

# Book 2: Raising the Qualities of Narrative Writing: Intermediate Grades

Day	Teaching Procedure	Materials
<p style="text-align: center;"><b>Reading with a Writer’s Eye</b></p> <p style="text-align: center;"><b>Lucy Session 1</b></p> <ul style="list-style-type: none"> <li>○ Copy of “Eleven” by Sandra Cisneros</li> <li>○ Chart paper with excerpt of red sweater scene from “Eleven”</li> <li>○ Anchor Chart: Lessons from Mentor Personal Narratives</li> <li>○ Copies of mentor texts in folders for each table of students (or book baskets of picture books-see bibliography for ideas)</li> <li>○ Writer’s Notebooks</li> </ul>	<p><b><u>Minilesson:</u></b></p> <ol style="list-style-type: none"> <li>1. Name the teaching point by telling children that to improve their writing they can emulate published authors. We can notice what the author does and use it in our own writing.</li> <li>2. Share a time when you reached for a mentor text.</li> <li>3. Tell students that this unit will involve writing personal narratives like the last unit, but this time the aim is to write even more powerful stories that make readers gasp or nod or wince or laugh outloud. Writers often read writing that is powerful. We will read powerful writing, reread it, and examine it.</li> <li>4. Introduce and read Sandra Cisneros’ story “Eleven,” telling students that a section of this text resembles what we will be writing. Read aloud the section red-sweater section, asking students to notice how you study it, asking: <i>How does this kind of writing mainly go? What has the author done here that I could try?</i> Stop after “I even move my chair to the right. Not mine...”</li> <li>5. Demonstrate looking at the story from a writer’s perspective. Asking: <i>What do I notice about this story? What are the main things that Sandra has done that I need to keep in mind?</i> Think aloud as you discuss the use of the <b>small episode</b> and use of <b>exact details</b>. (Anchor Chart)</li> </ol> <p><b><u>Active Engagement:</u></b></p> <ol style="list-style-type: none"> <li>6. Engage students in experiencing the story by first listening to a section and making a mind movie, then listening to a rereading of the section and thinking about it as a writer. <i>Asking what is noticed and what is the main thing...</i></li> <li>7. Read to “...germs that aren’t mine.” Have students turn and talk about what they noticed the author do. Add to chart.</li> <li>8. Review teaching point and send students off to read mentor texts in the folders, experiencing them, then reading again as writers.</li> <li>9. Students should list in their notebooks their noticings.</li> </ol> <p><b><u>Share/Reflect:</u> Discussing the Genre of Personal Narrative</b></p> <ol style="list-style-type: none"> <li>10. Have students bring their folders of mentor texts and writer’s notebooks and sit next to their partners.</li> <li>11. Review goal of thinking and talking about texts in ways that will help us as writers to write more powerful pieces. Have partners reread texts and share their notes.</li> <li>12. Reconvene and share, adding to the Anchor Chart. Send home “Papa Who Wakes Up Tired in the Dark” to be read.</li> </ol>	<p>Examples: giving a speech at a wedding and researching what to say in the toast; writing a book dedication and investigating how authors write them; writing a condolence and researching by reading cards.</p> <p>Read the excerpt aloud, as if you are reading to yourself. Act out little bits, use great expression, really model experiencing the moment of the story.</p> <div style="border: 1px solid black; padding: 5px; margin: 10px 0;"> <p style="text-align: center;"><b>Lessons from Mentor Personal Narratives</b></p> <ul style="list-style-type: none"> <li>• Writers often write about a seemingly small episode-yet it has big meaning for the writer.</li> <li>• Writers often tell the story in such a way that the reader can almost experience it from start to finish. It helps to record the exact words a character uses.</li> <li>• Writers often convey strong feelings, and they often show rather than tell about those feelings.</li> </ul> </div> <p>Folders of Mentor Texts can include the resources for this lesson, as well as others you have enjoyed. Don’t be afraid to use texts previously read-you can type up some fabulous picture books.</p>

The lessons provided in this resource are adapted from Book 1, *Launching the Writing Workshop of Units of Study for Teaching Writing Grades 3-5* by Lucy Calkins. This resource has been provided for CISD campuses. While this resource is not necessary for planning and facilitating the lessons outlined here, you may be interested in referring to the resource for examples of teacher language and other ideas. To order additional kits, please visit: <http://www.unitsofstudy.com/default.asp>

## **“Eleven” by Sandra Cisneros.**

What they don't understand about birthdays and what they never tell you is that when you're eleven, you're also ten, and nine, and eight, and seven, and six, and five, and four, and three, and two, and one. And when you wake up on your eleventh birthday you expect to feel eleven, but you don't. You open your eyes and everything's just like yesterday, only it's today. And you don't feel eleven at all. You feel like you're still ten. And you are—underneath the year that makes you eleven. Like some days you might say something stupid, and that's the part of you that's still ten.

Or maybe some days you might need to sit on your mama's lap because you're scared, and that's the part of you that's five. And maybe one day when you're all grown up maybe you will need to cry like if you're three, and that's okay. That's what I tell Mama when she's sad and needs to cry. Maybe she's feeling three. Because the way you grow old is kind of like an onion or like the rings inside a tree trunk or like my little wooden dolls that fit one inside the other, each year inside the next one. That's how being eleven years old is. You don't feel eleven. Not right away. It takes a few days, weeks even, sometimes even months before you say Eleven when they ask you. And you don't feel smart eleven, not until you're almost twelve. That's the way it is.

Only today I wish I didn't have only eleven years rattling inside me like pennies in a tin Band-Aid box. Today I wish I was one hundred and two instead of eleven because if I was one hundred and two I'd have known what to say when Mrs. Price put the red sweater on my desk. I would've known how to tell her it wasn't mine instead of just sitting there with that look on my face and nothing coming out of my mouth.

"Whose is this?" Mrs. Price says, and she holds the red sweater up in the air for all the class to see. "Whose? It's been sitting in the coatroom for a month." "Not mine," says everybody, "Not me." "It has to belong to somebody," Mrs. Price keeps saying, but nobody can remember. It's an ugly sweater with red plastic buttons and a collar and sleeves all stretched out like you could use it for a jump rope. It's maybe a thousand years old and even if it belonged to me I wouldn't say so. Maybe because I'm skinny, maybe because she doesn't like me, that stupid Sylvia Saldivar says, "I think it belongs to Rachel." An ugly sweater like that all raggedy and old, but Mrs. Price believes her. Mrs. Price takes the sweater and puts it right on my desk, but when I open my mouth nothing comes out. "That's not, I don't, you're not . . . Not mine." I finally say in a little voice that was maybe

me when I was four. "Of course it's yours," Mrs. Price says. "I remember you wearing it once." Because she's older and the teacher, she's right and I'm not. Not mine, not mine, not mine, but Mrs. Price is already turning to page thirty-two, and math problem number four. I don't know why but all of a sudden I'm feeling sick inside, like the part of me that's three wants to come out of my eyes, only I squeeze them shut tight and bite down on my teeth real hard and try to remember today I am eleven, eleven. Mama is making a cake for me for tonight, and when Papa comes home everybody will sing Happy birthday, happy birthday to you. But when the sick feeling goes away and I open my eyes, the red sweater's still sitting there like a big red mountain. I move the red sweater to the corner of my desk with my ruler. I move my pencil and books and eraser as far from it as possible. I even move my chair a little to the right. Not mine, not mine, not mine. In my head I'm thinking how long till lunchtime, how long till I can take the red sweater and throw it over the schoolyard fence, or leave it hanging on a parking meter, or bunch it up into a little ball and toss it in the alley. Except when math period ends Mrs. Price says loud and in front of everybody, "Now, Rachel, that's enough," because she sees I've shoved the red sweater to the tippy-tip corner of my desk and it's hanging all over the edge like a waterfall, but I don't care. "Rachel," Mrs. Price says. She says it like she's getting mad. "You put that sweater on right now and no more nonsense." "But it's not—" "Now!" Mrs. Price says. This is when I wish I wasn't eleven because all the years inside of me—ten, nine, eight, seven, six, five, four, three, two, and one—are pushing at the back of my eyes when I put one arm through one sleeve of the sweater that smells like cottage cheese, and then the other arm through the other and stand there with my arms apart like if the sweater hurts me and it does, all itchy and full of germs that aren't even mine. That's when everything I've been holding in since this morning, since when Mrs. Price put the sweater on my desk, finally lets go, and all of a sudden I'm crying in front of everybody. I wish I was invisible but I'm not. I'm eleven and it's my birthday today and I'm crying like I'm three in front of everybody. I put my head down on the desk and bury my face in my stupid clown-sweater arms. My face all hot and spit coming out of my mouth because I can't stop the little animal noises from coming out of me until there aren't any more tears left in my eyes, and it's just my body shaking like when you have the hiccups, and my whole head hurts like when you drink milk too fast.

But the worst part is right before the bell rings for lunch. That stupid Phyllis Lopez, who is even dumber than Sylvia Saldivar, says she remembers the red sweater is hers! I take it off right away and give it to her, only Mrs. Price pretends like everything's okay. Today I'm eleven. There's a cake Mama's making for tonight and when Papa comes home from work we'll eat it. There'll be candles and presents and everybody will sing Happy birthday, happy birthday to you, Rachel, only it's too late. I'm eleven today. I'm eleven, ten, nine, eight, seven, six, five, four, three, two, and one, but I wish I was one hundred and two. I wish I was anything but eleven, because I want today to be far away already, far away like a runaway balloon, like a tiny o in the sky, so tiny tiny you have to close your eyes to see it.

## Starting with Turning Points

### Lucy Session 2

- Strategies for Generating Personal Narrative Writing Chart (from Book 1) modified!
- Anchor Chart: Questions to Ask to Find Turning Points
- Student's Writer's Notebook

#### *Strategies for Generating Personal Narrative Writing*

- Think of a person, place, or thing who matters to you, then list clear, small moments you remember with him or her. Choose one to sketch and then write the accompanying story.
- Think of first times, last times, or times when you realized something important. Write about one of these moments.

#### Minilesson:

1. Name the teaching point by telling students that you will teach them that when writers want to generate ideas for personal narratives they often think of turning-point moments.
2. Teacher demonstrates the step-by-step sequence of using the strategy to generate ideas by listing **FIRST TIMES, LAST TIMES, or TIMES WHEN YOU REALIZED SOMETHING IMPORTANT**. Think aloud something you do often and then thinking back to the very first time...then storytell that first time. Repeat with last time and realizing something important.

#### Active Engagement:

3. Explain to the students that what you've demonstrated is what they will now do.
4. Suggest some general topics and have students list the turning point. Use the Questions to Ask for examples of general topics.
5. Remind students that writers draw from their growing repertoire of strategies. Review the Strategies for Generating Chart and summarize the lesson.
6. Students are sent to their writing spot to quietly begin to write.
7. After they have been writing awhile, teacher stops the class for a **mid-workshop teaching point**.
8. Model looking over old charts and writing and getting an idea for the strategy you want to try next.
9. Making planning boxes - draw on EVERYTHING you have learned; choose a previously learned strategy; create a planning box for what you can write about AND how you can write about it; follow your plan
10. Ask students to choose a story from Unit one and make a plan to rewrite with new strategies.
11. Share/Reflect:
12. Convene students in the meeting area and have a quick recap of the expectations for share/reflect.
13. Have students sit with a partner to share and discuss their writing.
14. Sharing should entail one student reading an entry and the other sharing observations about the writing piece.
15. Post the *Strategies for Generating Personal Narrative Writing* chart in a place for all students to see, as it will be developed over time with the students.

#### *Questions to Ask to find Turning Points*

- First/last time you did something that was hard to do
- First/last time you did something you now do every day.
- First/last time with a person, and animal, a place, and activity
- A time you realized something important about yourself or someone else.
- A time you realized a huge change in your life almost happened.

**Mid-workshop Teaching Point:** Teacher says, *I want to remind you that you needn't draw only on this list of new strategies. Remember how Cisneros' character points out that when she is ten, she is also nine and eight and seven? And that is true for us as writers. When we are in our second writing unit of study, we are also in our first unit of study, because as writers, we grow in layers like onions, or like trees in rings, with one unit of study inside the next. You will want to draw on all your writing strategies and to do this you will want to use stuff-old charts, old entries and rough drafts, finished writing!*

## Starting with Strong Feelings

### Lucy Session 3

- Chart paper listing a strong emotion and several instances when you experienced it, second example of a time of strong emotion ready to share
- Small moments story based on a strong emotion, ready to compose on chart paper
- Anchor Chart: Strategies for Generating Personal Narrative Writing
- Anchor Chart: When to Use Paragraphs in Narrative Writing
- Students' Writer's Notebooks

#### Minilesson:

1. Name the teaching point by telling students that you will teach them another strategy writers use to generate powerful personal narratives.
2. Teacher poses the following prewriting topic and adds it to the chart: *Think of a strong feeling, then list small moment stories pertaining to that feeling. Choose one to sketch and then write.*
3. Model by thinking about a time when you needed help generating ideas and reached for this strategy.
4. Show chart with the "strong emotion" and instances listed. Discuss.
5. Model with a second strong emotion (eg. Embarrassment)
6. Compose quickly a Small Moment story based on one of your entries. Do not paragraph-make just one big paragraph\*
7. Add to the strategies chart..

#### Active Engagement:

5. Teacher and students think of a strong emotion
6. Together, generate a list of small moments for that emotion
7. Students choose one idea and partner-share their stories orally.
8. Students are sent to their writing spots where they quietly begin to write.
9. After they have been writing awhile, teacher stops the class for a **mid-workshop teaching point-Paragraphing.**
10. Teacher models by thinking aloud how to paragraph the Small Moment story generated in the minilesson\*
11. Students return to the entry in progress.

#### Share/Reflect:

13. Gather whole group (sitting with a writing partner) to sum up, share, and celebrate.
14. Share ideas for stories with partners and group.

#### **Worry**

- The time the dog got out under the fence and we couldn't find her.
- The time the rains caused flooding and the water got closer and closer to my house.
- The time I ruined my class project on the day it was due.

Mid-workshop Teaching Point:  
Teacher says, *I want to also teach you that we need to chunk our writing into paragraphs. Paragraphs give readers pauses in which to envision what we've said, allowing them to take in one thing before the next thing happens. We use new paragraphs when...*

#### ***When to Use Paragraphs in Narrative Writing***

- New character comes along
- New event happens; new idea is introduced
- New setting
- New person speaking
- Time moves forward (or backward) a lot

## Retelling Family Stories

### Lucy Session 3 continued

#### *Strategies for Generating Personal Narrative Writing*

- Think of a person, place, or thing who matters to you, then list clear, small moments you remember with him or her. Choose one to sketch and then write the accompanying story.
- Think of first times, last times, or times when you realized something important. Write about one of these moments.
- Carry your writer's notebook with you, paying attention to details and thinking "I could write a true story about his."
- Think of a strong feeling, then list small moment stories pertaining to that feeling. Choose one to sketch and then write about it.
- Think of the stories that your family tells and retells to each other. Write about one of those.
- Keep an ongoing list of story ideas in your writing notebook.

#### Minilesson:

1. Tell children that today's teaching point will be another strategy to generate powerful personal narrative story. This strategy is to retell family stories.
2. Teacher explains that in many families we have stories that we tell and retell. Often these stories are "trouble stories."
3. Demonstrate telling a family story that could become a personal narrative story.

#### Active Engagement:

4. Ask if they have stories that are told and retold in their families...maybe about times when trouble happened.
5. Practice: Set up storytelling groups (about 4 per group) for students to share stories.
6. Show students how to create topic lists, in this case "True Story Ideas"
7. Send students off to create a topic list and list the true family stories from their life. They should write when done.

#### Share/Reflect:

8. Convene the group and have students sit with a writing partner.
9. Students share topics lists.
10. Add and discuss all the new strategies on chart.

- Choose a sample story that will remind students of their own family stories. Make it a time you were a kid and got into some trouble.
- Tell the story in a step-by-step fashion not summarized.

## Yesterday's Revisions Become Today's Standard Practice

### Lucy Session 4

- Students' Writer's Notebooks
- Anchor Chart: Qualities of Good Personal Narrative Writing (from unit 1)
- Student example from first unit demonstrating items from the chart-Sophie's Story
- Anchor Chart: When to Use Paragraphs
- Student example that demonstrates focusing on the subject and writing fast and long, using true, exact details.
- Student example that demonstrates paying attention to the details in life.

#### *Qualities of Good Personal Narrative Writing*

- Write a little seed story; don't write all about a giant watermelon topic.
- Zoom in so you tell the most important parts of the story.
- Include true, exact details from the movie you have in mind.
- Stay inside your own point of view. This will help you to write with true and exact details.
- Make sure stories tell not just what happens, but also the response to what happens.

#### Minilesson:

1. Tell children that today's teaching point will teach them that what they once did through revision and editing can now become part of planning and drafting.
2. Explain that what they once did to improve their writing during revision and editing is now part of what they can do naturally as they write an entry or a first draft.
3. Teacher selects an exemplar from the class that shows how a student studied the first paragraphs of her first publications, gleaning from it lessons she could incorporate into upcoming drafts.
4. Read the first paragraph and discuss how the student reread her work and jotted down the things she did well, things she learned, and noticed.

#### Active Engagement:

5. Read the next two paragraphs in Sophie's story and ask students to study it and tell other things that Sophie has learned to do. Add to list of "List of things done well"
6. Model for students Sophie's next step: open up the writer's notebook to an entry (Chuck E. Cheese) recently written and pretend to read for a few moments. Tell students that then Sophie said "I can do better." She began a new draft. Share the new draft (resources)
7. Have students look at the list of things well done and check to see if Sophie is incorporating things learned in the first unit. Ask: *Is she writing in paragraphs? Does she seem to zoom in on a small moment or two? Start with action or dialogue? What else do you notice?*
8. Students return to their writing area and look at their own writing, make a plan, and take action.
9. Teacher circulates and provides support as needed, reminding students that writers use all that they have learned to make a plan for their writing.

#### Share/Reflect:

10. Share some of the plans for writing.
11. Demonstrate that some of our plans can also come from studying mentor texts.

- Students' Writer's Notebooks

*For the Example: You may choose from student writing pieces in your class or choose the one attached to this lesson.*

#### List of things done well

Indent and write in paragraphs

Zoom in on a small moment

Start at the beginning

Start with dialogue or action

Follow the timeline step by step

Tell thoughts

(read 2<sup>nd</sup> paragraph and add more ideas)

#### *Strategies for Learning from Previous Writing*

- Reread old charts and think about strategies that have already worked for us.
- Reread old charts and think about strategies we have yet to try that might work.
- Give ourselves self-assignments, writing things we plan to do in our notebooks.
- Look back over old writing, noticing what we did in revision that we might do earlier.
- Look back over old writing, noticing what made our writing strong that we want to remember to do and noticing what got us in trouble that we want to avoid.

## Listening for Significance in Seed Ideas

### Lucy Session 5

- Students' Writer's Notebooks
- Monitoring My Writing Process Chart
- Student copies of Monitoring My Writing Process Chart
- Student seed idea that shows qualities of strong personal narrative that the class has studied so far
- Lined paper
- Conferring set up for demo

#### Minilesson:

1. Tell children that today's teaching point will center on becoming good teachers. In order to write a great story, writers need to become writing teachers for ourselves, listening raptly to our own stories.
2. Tell a story about a time when you listened so intently to a write that you helped the writer find significance in a seemingly small moment.
3. Discuss this writer-*he had a story with only 3 lines (My Life Story. I saw my father. We had Coke, and then we had a hot dog. The end.) Share how you were tempted to tell the writer to get busy! Write more! Then you reread and really listened to it. Wow! This is huge! You asked the writer what happened during the visit with his father. At first he just repeated what was written, and I patiently tried to really picture the moment. I could see it! He added more so I could see more. It was many years ago and this is his memory. When I trusted that the story was important, the writer realized the story was important and began to use more words and details to show that story was important. Sometimes we need help realizing the importance of our story.*

#### Active Engagement:

4. Set children up to practice their roles in listening responsively to each other.
5. Choose a pre-selected student to share a story while the class practices telling their partner what they might say to her to show they are listening very deeply.
6. Consider the following question silently for thirty seconds and then to share with their partner: *What could you say to help \_\_\_\_ feel heard?*
7. Pass out the Monitoring My Writing Process Checklist.
8. Send students off to either continue to write and collect entries or choose a see idea (if they are ready) and meet with their partner to confer about it. Partners should be responsive listeners.

#### Share/Reflect:

9. All students bring writer's notebooks today to share. Have students find a tiny excerpt-their lead, their ending, the heart, etc. to share-not the whole thing, just a piece.
10. Throw a ball and share around the room.
11. Homework: Have students look for details-sounds, colors, shapes, etc around the house. Study something and write as many details as you can.

## Monitoring My Writing Process

1<sup>st</sup> Piece

Gather entries	
Select and develop one seed idea	
Storytell to rehearse for writing	
Read mentor texts	
Draft leads-try actions, dialogue...	
Make a timeline	
Choose papers, plan story on pages, copy lead	
Write draft with each part on separate page	
Reread and revise for clarity	
Draft endings-important actions, etc.	
Revise and edit now or wait until later	

## Writers Ask “What am I really trying to say?”

### Lucy Session 6

- “Eleven” by Sandra Cisneros enlarged
- Students’ writer’s notebooks.
- A common experience for the whole class that can be told from various angles
- Monitoring My Writing Checklist
- Example of student writing before and after revising to reveal a particular meaning
- Little by Little by Jean Little

#### Minilesson:

1. Name your teaching point by telling students that writers need to ask, “What am I really trying to say in this story?” and then let that question guide us as we develop seed ideas into drafts.
2. Tell children you can write about the same event from many angles. *Discuss how the writer of Eleven had to think What is it I really want to say about that incident? She could have written the story and had it be about kids always losing stuff...then Mrs. Price could have come out of the closet with a pile of stuff. She could have written the story to tell about the mean teacher she had. Then the writer would have shown the teacher yelling more and making Rachel cry and being mean to her. Instead, I think the writer decided to show the idea that people have all different ages in themselves that show up in different situations.* Provide story examples.
3. Tell students that writers must ask, "What am I trying to say?"; let the answer guide your writing. Then ask “which part of the story will I tell with lots of details, and which parts will I write only a little about? Then add details to support your answer;

#### Active Engagement:

4. Invite students to retell a familiar class event twice from different angles to bring two different meanings to the event - partner 2 completes story, then partner 1.
5. Add to "Monitoring" checklist \*Write an entry about what you are really trying to say
6. Students will continue to work in their writer’s notebooks.

#### Share/Reflect:

7. Partners: choose one entry; storytell beginning to your partner; see if partner can guess what you were trying to show, bringing our your angle by using actions, details, thoughts, and dialogue;
8. Teacher will listen and coach individuals as needed

Students should begin to write on their one seed idea at this point.

<b>Monitoring My Writing Process</b>	1 <sup>st</sup> Piece	2 <sup>nd</sup> Piece
Gather entries		
Select and develop one seed idea		
Storytell to rehearse for writing		
Read mentor texts		
Draft leads-try actions, dialogue...		
Make a timeline		
Choose papers, plan story on pages, copy lead		
Write draft with each part on separate page		
Reread and revise for clarity		
Draft endings-important actions, etc.		
Revise and edit now or wait until later		

## Studying and Creating Leads

### Lucy Sesson 7

- Mentor text, Owl Moon by Jane yolen with lead written on chart paper
- Chart with lead for a Small Moment story the whole class experienced
- Narrative picture books
- 6 Charts with three columns: Author's Lead; What the Author has Done; Our Lead Using the Same Technique
- Monitoring My Writing Checklist
- Student examples of leads that support intentions of their narratives

#### Minilesson:

1. Tell students you'll teach them to expand their options for writing leads by looking closely at how writers we admire begin their stories.
2. Demonstrate how to reach for a writer whose writing you admire and study their craftsmanship in their lead.
3. Show the chart paper. Use Owl Moon to model reading the lead, copying it onto the chart. (Not just the first sentence but the first page)
4. Study the lead and *I notice that Jane Yolen gives us all the vital facts we need to understand what is going on in her story. She tells when (late one winter night), what time (long past my bedtime), who (Pa and I) what (went owling). Then she describes the silence of the night. What she sees, what she hears, and what it feels like.*
5. Model the second column by asking, *How did this writer start her story differently than I do?* In this case the author has an interesting order to her lead (where, when, who, what)
6. Model the third column by writing a lead with a similar structure.

#### Active Engagement:

7. Group students into 5 groups and provide charts and book baskets. Have students complete the about 2-4 entries.
8. Reconvene to review the lesson, rename the teaching point, and link to independent work. Have students highlight in their Monitoring My Writing Process Chart the leads section.
9. Students may continue to study authors, admiring leads or continue to develop their seed idea story.

#### Share/Reflect:

10. Share a student's writing who created a stronger lead for their seed story. Share a second example.

*NOTE: This lesson will be very easy if you have been doing Mentor Sentences with students. If you have not, you might look them up in the lessons and try them. Mentor sentences are a research based instructional strategy for teaching punctuation, spelling and grammar in context. Mentor sentences replaces DOL and Daily Language Review.*

**If your students seem so intent on writing titillating or exciting leads that they forget a lead needs to orient the reader . . .** teach them how authors describe actions in ways that answer readers' questions and provide orienting information. You may want to cite the famous lead to *Charlotte's Web*

*If your students could benefit from studying different kinds of leads to expand their repertoire of possibilities for their own writing . . . you might spend a writing session studying powerful, well-loved leads together with your students and categorizing them. In Live Writing, Ralph Fletcher suggests categorizing powerful leads from well-loved books. One category of powerful leads he describes is the Grabber Lead, in which the writer begins deliberately with an element of surprise. Fletcher also discusses Introducing the Narrator leads; the Moody Lead, in which the writer sets the mood or tone of the story; Beginning at the End, in which the writer reveals the ending at the start before unfolding the story; and the Misleading Lead, in which the writer deliberately sets you up for something other than what unfolds. In some strong writing classrooms, teachers and students chart different types of leads with examples from both professional and student writers. After your students know a variety of categories of leads, you can guide them to try out different leads before choosing the one that best fits the overall intentions they have for their stories.*

## Telling the Story From Inside It

### Lucy Session 8

#### Minilesson:

1. Name the teaching point, telling students that when writing a personal story they need to step into the point of view of their narrator.
2. Tell about a time when you wrote a story but had to stick to the narrator perspective not the knowing all perspective.

#### Active Engagement:

3. Share a story with students in which the point of view changes several times. Have students put their thumbs up/down every time the perspective changes. (Example telling what another person thinks in your story)
4. Have students continue the story to add an ending, making up what they think could have happened, but staying in the point of view of the author.
5. Rename the teaching point and add the point to the Qualities of Good Personal Narrative Writing Chart.
6. Today writers need to find their favorite lead and copy it onto their draft paper. Next they should recall the story and remember to keep the point of view.

#### Share/Reflect:

6. Share an example of a student's writing that includes details from inside the story.
7. Talk to students about telling details that are beyond the simple. Give the example of moving and describing your new house. Would you just tell about the rooms and their places or would you know special things that you could tell?
8. Have students reread their drafts and check for details that are special.

- Teacher's personal notebook for example
- Teacher's story draft, showing a point of view that needs work
- Qualities of Good Personal Writing Chart
- Homesick by Jean Fritz
- Student samples of personal narrative writing showing work from the minilessons
- Students' writer's notebooks

#### Sample Story

*I stood alongside my bike at the top of the hill. My brother, Alex, and his friend, Brian, waited as I made up my mind. In front of me the road lay like a ribbon. "I'm read," I thought. I swung my leg up, climbed onto the seat, and pushed on the pedal. (Thumbs up) Soon I was gently slipping down the road, faster and faster. The world zoomed past me: trees, boulders, woods...browns, grays, greens-a blur of color. (Thumbs up) Then I saw something dart out in front of me. Was it a squirrel? A chipmunk? I swerved to avoid it, lost my balance, and headed into the wild brush on the side of the road. (Thumbs up) My bike flipped and I went flying. Suddenly I saw nothing. (Thumbs up) My brother raced down the hill and then they went beside me. Brian looked at Alex and wondered if I was alive (thumbs down)*

## Adding Scenes from the Past and Future

### Lucy Session 9

#### Minilesson:

1. Name the teaching point, telling students that our lives are not just what happens to us. They are our response to what happens to us.
2. Explain that sometime our focused stories are really short. To lengthen them and explain the significance we need more than just the actions of the story, we need the thoughts and feelings that the characters experienced with these actions.
3. Read a mentor text (Eleven) and discuss the internal story.

#### Active Engagement:

4. Read an excerpt of Olive's Ocean pg 106 (or other book of choice) and instruct students to listen for the internal and external story.
5. Students relay the events in order (external then internal).
6. Invite students to tell the internal and external part of their story. Students work on individual pieces of writing at various stages of the writing process.
7. Mid Teaching Point: Read another student's efforts at telling the internal story of a piece.

#### Share/Reflect:

8. Ask students to meet with partners and to share their writing before they added the internal story, and after they add it.

- Anecdote about a student that can be used to introduce the importance of external events
- "Eleven" by Sandra Cisneros
- Passage from Chapter 11 of Olive's Ocean, by Kevin Henkes (copies for partners)
- Qualities of Good Personal Narratives Anchor Chart
- Student examples of revising to bring out the internal story based on overall intentions.

### Qualities of Good Personal Narrative Writing

- Write a little seed story; don't write all about a giant watermelon topic.
- Zoom in so you tell the most important parts of the story.
- Include true, exact details from the movie you have in your mind.
- Begin with a strong lead—maybe use setting, action, dialogue to create mood.
- Stay inside your own point of view. This will help you to write with true and exact details.
- Make sure stories tell not just what happens, but also the response to what happens.

## Bringing Forth the Internal Story

### Lucy Session 11

- Peter's Chair by Ezra Jack Keats
- Shortcut by Donald Crews
- Anchor Chart: How Stories Tend to Go
- A ready example of using story structure to tell a common everyday event
- Chart: Story mountain for Peter's Chair

### How Stories Tend to Go

Main character (hopes, wants, desires)

Problem (trouble) (probably and emotional response)

Things happen related to the problem (the problem gets bigger? There is another problem?)

A resolution

#### Minilesson:

1. Name the teaching point by telling children they can revise their drafts by bringing out the story structures.
2. Show Peter's Chair and read if students are unfamiliar. Discuss patterns in writing workshop (minilesson, writing time, share) and other things. Explain that stories have a pattern too. *Most stories begin by introducing the main character, and his/her hopes or desires. Then the main character's hopes or desires usually lead to the main character getting into some sort of a problem or trouble or tension. Finally, things happen related to the problem, and the story ends.*
3. Skim through Peter's Chair reading aloud the important parts (see sample arc), commenting on each story part (character, character's desires/wants, problem, events, ending). Discuss how the story winds up at one point. Identify the turning point/problem resolution and discuss how the story winds down.

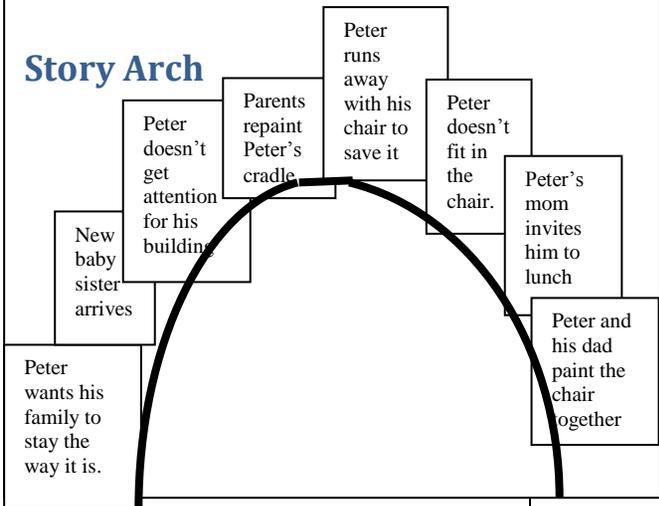
#### Active Engagement:

4. Use the second story (Shortcut) to have students practice mapping the story arch. As a class read the story and identify story elements..
5. Send students off to look at the story and map it into a story arch. If it is missing things, they should revise, if it doesn't build up excitement they should add more events,, etc.
6. **Mid Teaching Point:** Develop Story Mountains (aches) – stop and model with an everyday story how to develop the story arch and add events or other elements.

#### Share/Reflect:

7. Share a student writing sample that moves builds excitement and uses the arch well.

### Story Arch



## Ending Stories

### Lucy Session 12

<b>Monitoring My Writing Process</b>	<b>1st Piece</b>	<b>2nd Piece</b>
Gather entries		
Select and develop one seed idea		
Storytell to rehearse for writing		
Read mentor texts		
Draft leads-try actions, dialogue...		
Choose paper, plan across pages, copy lead		
Write draft with each part on separate page		
Reread and revise for clarity		
Draft endings-important actions, etc.		
Revise and edit now or wait until later		

#### Minilesson:

1. Name the teaching point, by telling children that writers draft possible endings by asking a series of questions meant to elicit the story's real meaning.
2. Tell students that just as they draft and revise different leads for our stories, we do the same for endings but not by thinking about using dialogue or actions or thoughts. Instead we think: *What is my story really, really about? What was I wanting or struggling to achieve or reaching towards in my story? How does that story end? What do I want to say to my readers about this struggle?*
3. Pull out a story you have been modeling writing in this unit. Model reading it over and asking the questions to create 2-3 possible endings.

#### Active Engagement:

4. Ask students to think about their story arch/mountain and use the turning point part of the arch to revise their ending. They should ask the questions (you might put them on chart). Have partners turn and talk about their possible endings.
5. Today is the last day to work on the story-so remind students to finish.

#### Share/Reflect

6. Ask students to exchange drafts with partners and read the draft, double-checking for correct spelling, confusing places, and parts to fix up. Students should not mark on the paper, but talk to their partner instead.

- o A piece of writing from modeled in class, but now with several possible endings.

*What is my story really, really about? What was I wanting or struggling to achieve or reaching towards in my story? How does that story end? What do I want to say to my readers about this struggle?*

## Editing: The Power of Commas

### Lucy Session 13

Monitoring My Writing Process	1 <sup>st</sup> Piece	2 <sup>nd</sup> Piece
Gather entries		
Select and develop one seed idea		
Storytell to rehearse for writing		
Read mentor texts		
Draft leads-try actions, dialogue...		
Choose paper, plan across pages, copy lead		
Write draft with each part on separate page		
Reread and revise for clarity		
Draft endings-important actions, etc.		
Revise and edit now or wait until later		

#### Minilesson:

1. Name the teaching point by telling children that one way to learn how to use punctuation marks is to study their use in published works.
2. Discuss punctuation marks and the power they bring to writing. Explain that *just like we studied how writers write leads, we can study how writers use punctuation. You can figure out any punctuation mark's secrets by studying it in great writing.*
3. To study the comma, we will need to really ask questions about how it is used: *What would the writing be like without it? What message does the mark send to readers about the words/ Does the mark change the sound or speed of the words.*

#### Active Engagement:

4. Show the charts to aid in the punctuation study.
5. Have students copy the chart onto paper. With partners students will look through the books and complete the chart. The third column should be completed by students using the sample to write their own.
6. Send students off to edit their work.

#### Share:

7. Students should share with their partners their revisions.

- Sets of books with commas used (about 3 books per partnership)
- Anchor Chart with 3 columns:  
Examples of Commas in Mentor Text, What Does the Comma Do: and Using Comma in My Own Writing

*This session may be modified to meet the needs of your students. If your students are having trouble with a different convention, by all means teach the minilesson with that convention instead of the comma.*

## Reading Aloud Our Writing Celebration Time!

### Lucy Session 15

Snacks would be great!

Monitoring My Writing Process	1 <sup>st</sup> Piece	2 <sup>nd</sup> Piece
Gather entries		
Select and develop one seed idea		
Storytell to rehearse for writing		
Read mentor texts		
Draft leads-try actions, dialogue...		
Choose paper, plan across pages, copy lead		
Write draft with each part on separate page		
Reread and revise for clarity		
Draft endings-important actions, etc.		
Revise and edit now or wait until later		

#### Minilesson:

1. Welcome everyone to the writers celebration. Share some of the minilesson strategies to review.
2. Explain the plan for today's Author Celebration. A few students will read to the whole group, and then everyone will be in small groups to share their writing pieces.
3. Tell writers that after each reading, listeners will respond not by clapping but by reading a short poem chorally.

#### Active Engagement:

4. Start with the four whole group readers, practicing chanting the poem after each reader.
5. Disperse into groups to finish sharing.

- Poem for choral reading-copied for each person.
- Invite guests if possible
- Assign students to four groups
- Set up room into four sharing areas
- Choose four students to share an excerpt or whole piece with everyone, all other students will share in small groups.

**Teaching Tip:** *If you are unsure of a poem, you might try "Things" by Eloise Greenfield.*

## Things

-Eloise Greenfield

Went to the corner

Walked in the store

Bought me some candy

Ain't got it no more

Ain't got it no more

Went to the beach

Played on the shore

Built me a sandhouse

Ain't got it no more

Ain't got it no more

Went to the kitchen

Lay down on the floor

Made me a poem

Still got it

Still got it