’t matter.** * **Storytell** the events in your story **step-by-step** across your fingers. * Tell the **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**. * Include **sensory details** that tell what you **hear, feel, smell, taste, and see.** * Use a **story mountain** to help you organize your story. * **Elaborate** by writing more than one sentence about the **inside story**. * **Elaborate** by writing more than one sentence about the **action** in a story. * **Elaborate** by writing more than one sentence describing a **character or setting**. * **Elaborate** by including **effective** **dialogue** in a story. * Include **repetition** to emphasize an action or idea. |

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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 2: Raising the Quality of Narrative Writing***, Lucy Calkins * ***A Curricular Plan for the Writing Workshop, Grade 3, 2011-2012****, Lucy Calkins* | * Writing folders for each student * ***Because of Winn-Dixie****,* Kate DiCamillo * Anchor chart: * ***Strategies for Writing Good Personal Narratives*** |

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| **Connection** | * Revision is not about cleaning up messes, it is about finding and developing powerful writing. One way to develop writing is by adding more to the important part of a story. * Explain that today students will be rereading their stories and revising them in two ways: * **Revising for clarity** – to make sure their stories make sense to someone who doesn’t know their story. * **Revising for meaning** – to develop the important part of the story. * Refer to this strategy on the ***Strategies for Writing Good Personal Narratives*** chart. |
| **Demonstration/**  **Teaching** | * Demonstrate by rereading and revising your own story for **clarity** with a partner: * Read your story aloud to your partner. * Ask your partner to stop you if it sounds confusing and tell why it is confusing. * Rewrite that part of your story. * Now reread and revise your own story for **meaning** with a partner: * Reread the important part of your story. * Ask your partner to help you think of ways to develop this part of your story. * Rewrite that part of your story. |
| **Active Engagement** | * Have students take turns reading their stories aloud to a partner and have their partners stop them when something is confusing. Have the writers mark the spots that are confusing so they can go back later and add details to make those parts clear. * Have partners reread the important part of their stories in the same way. Have them discuss ways to develop the important part of their stories so they can go back later and make these revisions. * Have students make these revisions back at their seats. |
| **Link** | *So writers, as you work today and every day, remember that as writers, we revise for many reasons. First of all, you will need to read your drafts to someone who doesn’t know your story to find out if there are any* ***confusing parts****. Then you need to make sure that the* ***important parts of your stories are well developed.*** *You will want to make changes to make sure that your stories are the very best they can be.* |
| **Writing and**  **Conferring** | * Conduct individual student conferences to make sure that students are **revising for meaning and clarity.** |
| **Mid-Workshop**  **Teaching Point** | *Remember, you can also* ***pretend to be a stranger and read your draft through the stranger’s eyes****. As you read and find places that are confusing or important parts that need to be developed, fix those places. Could everyone take a moment right now and* ***read your draft through a stranger’s eyes****? If you find confusing places or places that need more development, stop and revise. You’ll need to do this from time to time from now on.* |
| **Share**  *Choose one* | * Bring closure to today’s workshop by having one or two students who revised their stories 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. * 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**. * Include **sensory details** that tell what you **hear, feel, smell, taste, and see.** * Use a **story mountain** to help you organize your story. * **Elaborate** by writing more than one sentence about the **inside story**. * **Elaborate** by writing more than one sentence about the **action** in a story. * **Elaborate** by writing more than one sentence describing a **character or setting**. * **Elaborate** by including **effective** **dialogue** in a story. * Include **repetition** to emphasize an action or idea. |

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| **Session 13** | |
| **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 2: Raising the Quality of Narrative Writing***, Lucy Calkins * ***A Curricular Plan for the Writing Workshop, Grade 3, 2011-2012****, Lucy Calkins* | * Writing folders * ***Because of Winn-Dixie****,* Kate DiCamillo * ***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** | * Today students will continue to use strategies they learned to edit their writing. |
| **Demonstration/**  **Teaching** | * Demonstrate how to use an item on the ***Revision/Editing Checklist*** as a **lens** by rereading your own story through that **lens**. * Read the first item on the checklist (Will this make sense to a stranger?) * Pretend you know nothing about the topic or the writer. Read and mark places that are confusing. * Go back and rewrite those parts so they are clearer. |
| **Active Engagement** | * Continue reading through the **lens** of each item on the ***Revision/Editing Checklist***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.* |
| **Writing and**  **Conferring** | * Conduct individual student conferences to support students’ efforts using the ***Revision/Editing Checklist***. |
| **Share** | * Have students share examples of their successful use of the ***Revision/Editing Checklist.*** |
| **Note** | Say, *Tonight I’m going to look over the drafts that you’ve edited today and be your copy editor. Tomorrow, you will be making final copies of your stories.* |

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

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

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 and Meaning.** Ask yourself,   “Will this make sense to a stranger?”  “Have I developed the important part?”  Rewrite parts that need revision. |  |  |
| 1. **Effective use of words and phrases.** Ask yourself,   “Have I used exact details and specific words?”  “Where can I elaborate?”  Rewrite parts that need revision. |  |  |
| 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 punctuation.   Use periods, exclamation points, and question marks.  Use quotation marks for dialogue.  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 14 and 15** | |
| **Concept** | Writers publish and share their personal narratives. |
| **Teaching Point** | A writing community celebrates. |

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

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| **Day 14**  **Publishing** | * Have students rewrite their revised and edited stories. * Finish reading the story, ***Because of Winn-Dixie*** today, if you haven’t already. |
|  |  |
| **Day 15**  **Celebration** | * This second celebration needs to help writers realize how they have grown as writers. * Plan a party to celebrate students’ growth as writers.You might want to have tea sandwiches and pickles and punch, just like in the story, ***Because of Winn-Dixie****.* * Have authors read their stories aloud in small groups, leave a little bit of time for silence to let the story sink in, and then have the authors answer just one writing question. * Post student writing to celebrate the growth of each writer * Assess students’ personal narratives using the Assessment Rubric. * Consider assessing the students’ writer’s notebooks. |

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