

# Launching: Refining the Personal Narrative: Grade 5

## Writing Unit 1



<b>Unit Title: Launching: Refining the Personal Narrative</b>	<b>Duration: 4 weeks</b>
<b>Concepts:</b> <ol style="list-style-type: none"> <li>1. Writers use a writer’s notebook to generate ideas and experiment with notebook entries.</li> <li>2. Writers learn strategies for writing good personal narratives.</li> <li>3. Writers learn strategies for revising their personal narratives.</li> <li>4. Writers learn strategies for editing their personal narratives.</li> <li>5. Writers publish and share their personal narratives.</li> </ol>	
<b>Materials to be provided by the teacher:</b> <ol style="list-style-type: none"> <li>1. <i>On-Demand Personal Narrative Writing Pre/Post-Assessment</i></li> <li>2. Writer’s notebooks</li> <li>3. Writing folders with notebook paper</li> <li>4. Special paper for final drafts</li> </ol>	<b>Professional Resources:</b> <ol style="list-style-type: none"> <li>1. <i>Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 1: Launching the Writing Workshop</i>, Lucy Calkins</li> <li>2. <i>A Curricular Plan for the Writing Workshop, Grade 5, 2011-2012</i>, Lucy Calkins</li> <li>3. <i>Notebook Know-How: Strategies for the Writer’s Notebook</i>, Aimee Buckner</li> <li>4. <i>A Writer’s Notebook: Unlocking the Writer Within You</i>, Ralph Fletcher</li> <li>5. <i>Breathing In, Breathing Out: Keeping a Writer’s Notebook</i>, Ralph Fletcher</li> <li>6. <i>One to One: The Art of Conferring with Young Writers</i>, Lucy Calkins</li> <li>7. <i>What a Writer Needs</i>, Ralph Fletcher</li> <li>8. <i>Assessing Writers</i>, Carl Anderson</li> </ol>
<b>Materials to be produced by the teacher:</b> <ol style="list-style-type: none"> <li>1. Anchor charts:             <ul style="list-style-type: none"> <li>➤ <i>Strategies for Generating Personal Narrative Writing</i></li> <li>➤ <i>Strategies for Writing Good Personal Narratives</i></li> <li>➤ <i>Story Mountain Chart</i></li> <li>➤ <i>Turning Points</i></li> </ul> </li> <li>2. Enlarged copies of the following:             <ul style="list-style-type: none"> <li>➤ <i>Personal Narrative Revision/Editing Checklist</i></li> </ul> </li> <li>3. Individual copies of the following:             <ul style="list-style-type: none"> <li>➤ <i>(Optional) Personal-sized anchor charts for students who would benefit from having their own copies</i></li> <li>➤ <i>Personal Narrative Conferring Checklist</i></li> <li>➤ <i>Personal Narrative Revision/Editing Checklist</i></li> <li>➤ <i>Personal Narrative Assessment Rubric</i></li> </ul> </li> </ol>	<b>Mentor Texts:</b> <ol style="list-style-type: none"> <li>1. <i>See the Ocean</i>, Estelle Condra</li> <li>2. <i>Time of Wonder</i>, Robert McCloskey</li> <li>3. <i>Canoe Days</i>, Gary Paulsen</li> <li>4. <i>Letting Swift River Go</i>, Jane Yolen</li> <li>5. <i>Mr. Peabody’s Apples</i>, Madonna Ritchie</li> <li>6. <i>A Day’s Work</i>, Eve Bunting</li> <li>7. <i>Woman Hollering Creek</i>, Sandra Cisneros</li> <li>8. <i>Saturdays and Teacakes</i>, Lester L. Laminack</li> <li>9. <i>Charlotte’s Web</i>, E. B. White</li> <li>10. <i>Smoky Night</i>, Eve Bunting</li> <li>11. <i>Brave Irene</i>, William Steig</li> <li>12. <i>Stevie</i>, John Steptoe</li> </ol>

## Launching: Refining the Personal Narrative: Grade 5

### Writing Unit 1

#### Notes:

1. Administer the on-demand assessment prior to beginning this unit and score them using the assessment rubric at the end of this unit. You might decide to admire publicly how much students already know about writing personal narratives by creating a chart on which you collect some of the qualities of good writing that you observed. Have students use these pieces as a starting point, and compare them to the narrative entries they create in this unit. At the conclusion of the unit, administer the same on-demand assessment and look for improvements in your students' development as writers.
2. At the start of the year, you will want to do everything you can to get your writers invested in the writing workshop. Tell them that you need their input to know how to make the workshop powerful. Students can join together to think about the question, "What kind of writing community do we want to form together?"
3. By fifth grade, students should be writing two pages a day. Encourage them to write more than just a few lines, to keep their hand moving, to get to the bottom of the page, to get onto the second page. Push students to generate more writing than they might have done as fourth graders. Help students to understand that they can grab a pen and write fast and furiously, fill a page in just ten minutes, and then move on to the next page.
4. You will want to read a few focused narratives aloud and pull your students close to study two or three with tremendous detail. Even just one dearly loved and closely studied text can infuse a writing workshop with energy and lots of opportunities for learning about the qualities of good writing.
5. Many different texts can be mentor texts for the lessons in this unit. Feel free to make substitutions at your discretion.
6. Read aloud mentor texts at other times of the day, and then refer back to them during writing workshop.
7. Create permanent classroom anchor charts by adding new strategies as you go. If you choose to use a document camera to share the anchor charts from this unit, also create classroom anchor charts so students can refer to them later.
8. Use the Conferring Checklist located at the end of this unit.
9. Spend more than one day for a session if necessary.
10. A special thank you goes out to all authors of professional resources cited in this unit for their insights and ideas.

## Launching: Refining the Personal Narrative: Grade 5

### Writing Unit 1

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

**Concept: Writers use a writer’s notebook to generate ideas and experiment with notebook entries.**

CCSS: W.5.3, W.5.3a, W.5.3b

Session 1: Writers learn how to generate ideas for personal narratives by first thinking of a **person who matters** to them.

CCSS: W.5.3, W.5.3a

Session 2: Writers learn how to generate ideas for personal narratives by first thinking of a **place that matters** to them.

CCSS: W.5.3, W.5.3a

Session 3: Writers learn how to generate ideas for personal narratives by first thinking of a **strong emotion** or an **issue** in their lives.

CCSS: W.5.3, W.5.3b

Session 4: Writers learn how to generate ideas for personal narratives by first thinking of **turning points in their lives**.

CCSS: W.5.3, W.5.3b

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

CCSS: W.5.3, W.5.3a, W.5.3b, W.5.3c, W.5.3d

Session 5: Writers learn how to use **concrete words and phrases** to create **scenes** rather than summaries.

CCSS: W.5.3d

Session 6: Writers learn how to use mentor texts to understand how authors use **sensory details** in their writing.

CCSS: W.5.3d

Session 7: Writers learn how to plan, organize, and pace their stories using a **story mountain**.

CCSS: W.5.3b

Session 8: Writers learn how to **draft the whole story** as it comes to mind.

CCSS: W.5.3a, W.5.3b, W.5.3c, W.5.3d

Session 9: Writers learn how to **angle** their stories by telling the **internal story**.

CCSS: W.5.3b

Session 10: Writers sometimes step back in time and write about past events or thoughts in their stories.

CCSS: W.5.3a, W.5.3b

Session 11: Writers learn how to **elaborate** by writing more than one sentence about each thing they want to say.

CCSS: W.5.3b, W.5.3d

## Launching: Refining the Personal Narrative: Grade 5 Writing Unit 1

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

CCSS: W.5.3a, W.5.3b, W.5.3e, W.5.5

Session 12: Writers learn how to **improve their leads** by studying the work of published authors.

CCSS: W.5.3a, W.5.3b

Session 13: Writers learn how to create **strong conclusions** by studying the work of published authors.

CCSS: W.5.3e

Session 14: Writers learn how to **revise their stories for meaning and clarity.**

CCSS: W.5.5

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

CCSS: W.5.5

Session 15: Writers learn how to use **revision/editing checklists** to edit their writing.

CCSS: W.5.5

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

CCSS: W.5.4

Sessions 16 and 17: A writing community celebrates.

CCSS: W.5.4

## Launching: Refining the Personal Narrative: Grade 5

### Writing Unit 1

#### On-Demand Personal Narrative Writing Pre/Post-Assessment

##### Pre-Assessment Instructions:

Students should be at their regular writing seats and will need loose-leaf paper and pencils. They need to be able to add pages if they want.

##### Tell students:

“Let’s each write a true story of one time in our lives that we remember – a piece that shows our best work. You will have an hour to write this personal narrative. Here’s what we’ll write about:

***There are often people in our lives who are really important to us. Write about one moment you spent with a person who really matters to you. Tell the story of that moment.”***

Have students begin writing.

##### Note:

This on-demand assessment shows what students know about writing a personal narrative on a given idea. Score this writing using the ***Personal Narrative Assessment Rubric*** located at the end of this unit. Use the same rubric to score their personal narratives at the end of this unit to show what they have learned.

##### Post-Assessment Instructions:

At the conclusion of this unit, administer the same on-demand assessment and look for improvements in your students’ development as writers.

# Launching: Refining the Personal Narrative: Grade 5

## Writing Unit 1

Session 1	
<b>Concept</b>	Writers use a writer’s notebook to generate ideas and experiment with notebook entries.
<b>Teaching Point</b>	Writers learn how to generate ideas for personal narratives by first thinking of a <b>person who matters</b> to them.

References	Materials
<ul style="list-style-type: none"> <li>• <i>Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 1: Launching the Writing Workshop</i>, Lucy Calkins</li> <li>• <i>A Curricular Plan for the Writing Workshop, Grade 5, 2011-2012</i>, Lucy Calkins</li> <li>• <i>Notebook Know-How: Strategies for the Writer’s Notebook</i>, Aimee Buckner</li> <li>• <i>A Writer’s Notebook: Unlocking the Writer Within You</i>, Ralph Fletcher</li> <li>• <i>Breathing In, Breathing Out: Keeping a Writer’s Notebook</i>, Ralph Fletcher</li> </ul>	<ul style="list-style-type: none"> <li>• Writer’s notebook for each student</li> <li>• Anchor chart:               <ul style="list-style-type: none"> <li>➤ <i>Strategies for Generating Personal Narrative Writing</i></li> </ul> </li> </ul>

<b>Notes</b>	<ul style="list-style-type: none"> <li>• In this unit, you will want to focus intently on students’ writing, respond with great appreciation, and find beauty in whatever they write. Your goal is to rally enthusiasm for your students as writers throughout this unit.</li> <li>• Post on the daily schedule or verbally ask students to bring their writer’s notebook and a pencil to the meeting area.</li> <li>• You will be writing your own entries in this unit. Decide whether you want to use your own writer’s notebook or chart paper for these demonstration lessons so that students can more easily observe the process of your own thinking and writing.</li> <li>• One of the routines you will want to have in place early on in this unit is to establish seating and partnership arrangements. It is best, of course, when students are the ones who suggest having writing partnerships based on their past experiences. However, you will want to make sure that this is one routine you have in place from the very start.</li> </ul>
<b>Connection</b>	<p><i>Today I want to teach you that writers get ready to write by setting up places and tools and routines that will make it easy for us to write really well. We can think, “What have I done before that made writing really work for me?” We can then share ideas with others so that together we come up with things we can do to make this year work really well for us as writers.</i></p> <p>(Allow time for discussion and suggestions for establishing routines. You might decide to read aloud from Fletcher’s and/or Buckner’s books on using writer’s notebooks. Plan to spend one or two sessions just gearing students up for the work they are about to do.)</p> <p><i>To get started, I want to remind you of a strategy you might have used last year to help you decide which story to write.</i></p>
<b>Demonstration/ Teaching</b>	<ul style="list-style-type: none"> <li>• Explain that when writers can’t think of something to write about, one strategy they use is to think of a <b>person who matters to them</b> and then list <b>small moments</b> they remember with <b>crystal clarity</b> that they had with that person.</li> <li>• Demonstrate the step- by- step strategy of generating an idea for a story:               <ul style="list-style-type: none"> <li>➤ Think of a <b>person who matters</b>.</li> <li>➤ Write the heading, <i>People who matter</i>, at the top of a page in your writer’s notebook.</li> <li>➤ List clear, <b>small moments</b> connected to that person on the page. Record them as</li> </ul> </li> </ul>

## Launching: Refining the Personal Narrative: Grade 5

### Writing Unit 1

	<p>sentences rather than just a couple of words to remind yourself of the exact story you have in mind.</p> <ul style="list-style-type: none"> <li>➤ Choose one of these moments.</li> <li>➤ <b>Close your eyes</b> and <b>make a movie in your mind</b> of that moment by envisioning or reliving the moment.</li> <li>➤ <b>Zoom in</b> on the most important part.</li> <li>➤ Tell the story using <b>tiny details</b> and then begin writing just a few lines of your story.</li> </ul> <ul style="list-style-type: none"> <li>• Review the steps of this strategy with the students.</li> <li>• Record this strategy on the <b>Strategies for Generating Personal Narrative Writing</b> chart.</li> </ul>
<b>Active Engagement</b>	<ul style="list-style-type: none"> <li>• Have students think of a <b>person who matters</b> to them, list clear, <b>small moments</b> they had with that person in their writer’s notebook, and choose one moment.</li> <li>• Have them <b>close their eyes, make a movie in their mind</b>, and <b>zoom in</b> on the most important part.</li> <li>• Have them tell their partners their story using <b>tiny details</b>.</li> <li>• Listen to their stories and then share one or two stories with the class.</li> </ul>
<b>Link</b>	<p><i>So writers, as you experiment today with strategies for generating personal narratives, remember that one strategy is to think of a <b>person who matters</b> and list <b>small moments</b> connected to that person. For each small moment, write a sentence that tells the exact story you have in mind with that person on a page in your writer’s notebooks.</i></p>
<b>Writing and Conferring</b>	<ul style="list-style-type: none"> <li>• Conduct table conferences by reviewing the steps of the strategy.</li> <li>• Encourage writers who are finished to begin another story.</li> </ul>
<b>Mid-Workshop Teaching Point</b>	<p><i>Some of you are telling me that you are done. One thing that writers do when they are done is to think of another small moment with that person or another person and begin a new story.</i></p>
<b>Teaching Share</b>	<ul style="list-style-type: none"> <li>• Bring closure to today’s workshop by summarizing and reinforcing the focus of the day’s teaching point. You might share what one or two writers have done in ways that apply to other writers.</li> </ul>

#### Strategies for Generating Personal Narrative Writing

- Think of a **person who matters** to you, then list clear, small moments you remember with that person.

# Launching: Refining the Personal Narrative: Grade 5

## Writing Unit 1

Session 2	
<b>Concept</b>	Writers use a writer’s notebook to generate ideas and experiment with notebook entries.
<b>Teaching Point</b>	Writers learn how to generate ideas for personal narratives by first thinking of a <b>place that matters</b> to them.

References	Materials
<ul style="list-style-type: none"> <li>• <i>Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 1: Launching the Writing Workshop</i>, Lucy Calkins</li> <li>• <i>A Curricular Plan for the Writing Workshop, Grade 5, 2011-2012</i>, Lucy Calkins</li> <li>• <i>Notebook Know-How: Strategies for the Writer’s Notebook</i>, Aimee Buckner</li> <li>• <i>A Writer’s Notebook: Unlocking the Writer Within You</i>, Ralph Fletcher</li> <li>• <i>Novel Perspectives</i>, Shelley Harwayne</li> </ul>	<ul style="list-style-type: none"> <li>• Writer’s notebooks</li> <li>• Anchor chart:               <ul style="list-style-type: none"> <li>➤ <i>Strategies for Generating Personal Narrative Writing</i></li> </ul> </li> <li>• <i>Time of Wonder</i>, Robert McCloskey</li> </ul>

<b>Notes</b>	<ul style="list-style-type: none"> <li>• Read mentor texts as read-alouds before referring back to them during workshop.</li> <li>• Post on the daily schedule or verbally ask students to bring their writer’s notebook and a pencil to the meeting area.</li> </ul>
<b>Connection</b>	<i>Writers, yesterday we thought about a person who really matters and then we listed small moments that we remember with that person. Today, we are going to think about a place that really matters and then list small moments that occurred in that place.</i>
<b>Demonstration/ Teaching</b>	<ul style="list-style-type: none"> <li>• Refer to the mentor text <i>Time of Wonder</i>. Point out how the details create a setting that seems to come alive. It is easy for the reader to imagine the place.</li> <li>• Demonstrate the step- by- step strategy of generating an idea for a story:           <ul style="list-style-type: none"> <li>➤ Think of a <b>place that matters and describe it using descriptive details</b>.</li> <li>➤ Write the heading, <i>Places that matter</i>, at the top of a page in your writer’s notebook.</li> <li>➤ List clear, <b>small moments</b> that occurred in that place on the page. Record them as sentences rather than just a couple of words to remind yourself of the exact story you have in mind.</li> <li>➤ Choose one of these moments.</li> <li>➤ <b>Close your eyes and make a movie in your mind</b> of that place by envisioning the moment.</li> <li>➤ <b>Zoom in</b> on the most important part.</li> <li>➤ Tell the story using <b>tiny details that describe the place and that tell what is happening in that place</b>. Begin writing just a few lines of your story.</li> </ul> </li> <li>• Review the steps of this strategy with the students using the mentor text <i>Time of Wonder</i> as an example of a text that was likely created by first thinking of a place.</li> <li>• Record this strategy on the <b>Strategies for Generating Personal Narrative Writing</b> chart.</li> </ul>
<b>Active Engagement</b>	<ul style="list-style-type: none"> <li>• Have students think of a <b>place that matters</b> to them, think of three clear, <b>small moments</b> that occurred in that place, and choose one moment.</li> <li>• Have them <b>close their eyes, make a movie in their mind</b>, and <b>zoom in</b> on the most important part.</li> <li>• Have partners tell their stories using <b>tiny details</b>.</li> </ul>



## Launching: Refining the Personal Narrative: Grade 5

### Writing Unit 1

	<ul style="list-style-type: none"><li>• Listen to their stories and then share one or two stories with the class.</li></ul>
<b>Link</b>	<i>Writers, it is important to remember that we already know a lot about writing. As we continue to generate ideas and start to write stories, we can draw on all the strategies we know. Yesterday you learned about thinking about special moments with the people who matter to you. Today you thought about stories about special places in your world. From now on, those are both strategies you can use anytime you start to write. As writers, you can use any strategy that helps you come up with a story worth writing, not just the one that we talked about today. This year, it is important to remember that we are writing for readers. Let's all rise to the occasion by making our writing as true and as important as it can be, so our words make readers see and feel our stories just like when we read the story <b>Time of Wonder</b>.</i>
<b>Writing and Conferring</b>	<ul style="list-style-type: none"><li>• Conduct table conferences by reviewing the steps of the strategy.</li><li>• Encourage writers who are finished to begin another story.</li></ul>
<b>Mid-Workshop Teaching Point</b>	<i>We already learned that we can write about a person or a place that matters to us. I want to also teach you that we can let the <b>objects</b> around us remind us of our memories. Look around you and let what you see remind you of a story. This strategy might help you if you need another story idea. (Record this strategy on the anchor chart.)</i>
<b>Teaching Share</b>	<ul style="list-style-type: none"><li>• Bring closure to today's workshop by summarizing and reinforcing the focus of the day's teaching point. You might share what one or two writers have done in ways that apply to other writers.</li></ul>

#### 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.

# Launching: Refining the Personal Narrative: Grade 5

## Writing Unit 1

Session 3	
<b>Concept</b>	Writers use a writer’s notebook to generate ideas and experiment with notebook entries.
<b>Teaching Point</b>	Writers learn how to generate ideas for personal narratives by first thinking of a <b>strong emotion</b> or an <b>issue</b> in their lives.

References	Materials
<ul style="list-style-type: none"> <li>• <i>Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 1: Launching the Writing Workshop</i>, Lucy Calkins</li> <li>• <i>A Curricular Plan for the Writing Workshop, Grade 5, 2011/2012</i>, Lucy Calkins</li> <li>• <i>Notebook Know-How: Strategies for the Writer’s Notebook</i>, Aimee Buckner</li> <li>• <i>A Writer’s Notebook: Unlocking the Writer Within You</i>, Ralph Fletcher</li> <li>• <i>Novel Perspectives</i>, Shelley Harwayne</li> </ul>	<ul style="list-style-type: none"> <li>• Writer’s notebooks</li> <li>• Anchor chart:               <ul style="list-style-type: none"> <li>➤ <b>Strategies for Generating Personal Narrative Writing</b></li> </ul> </li> <li>• <i>Mr. Peabody’s Apples</i>, Madonna Ritchie</li> </ul>

<b>Note</b>	<ul style="list-style-type: none"> <li>• Post on the daily schedule or verbally ask students to bring their writer’s notebook and a pencil to the meeting area.</li> </ul>
<b>Connection</b>	<i>Writers, yesterday we thought about a place that really matters to us and then we listed small moments that we remember in that place. Today, we are going to think about a <b>strong emotion</b> and then list times when we specifically felt that emotion.</i>
<b>Demonstration/ Teaching</b>	<ul style="list-style-type: none"> <li>• 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 <b>strong emotion</b> – regret, loneliness, hope, worry, embarrassment, joy, or sadness.</li> <li>• Refer to the mentor text <i>Mr. Peabody’s Apples</i>. Tommy <b>regretted</b> jumping to a conclusion about Mr. Peabody and spreading a rumor. <b>Strong emotions</b> can generate ideas for new stories.</li> <li>• Demonstrate the step- by- step strategy of generating an idea for a story:           <ul style="list-style-type: none"> <li>➤ Think of a <b>strong emotion</b> (regret).</li> <li>➤ Write the heading, <b>Strong emotions</b>, at the top of a page in your writer’s notebook.</li> <li>➤ List times when you felt that emotion on the page. Record them as sentences rather than just a couple of words to remind yourself of the exact story you have in mind.</li> <li>➤ Choose one of these times.</li> <li>➤ <b>Close your eyes</b> and <b>make a movie in your mind</b> of that time by envisioning the moment.</li> <li>➤ <b>Zoom in</b> on the most important part.</li> <li>➤ Tell the story using <b>tiny details</b> and then begin writing just a few lines of your story.</li> </ul> </li> <li>• Review the steps of this strategy with the students using the mentor text <i>Mr. Peabody’s Apples</i> as an example of a text that was likely created by first thinking of a strong emotion.</li> <li>• Record this strategy on the <b>Strategies for Generating Personal Narrative Writing</b> chart.</li> </ul>
<b>Active Engagement</b>	<ul style="list-style-type: none"> <li>• Have students think of a <b>strong emotion</b>, list times when they felt that emotion, and choose one moment.</li> </ul>

## Launching: Refining the Personal Narrative: Grade 5

### Writing Unit 1

	<ul style="list-style-type: none"><li>• Have them <b>close their eyes, make a movie in their mind</b>, and <b>zoom in</b> on the most important part.</li><li>• Have partners tell their stories using <b>tiny details</b>.</li><li>• Listen to their stories and then share one or two stories with the class.</li></ul>
<b>Link</b>	<i>So writers, as you draft today remember that as writers we <b>choose</b> the stories we write. 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 <b>different strong emotion or even a different strategy</b> to help you begin a new story. It is up to you to decide which strategy will help you to find a story you want to tell.</i>
<b>Writing and Conferring</b>	<ul style="list-style-type: none"><li>• Conduct table conferences by reviewing the steps of the strategy.</li><li>• Encourage writers who are finished to begin another story.</li></ul>
<b>Mid-Workshop Teaching Point</b>	<i>Writers also generate ideas for stories by thinking about a major <b>issue</b> 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 stories and then write about one of those ideas. Remember, you can choose any strategy for generating ideas for a story. Write your stories with all the tiny details that bring your story to life in the mind of your reader.</i>
<b>Teaching Share</b>	<ul style="list-style-type: none"><li>• Bring closure to today’s workshop by summarizing and reinforcing the focus of the day’s teaching point. You might share what one or two writers have done in ways that apply to other writers.</li></ul>

#### 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 emotion** and list times when you had that feeling.
- Think of **issues** in your life and list times when one of them occurred.

# Launching: Refining the Personal Narrative: Grade 5

## Writing Unit 1

Session 4	
<b>Concept</b>	Writers use a writer's notebook to generate ideas and experiment with notebook entries.
<b>Teaching Point</b>	Writers learn how to generate ideas for personal narratives by first thinking of <b>turning points in their lives</b> .

References	Materials
<ul style="list-style-type: none"> <li>• <i>Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 1: Launching the Writing Workshop</i>, Lucy Calkins</li> <li>• <i>A Curricular Plan for the Writing Workshop, Grade 5, 2011/2012</i>, Lucy Calkins</li> <li>• <i>Notebook Know-How: Strategies for the Writer's Notebook</i>, Aimee Buckner</li> <li>• <i>A Writer's Notebook: Unlocking the Writer Within You</i>, Ralph Fletcher</li> <li>• <i>Novel Perspectives</i>, Shelley Harwayne</li> </ul>	<ul style="list-style-type: none"> <li>• Writer's notebooks</li> <li>• Anchor chart:               <ul style="list-style-type: none"> <li>➤ <b>Strategies for Generating Personal Narrative Writing</b></li> <li>➤ <b>Turning Points</b></li> </ul> </li> <li>• <i>A Days' Work</i>, Eve Bunting</li> </ul>

<b>Notes</b>	<ul style="list-style-type: none"> <li>• Post on the daily schedule or verbally ask students to bring their writer's notebook and a pencil to the meeting area.</li> </ul>
<b>Connection</b>	<p><i>Yesterday we learned that if we first think of a strong emotion, that we can often remember times in our lives when we have felt that strong emotion. Stories are better when we write about times connected to a strong emotion. Another way that writers think of stories is by thinking about <b>turning points</b>, moments when we feel or learn something important. Often this is the very first time or the very last time that we did something. If a writer thinks about a time he or she learned something or a time of change, this is apt to produce a powerful story.</i></p>
<b>Demonstration/Teaching</b>	<ul style="list-style-type: none"> <li>• Refer to the mentor text <i>A Day's Work</i>. A turning point occurred when Francisco realized the consequences of his actions and learned a lesson from his grandfather about the importance of integrity. <b>Turning points</b> can generate ideas for new stories.</li> <li>• Refer to the <b>Turning Points</b> chart.</li> <li>• Demonstrate the strategy:               <ul style="list-style-type: none"> <li>➤ Read the first idea on the <b>Turning Points</b> anchor chart.</li> <li>➤ Write the heading, <b>Turning point moments</b>, at the top of a new page in your writer's notebook.</li> <li>➤ List times in your life that are connected to this idea on the page. Record them as sentences rather than just a couple of words to remind yourself of the exact story you have in mind.</li> <li>➤ Read each of the next two ideas and record other small moment stories.</li> <li>➤ Select <b>one idea</b> that seems the most significant.</li> <li>➤ <b>Close your eyes</b> and make a <b>movie in your mind</b> of what happened by envisioning the moment.</li> <li>➤ Tell the story using <b>tiny details</b> and then begin writing just a few lines of your story.</li> </ul> </li> <li>• Review the steps of this strategy with the students using the mentor text <i>A Day's Work</i> as an example of a text that was likely created by first thinking of a turning point.</li> <li>• Record this strategy on the <b>Strategies for Generating Personal Narrative Writing</b> chart.</li> </ul>
<b>Active</b>	<ul style="list-style-type: none"> <li>• Have students list moments they felt or learned something important.</li> </ul>

## Launching: Refining the Personal Narrative: Grade 5

### Writing Unit 1

<b>Engagement</b>	<ul style="list-style-type: none"><li>• Have them <b>close their eyes, make a movie in their mind</b>, and <b>zoom in</b> on the most important part.</li><li>• Tell their partner their story using <b>tiny details</b>.</li><li>• Listen to their stories and then share one or two stories with the class.</li></ul>
<b>Link</b>	<p><i>Writers, remember that now you have another strategy for generating personal narratives. As you begin your writing today, you might use the ideas on the Turning Points chart or any other strategy that will help you think of really powerful stories. It is important that over time you will rely less and less on strategies for generating writing, coming to regard life, itself, as one big source of stories. Everything and anything that you see and do, think and feel, can remind you of the stories you have to tell.</i></p>
<b>Writing and Conferring</b>	<ul style="list-style-type: none"><li>• Conduct individual student conferences to support students' efforts at generating turning point ideas and beginning a new story.</li></ul>
<b>Mid-Workshop Teaching Point</b>	<p><i>Writers, it is important that when we write about the people in our lives, we remember to describe them so that others can get to know these people, too. You already know what the people in your stories look like, but you need to stop and think about how you can describe them to your reader. Listen as I read a few sentences from <b>A Day's Work</b> when Eve Bunting describes Francisco's grandfather (page 6):</i></p> <p><i>"He took his grandfather's <b>cold, rough hand</b> and smiled up at him. Abuelo was <b>tall and skinny as an old tree</b>. Already Francisco loved him."</i></p> <p><i>Notice that the author used words that describe what grandfather looked like. She also used a simile, which is a comparison using the words 'like' or 'as.' We find examples of figurative language such as similes in the books we read. Now, you will want to try describing the people in your story using descriptive words and similes to help create a picture in the mind of your reader.</i></p>
<b>Teaching Share</b>	<ul style="list-style-type: none"><li>• Bring closure to today's workshop by summarizing and reinforcing the focus of the day's teaching point. You might share what one or two writers have done in ways that apply to other writers.</li></ul>

## Launching: Refining the Personal Narrative: Grade 5

### Writing Unit 1

#### 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 emotion** and list small moments when you had that feeling.
- Think of **turning point stories** – times you felt or learned something important, times of change, first times, and last times.

#### Turning Points

- Moments you felt or learned something important.
- Moments of change.
- Moments that tell about the first time or the last time you did something.

# Launching: Refining the Personal Narrative: Grade 5

## Writing Unit 1

Session 5	
Concept	Writers learn strategies for writing good personal narratives.
Teaching Point	Writers learn how to use <b>concrete words and phrases</b> to create <b>scenes</b> rather than summaries.

References	Materials
<ul style="list-style-type: none"> <li>• <i>Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 1: Launching the Writing Workshop</i>, Lucy Calkins</li> <li>• <i>A Curricular Plan for the Writing Workshop, Grade 5, 2011/2012</i>, Lucy Calkins</li> </ul>	<ul style="list-style-type: none"> <li>• Writer’s notebooks</li> <li>• Anchor chart:               <ul style="list-style-type: none"> <li>➤ <b>Strategies for Writing Good Personal Narratives</b></li> </ul> </li> <li>• <i>A Days’ Work</i>, Eve Bunting</li> <li>• <i>Time of Wonder</i>, Robert McCloskey</li> <li>• <i>Mr. Peabody’s Apples</i>, Madonna Ritchie</li> </ul>

Note	<ul style="list-style-type: none"> <li>• Post on the daily schedule or verbally ask students to bring their writer’s notebook and a pencil to the meeting area.</li> </ul>
Connection	<p><i>Writers, in addition to learning strategies for generating writing, writers learn and use strategies for writing good personal narratives to help shape their ideas.</i></p>
Demonstration/ Teaching	<ul style="list-style-type: none"> <li>• Begin a new anchor chart, <b>Strategies for Writing Good Personal Narratives</b>.</li> <li>• Remind students of the strategies for writing good personal narratives that they have been using and record them on the anchor chart:           <ul style="list-style-type: none"> <li>➤ <b>Close your eyes and make a movie in your mind</b> of a small moment.</li> <li>➤ <b>Zoom in</b> on the most important part, the heart of the story.</li> <li>➤ Use <b>descriptive words</b> and <b>similes to create a picture of your character</b> in the mind of your reader.</li> </ul> </li> <li>• Introduce a new strategy:           <ul style="list-style-type: none"> <li>➤ Use <b>concrete words and phrases</b> to create <b>scenes</b> rather than summaries.</li> </ul> </li> <li>• Explain that concrete words and phrases help to <b>bring the thoughts in the mind of the writer into reality in the mind of the reader</b>. These ideas become real, or concrete. Sharing examples of <b>exact details</b> and <b>specific words</b> from mentor texts will help students recognize concrete words and phrases when they read like a writer and use concrete words and phrases when they write for a reader.</li> <li>• Share a story that Ralph Fletcher wrote of his younger brothers, aged two and three, who decided to eat whatever they found in their backyard:           <p style="padding-left: 40px;"><i>They ate some dandelions. They munched grass, chewed sticks, swallowed dirt. They pried some used gum off the sidewalk and put it in their mouths.</i></p> <p>Explain that the power in these sentences comes from the use of exact details and specific words. If he had just written, <i>My brothers went outside and started eating stuff they found on the ground</i>, the story wouldn’t have been as clear to imagine. Identify this sentence as a summary sentence.</p></li> <li>• Share other examples of <b>concrete words and phrases</b> from mentor texts.</li> <li>• Demonstrate the process of using <b>concrete words and phrases</b> by using <b>exact details and specific words</b>:           <ul style="list-style-type: none"> <li>➤ Locate a sample sentence from one of your own entries and identify it as a summary sentence. Put a box around it.</li> <li>➤ Rewrite the sentence on the previous page in your writer’s notebook using exact details and specific words – concrete words and phrases. Connect the box and the revision with an arrow.</li> </ul> </li> </ul>

## Launching: Refining the Personal Narrative: Grade 5

### Writing Unit 1

	<ul style="list-style-type: none"><li>➤ Explain how concrete words and phrases make it easier for the reader to imagine the story.</li><li>➤ Explain that writers revise their writing along the way rather than just waiting until they are finished with their drafts.</li></ul>
<b>Active Engagement</b>	<ul style="list-style-type: none"><li>• Have students open their writer's notebook, choose an entry, find a summary sentence, and put a box around it. Have students think of how they might revise this part using concrete words and phrases.</li><li>• Have them share their revisions with their partners.</li><li>• Share the work of one or two students with the class.</li></ul>
<b>Link</b>	<i>So writers, as you continue drafting your stories remember how important it is to help the reader imagine your story. Use <b>concrete words and phrases</b> to make it easier for the reader to picture the story in their minds. Today, try revising some of the parts of your entries to make them more concrete in the mind of the reader. Then continue working on your stories or begin a new one.</i>
<b>Writing and Conferring</b>	<ul style="list-style-type: none"><li>• Conduct individual student conferences listening for <b>concrete words and phrases</b>.</li></ul>
<b>Mid-Workshop Teaching Point (Optional)</b>	<ul style="list-style-type: none"><li>• Have students share their revisions at their tables.</li><li>• Have students continue to look through their stories and locate and revise other parts that need <b>concrete words and phrases</b> to bring them to life or continue writing more entries.</li></ul>
<b>Teaching Share</b>	<ul style="list-style-type: none"><li>• Bring closure to today's workshop by summarizing and reinforcing the focus of the day's teaching point. You might share what one or two writers have done in ways that apply to other writers.</li></ul>

#### Strategies for Writing Good Personal Narratives

- **Close your eyes** and **make a movie in your mind** of a small moment.
- **Zoom in** on the most important part, the **heart of the story**.
- Use **concrete words and phrases** to create **scenes** rather than summaries.
- Use **descriptive words** and **similes** to create a **picture of your character** in the mind of your reader.



# Launching: Refining the Personal Narrative: Grade 5

## Writing Unit 1

Session 6	
<b>Concept</b>	Writers learn strategies for writing good personal narratives.
<b>Teaching Point</b>	Writers learn how mentor texts to understand how authors use <b>sensory details</b> in their writing.

References	Materials
<ul style="list-style-type: none"> <li>• <i>Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 1: Launching the Writing Workshop</i>, Lucy Calkins</li> <li>• <i>A Curricular Plan for the Writing Workshop, Grade 5, 2011/2012</i>, Lucy Calkins</li> <li>• <i>Novel Perspectives</i>, Shelley Harwayne</li> </ul>	<ul style="list-style-type: none"> <li>• Writer’s notebooks</li> <li>• Anchor chart:               <ul style="list-style-type: none"> <li>➤ <b>Strategies for Writing Good Personal Narratives</b></li> </ul> </li> <li>• <i>A Days’ Work</i>, Eve Bunting</li> <li>• <i>Time of Wonder</i>, Robert McCloskey</li> <li>• <i>Mr. Peabody’s Apples</i>, Madonna Ritchie</li> </ul>

<b>Note</b>	<ul style="list-style-type: none"> <li>• During the mid-workshop of this session, students choose an idea to develop and begin to draft it using loose-leaf paper rather than their writer’s notebooks.</li> <li>• Post on the daily schedule or verbally ask students to bring their writing folders and a pencil to the meeting area.</li> </ul>
<b>Connection</b>	<i>Writers, you made big improvements in your writing yesterday when you included concrete words and phrases to create scenes instead of summaries. Today, we will learn how to use <b>sensory details</b> in our writing to help the reader experience your story in the same way that you did.</i>
<b>Demonstration/ Teaching</b>	<ul style="list-style-type: none"> <li>• Explain that <b>sensory details</b> – what <b>you hear, feel, smell, and taste</b> are often just as important as what you <b>see</b>.</li> <li>• Record this strategy on the <b>Strategies for Writing Good Personal Narratives</b> chart.</li> <li>• Share examples of <b>sensory details</b> from mentor texts.</li> <li>• Ask students to turn and tell a partner how they experienced the <b>sensory details</b> that each author used.</li> <li>• Locate a part in one of your own entries where you could include some sensory details. Put a box around it.</li> <li>• Rewrite that part on the previous page and connect the box to the revision with an arrow.</li> </ul>
<b>Active Engagement</b>	<ul style="list-style-type: none"> <li>• Have students turn to the entry they are working on, find a part where they could include some <b>sensory details</b>, and put a box around it.</li> <li>• Have students plan how they want to include sensory details in this part of their story. Then have them turn and share their ideas with their partner.</li> <li>• Tell students they will be rewriting that part of their stories on a new page and including the internal story by adding their thoughts, feelings, or responses to what is happening.</li> </ul>
<b>Link</b>	<ul style="list-style-type: none"> <li>• Have students turn to the entry they are working on, find a part where they could include some <b>sensory details</b>, and put a box around it.</li> <li>• Have students plan how they want to include sensory details in this part of their story. Then have them turn and share their ideas with their partner.</li> </ul> <p>Tell students they will be rewriting that part of their stories on a new page and including the internal story by adding their thoughts, feelings, or responses to what is happening.</p>
<b>Writing and Conferring</b>	<ul style="list-style-type: none"> <li>• Conduct individual student conferences to make sure that students are including <b>sensory details</b> in their stories.</li> </ul>
<b>Mid-Workshop Teaching Point</b>	<i>Writers, now I want to teach you that once writers have accumulated several entries, we search for one that we care about so deeply that we can develop it into the best story possible. We choose a seed idea that calls to us because it carries such strong meaning for use, we can’t help but develop</i>

## Launching: Refining the Personal Narrative: Grade 5

### Writing Unit 1

	<i>it to bring out the beauty of the story.</i> (Demonstrate how you choose a story that carries strong meaning for you, and then have students do this same work.)
<b>Teaching Share</b>	<ul style="list-style-type: none"><li>• Bring closure to today's workshop by summarizing and reinforcing the focus of the day's teaching point. You might share what one or two writers have done in ways that apply to other writers.</li></ul>

#### Strategies for Writing Good Personal Narratives

- **Close your eyes** and **make a movie in your mind** of a small moment.
- **Zoom in** on the most important part, **the heart of the story**.
- Use **concrete words and phrases** to create **scenes** rather than summaries.
- Use **descriptive words** and **similes to create a picture of your character** in the mind of your reader.
- Include **sensory details** that tell what you **hear, feel, smell, taste, and see**.

# Launching: Refining the Personal Narrative: Grade 5

## Writing Unit 1

Session 7	
<b>Concept</b>	Writers learn strategies for writing good personal narratives.
<b>Teaching Point</b>	Writers learn how to plan, organize, and pace their stories using a <b>story mountain</b> .

References	Materials
<ul style="list-style-type: none"> <li>• <i>Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 1: Launching the Writing Workshop</i>, Lucy Calkins</li> <li>• <i>A Curricular Plan for the Writing Workshop, Grade 4, 2011/2012</i>, Lucy Calkins</li> </ul>	<ul style="list-style-type: none"> <li>• Writer’s notebooks</li> <li>• Anchor charts:               <ul style="list-style-type: none"> <li>➢ <i>Strategies for Writing Good Personal Narratives</i></li> <li>➢ <i>Story Mountain Chart</i></li> </ul> </li> <li>• <i>A Day’s Work</i>, Eve Bunting</li> </ul>

<b>Connection</b>	<i>Writers, in the same way that the stories we read follow a certain structure, the stories we write need to follow a structure, too. Today we are going to create a story mountain to help us plan and organize our stories. Clear event sequences will help us stay focused and help our reader follow along.</i>
<b>Demonstration/ Teaching</b>	<ul style="list-style-type: none"> <li>• Refer to the story, <i>A Day’s Work</i>, and analyze the story structure.</li> <li>• Explain that one way to visualize the story structure in the story, <i>A Day’s Work</i>, is to use a <b>story mountain</b>.</li> <li>• Record the strategy of using a story mountain to organize a story on the <i>Strategies for Writing Good Personal Narratives</i> chart.</li> <li>• Refer to the <i>Story Mountain Chart</i>.</li> <li>• Create a story mountain for the story, <i>A Day’s Work</i>, as follows:           <ul style="list-style-type: none"> <li>➢ Identify what the main character (Francisco) wants, hopes, or desires (to get work for his grandfather and himself for the day to earn some money) and record this at the base of the story mountain.</li> <li>➢ Continue recording two or three key moments (Francisco and his grandfather wait for a gardening job, they pull the plants instead of the weeds, Ben returns and learns what they have done) related to the goal along the incline of the story mountain.</li> <li>➢ Ask students to help you discover the <b>heart of the story, or the turning point</b> (Francisco realizes the mistake that he has made).</li> <li>➢ Record the heart of the story, or the <b>turning point</b>, at the peak of the story mountain.</li> <li>➢ Record the resolution (Grandfather insists that they replant the ice plants the next day for no pay) along the decline of the story mountain.</li> </ul> </li> <li>• An option for labeling the parts of your story on a story mountain chart is to use sticky notes for each story event that can be rearranged at any time. Adjustments that you make in the sequence of the scenes and the proximity of the scenes to each other will change the <b> pacing </b> of your story. Scenes that are placed close together will require fewer words to tell that part of the story. Scenes that are placed farther apart will require more words to tell that part of the story.</li> </ul>
<b>Active Engagement</b>	<ul style="list-style-type: none"> <li>• Tell the story that you have chosen aloud to the students.</li> <li>• Have them help you organize it on a class <b>story mountain</b> chart.</li> </ul>
<b>Link</b>	<i>Writers, as we plan the stories we want to tell, we organize them to help us keep track of the events. Let’s begin by plotting our stories using a <b>story mountain</b> and remember that the <b>heart of the story, or the turning point, is at the peak of the mountain.</b></i>

## Launching: Refining the Personal Narrative: Grade 5

### Writing Unit 1

<b>Writing and Conferring</b>	<ul style="list-style-type: none"><li>• Conduct individual student conferences to make sure that students understand how to record their story events on a <b>story mountain</b>.</li><li>• Help students understand which part of their story belongs at the peak of the mountain – <b>the heart of the story, or the turning point</b> – and that all the other parts of their story should relate to this part.</li></ul>
<b>Mid-Workshop Teaching Point</b>	<i>Writers, now that you have identified the <b>heart of your story, or the turning point</b>, you will want to develop this part of your story further. Make sure to include concrete words and phrases and sensory details to <b>stretch out this important part of your story</b>. Your event sequence needs to unfold naturally, as if it is happening right now. (Demonstrate how you do this with your own story.) Get together with your partner and take turns stretching out the heart of your story using concrete words and phrase and sensory details.</i>
<b>Teaching Share</b>	<ul style="list-style-type: none"><li>• Bring closure to today’s workshop by having one or two students share how they <b>stretched out the heart of their story, or the turning point</b>. Summarize the strategy the students used.</li></ul>

#### Strategies for Writing Good Personal Narratives

- **Close your eyes** and **make a movie in your mind** of a small moment.
- **Zoom in** on the most important part, the **heart of the story**.
- Use **concrete words and phrases** to create **scenes** rather than summaries.
- Use **descriptive words** and **similes** to create a **picture of your character** in the mind of your reader.
- Include **sensory details** that tell what you **hear, feel, smell, taste, and see**.
- Use a **story mountain** to help you plan and organize your story.

#### Story Mountain Chart

- Record what the main character wants, hopes, or desires at the base of 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.

# Launching: Refining the Personal Narrative: Grade 5

## Writing Unit 1

Session 8	
<b>Concept</b>	Writers learn strategies for writing good personal narratives.
<b>Teaching Point</b>	Writers learn how to <b>draft the whole story</b> as it comes to mind.

References	Materials
<ul style="list-style-type: none"> <li>• <i>Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 1: Launching the Writing Workshop</i>, Lucy Calkins</li> <li>• <i>A Curricular Plan for the Writing Workshop, Grade 5, 2011/2012</i>, Lucy Calkins</li> </ul>	<ul style="list-style-type: none"> <li>• Writer’s notebooks</li> <li>• Writing folders for each student</li> <li>• Writing paper for each student</li> <li>• Anchor chart:               <ul style="list-style-type: none"> <li>➤ <b>Strategies for Writing Good Personal Narratives</b></li> </ul> </li> </ul>

<b>Notes</b>	<ul style="list-style-type: none"> <li>• In this session, students will set their writer’s notebooks aside and use writing paper to draft their stories. As students develop a piece of writing, they will keep their work in their writing folders. Students can refer to their writer’s notebook, but they will be rewriting their entries from the beginning on writing paper to make these stories even better.</li> <li>• Plan how you want to begin drafting your own story ahead of time, so you are ready with your ideas as you draft in front of the students.</li> <li>• Post on the daily schedule or verbally ask students to bring their writing notebooks and a pencil to the meeting area.</li> </ul>
<b>Connection</b>	<i>Writers, today we will begin drafting our stories. Writers are successful at this when they tell a story in such a way that the reader can picture exactly what is happening. For example, a writer’s story might sound like this: “I walked toward my bedroom and grabbed the doorknob. I opened the door and faced the dark room, and thought, ‘This time, I will not be afraid.’”</i>
<b>Demonstration/ Teaching</b>	<ul style="list-style-type: none"> <li>• Demonstrate how you begin drafting your story:               <ul style="list-style-type: none"> <li>➤ Refer to your story mountain to remind yourself of where and when your story begins.</li> <li>➤ Put yourself inside the skin of the main character. (The main character is you, just you in a different time and place.)</li> <li>➤ Ask yourself, “What am I trying to show about myself through this story?” and “How can I bring this out in my story?”</li> <li>➤ Your job as a writer is to tell the story as you see it unfolding, looking through the narrator’s eyes. Then, write on and on, letting your pen fly.</li> <li>➤ <b>Use transition words</b> that tell <b>where</b> (On the baseball diamond ...) and <b>when</b> (The first thing in the morning) to manage the sequence of your story.</li> </ul> </li> <li>• Remind students to keep in mind the strategies for writing good personal narratives as they refer to the anchor chart.</li> </ul>
<b>Active Engagement</b>	<ul style="list-style-type: none"> <li>• Have students turn and tell their stories to their partners in such a way that the reader can picture exactly what is happening.</li> <li>• Have one or two students share their ideas with the class.</li> </ul>
<b>Link</b>	<i>Writers, as we begin drafting our stories, we want to write in such a way that the reader can picture exactly what is happening. Refer to your story mountains to remind yourself of <b>where</b> and <b>when</b> your story begins and think about transition words you might use. Try to write your whole story today, keeping in mind everything you have learned about writing well.</i>
<b>Writing and Conferring</b>	<ul style="list-style-type: none"> <li>• Conduct individual student conferences to make sure that students understand how to draft their stories in such a way that the reader can picture exactly what is happening.</li> </ul>

## Launching: Refining the Personal Narrative: Grade 5

### Writing Unit 1

<b>Mid-Workshop Teaching Point</b>	<i>Writers, now that many of you have made it through your whole first draft, now it is time to step back and ask, “Is this really saying all that I want it to say? What else can I do to bring out the meaning of the story to my reader?” Get together with your partners and take turns reading your first drafts. After you listen to your partner’s story, make suggestions to your partner about where to add more details to bring out the meaning of the story.</i>
<b>Teaching Share</b>	<ul style="list-style-type: none"><li>• Bring closure to today’s workshop by summarizing and reinforcing the focus of the day’s teaching point. You might share what one or two writers have done in ways that apply to other writers.</li></ul>

#### Strategies for Writing Good Personal Narratives

- **Close your eyes and make a movie in your mind** of a small moment.
- **Zoom in** on the most important part, **the heart of the story**.
- Use **concrete words and phrases** to create **scenes** rather than summaries.
- Use **descriptive words** and **similes to create a picture of your character** in the mind of your reader.
- Include **sensory details** that tell what you **hear, feel, smell, taste, and see**.
- Use a **story mountain** to help you plan and organize your story.
- Use **transition words (where and when)** to manage the sequence of your story.

## Launching: Refining the Personal Narrative: Grade 5

### Writing Unit 1

Session 9	
Concept	Writers learn strategies for writing good personal narratives.
Teaching Point	Writers learn how to <b>angle</b> their stories by telling the <b>internal story</b> .

References	Materials
<ul style="list-style-type: none"> <li>• <i>Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 1: Launching the Writing Workshop</i>, Lucy Calkins</li> <li>• <i>A Curricular Plan for the Writing Workshop, Grade 5, 2011/2012</i>, Lucy Calkins</li> <li>• <i>Woman Hollering Creek</i>, Sandra Cisneros</li> </ul>	<ul style="list-style-type: none"> <li>• Writing folders</li> <li>• Anchor chart:               <ul style="list-style-type: none"> <li>➤ <b>Strategies for Writing Good Personal Narratives</b></li> </ul> </li> <li>• <i>“Eleven,”</i> Sandra Cisneros</li> </ul>

Note	<ul style="list-style-type: none"> <li>• Post on the daily schedule or verbally ask students to bring their writing folders and a pencil to the meeting area.</li> </ul>
Connection	<p><i>Writers, sometimes when we focus in on a small moment, our stories only tell part of the story. Our stories are not supposed to just tell <b>what happens</b>, the <b>external story</b>; they are also supposed to tell our <b>response to what happens</b>, the <b>internal story</b>. Writers tell the internal story by including their <b>thoughts, feelings, and responses to what is happening</b>.</i></p>
Demonstration/Teaching	<ul style="list-style-type: none"> <li>• Share the short story, <i>Eleven</i>, with the students. Identify the parts that reflect the <b>external story</b> and the <b>internal story</b>.</li> <li>• Demonstrate how to locate a place in your own writing that only tells the external story by reading aloud a part of your own writing. Explain that this part only includes what you could see if you were there.</li> <li>• Reread this part one sentence at a time. Stop and jot down a <b>thought, feeling, or response to what just happened</b> in this part of your story. Explain that this part is called the <b>internal story</b>.</li> <li>• Record this strategy on the <b>Strategies for Writing Good Personal Narratives</b> chart.</li> <li>• Explain that as you choose thoughts, feelings, and responses to what is happening, you are <b>angling</b> your story. If you are excited, or mad, or scared, your words must show this by revealing your thoughts.</li> <li>• Explain that the internal story is just as important as the external story, and that bringing out the connection between the <b>external actions</b> and the <b>internal responses</b> can strengthen their personal narratives.</li> </ul>
Active Engagement	<ul style="list-style-type: none"> <li>• Have students turn to the story they are working on, find a part that tells the <b>external story</b>, and put a box around it.</li> <li>• Have students plan how they will connect the <b>internal story</b> to the <b>external story</b> using their <b>thoughts, feelings, or responses</b>. Remind them to <b>angle</b> their story to <b>orient the reader</b> to their story. Then have them turn and share their ideas with a partner.</li> <li>• Tell students they will be rewriting that part of their stories on a new page and including the internal story by adding their thoughts, feelings, or responses to what is happening.</li> </ul>
Link	<p><i>When you write today and every day, remember that the <b>internal story</b>, the part that tells your <b>thoughts, feelings, and responses to what is happening</b>, is as important as the external story. It helps to <b>orient the reader</b> to your story when you <b>angle</b> it in a particular way.</i></p>
Mid-Workshop Teaching Point	<p><i>Writers, you can also <b>angle</b> your story by carefully choosing <b>details, actions, and dialogue</b> that help to tell your story. For example, if you were telling a story of a time you were stuck at the top</i></p>

## Launching: Refining the Personal Narrative: Grade 5

### Writing Unit 1

	<i>of an amusement park ride and it broke down, some of you might tell that story through the eyes of someone who is scared. Others might tell the same story through the eyes of someone who sees it as an adventure. Every part of your story needs to be <b>angled</b> in a way that clearly tells your story. In this way, you are orienting your readers to your story.</i>
<b>Writing and Conferring</b>	<ul style="list-style-type: none"><li>• Conduct individual student conferences to make sure that students are including the <b>internal story</b> in their writing. Help students understand the concept of <b>angling a story</b> from different points of view and choose details that help to tell their story.</li></ul>
<b>Teaching Share</b>	<ul style="list-style-type: none"><li>• Bring closure to today's workshop by summarizing and reinforcing the focus of the day's teaching point. You might share what one or two writers have done in ways that apply to other writers.</li></ul>

#### Strategies for Writing Good Personal Narratives

- **Close your eyes** and **make a movie in your mind** of a small moment.
- **Zoom in** on the most important part, the **heart of the story**.
- Use **concrete words and phrases** to create **scenes** rather than summaries.
- Use **descriptive words** and **similes to create a picture of your character** in the mind of your reader.
- Include **sensory details** that tell what you **hear, feel, smell, taste, and see**.
- Use a **story mountain** to help you plan and organize your story.
- Use **transition words (where and when)** to manage the sequence of your story.
- **Angle** your story by telling the **internal story, your thoughts, feelings, and responses to what is happening**.



## Launching: Refining the Personal Narrative: Grade 5

### Writing Unit 1

Session 10	
Concept	Writers learn strategies for writing good personal narratives.
Teaching Point	Writers sometimes <b>step back in time</b> and <b>write about past events or thoughts</b> in their stories.

References	Materials
<ul style="list-style-type: none"> <li>• <i>Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 1: Launching the Writing Workshop</i>, Lucy Calkins</li> <li>• <i>A Curricular Plan for the Writing Workshop, Grade 5, 2011-2012</i>, Lucy Calkins</li> <li>• <i>What a Writer Needs</i>, Ralph Fletcher</li> <li>• <i>Woman Hollering Creek</i>, Sandra Cisneros</li> </ul>	<ul style="list-style-type: none"> <li>• Writing folders</li> <li>• Anchor chart:               <ul style="list-style-type: none"> <li>➤ <i>Strategies for Writing Good Personal Narratives</i></li> </ul> </li> <li>• <i>Stevie</i>, John Steptoe</li> <li>• <i>“Eleven,”</i> Sandra Cisneros</li> </ul>

Note	<ul style="list-style-type: none"> <li>• Post on the daily schedule or verbally ask students to bring their writing folders and a pencil to the meeting area.</li> </ul>
Connection	<i>Yesterday, we learned the power of including the internal story in our personal narratives. Today, we will learn that writers sometimes decide to <b>step back in time</b> and include <b>past events or thoughts</b> in their stories.</i>
Demonstration/Teaching	<ul style="list-style-type: none"> <li>• Share the mentor text, <i>Stevie</i>, that includes a <b>flashback</b>, a time when the author <b>steps back in time</b> to <b>recall a past event or thought</b>. Flashbacks are part of the internal story.</li> <li>• Explain that when an author <b>steps back in time</b>, the <b>movement through time</b>, or the timeline, in the story is interrupted for a moment. When authors do this, they might use words such as:           <ul style="list-style-type: none"> <li>➤ <i>I remembered back to the time when ...</i></li> <li>➤ <i>This reminded me of the time I ...</i></li> <li>➤ <i>I thought about how I had once ...</i></li> <li>➤ <i>It occurred to me that this same thing happened when I was younger ...</i></li> </ul> </li> <li>• Explain that this work takes more deep thinking than staying in the moment with a story, but it is well worth it in the end.</li> <li>• Record this strategy on the <i>Strategies for Writing Good Personal Narratives</i> chart.</li> <li>• Demonstrate how you return to your story, locate a place where you could step back in time and tell about a past thought or event, and add a flashback to your story.</li> </ul>
Active Engagement	<ul style="list-style-type: none"> <li>• Have students turn to the story they are working on, find a part where they could <b>step back in time</b> and tell about a <b>past event or thought</b>, and put a box around it.</li> <li>• Have students plan how they will use the recommended sentence starters or one of their own to step back in time. Then have them turn and share their ideas with a partner.</li> <li>• Tell students they will be including a <b>flashback</b> about a past event or thought as they step back in time in their stories.</li> </ul>
Link	<i>Writers, as you continue drafting your stories, consider experimenting with the movement through time by expanding your internal story. When you want to <b>step back in time</b>, remember that all you have to do is write about a <b>past event or thought</b> as a <b>flashback</b>. This will raise the quality of your personal narratives, and you will be writing like a published author.</i>
Writing and Conferring	<ul style="list-style-type: none"> <li>• Conduct individual student conferences to support students’ efforts at <b>stepping back in time</b> and writing about <b>past events and thoughts</b> as <b>flashbacks</b> in their stories.</li> </ul>
Mid-Workshop	<ul style="list-style-type: none"> <li>• Refer to the short story, <i>“Eleven,”</i> to illustrate how authors sometimes <b>flash forward</b>, or</li> </ul>

## Launching: Refining the Personal Narrative: Grade 5

### Writing Unit 1

<b>Teaching Point</b>	<p><b>step ahead</b>, to tell about their thoughts about the future.</p> <ul style="list-style-type: none"><li>• Demonstrate using your own story how you might flash forward, or step ahead in time.</li><li>• Invite students to try using a flash forward, or step ahead, in time. Using the following sentence starters will help them get started:<ul style="list-style-type: none"><li>➤ <i>I thought about all the things I could do with ...</i></li><li>➤ <i>I thought about what could happen ...</i></li><li>➤ <i>I imagined what he might say ...</i></li><li>➤ <i>I wondered what she would do ...</i></li><li>➤ <i>I began to consider ...</i></li><li>➤ <i>Maybe ...</i></li><li>➤ <i>What if ...</i></li><li>➤ <i>The next time I ...</i></li></ul></li><li>• Record this strategy on the <b>Strategies for Writing Good Personal Narratives</b> chart.</li></ul>
<b>Teaching Share</b>	<ul style="list-style-type: none"><li>• Bring closure to today's workshop by summarizing and reinforcing the focus of the day's teaching point. You might share what one or two writers have done in ways that apply to other writers.</li></ul>

#### Strategies for Writing Good Personal Narratives

- **Close your eyes** and **make a movie in your mind** of a small moment.
- **Zoom in** on the most important part, the **heart of the story**.
- Use **concrete words and phrases** to create **scenes** rather than summaries.
- Use **descriptive words** and **similes** to create a **picture of your character** in the mind of your reader.
- Include **sensory details** that tell what you **hear, feel, smell, taste, and see**.
- Use a **story mountain** to help you plan and organize your story.
- **Angle** your story by telling the **internal** story, your **thoughts, feelings, and responses to what is happening**.
- **Step back in time** and write about **past events or thoughts** in a **flashback**.
- **Step ahead in time** and write about **future possibilities** in a **flash forward**.

# Launching: Refining the Personal Narrative: Grade 5

## Writing Unit 1

Session 11	
Concept	Writers learn strategies for writing good personal narratives.
Teaching Point	Writers learn how to <b>elaborate</b> by writing more than one sentence about each thing they want to say.

References	Materials
<ul style="list-style-type: none"> <li>• <i>Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 1: Launching the Writing Workshop</i>, Lucy Calkins</li> <li>• <i>A Curricular Plan for the Writing Workshop, Grade 5, 2011/2012</i>, Lucy Calkins</li> </ul>	<ul style="list-style-type: none"> <li>• Writing folders</li> <li>• Writing sample with and without elaboration</li> <li>• Anchor chart:               <ul style="list-style-type: none"> <li>➤ <b>Strategies for Writing Good Personal Narratives</b></li> </ul> </li> </ul>

Note	<ul style="list-style-type: none"> <li>• Post on the daily schedule or verbally ask students to bring their writing folders and a pencil to the meeting area.</li> </ul>
Connection	<i>Writers, yesterday we learned how to include the internal story in our drafts. Today we will learn a strategy to <b>elaborate</b> on our ideas by writing more about each thing they want to say in our drafts.</i>
Demonstration/ Teaching	<ul style="list-style-type: none"> <li>• Explain that writers sometimes write one sentence when a more skilled writer would write two or three sentences. Writers tend to write in <b>sentences of thought</b> rather than <b>passages of thought</b>. The more readers know about what is happening in a story, the more they can imagine themselves there.</li> <li>• Record this strategy on the <b>Strategies for Writing Good Personal Narratives</b> chart.</li> <li>• Share a piece of writing, a student's or your own, with numbers inserted to indicate where the writer decided to elaborate and then a second page where the numbered inserts are written. Explain that elaboration includes adding <b>actions, descriptions, dialogue, and thoughts</b>. You might also use the following example:           <ul style="list-style-type: none"> <li>➤ Before: <i>I waited in line for my turn. Then the principal called my name.</i></li> <li>➤ After: <i>I waited in line for my turn. My palms were sweaty, and my stomach was doing somersaults. I looked at the clock on the wall. I had been waiting seven minutes. I wonder why I'm here. Then the principal called my name. I braced myself for the worst. I stood up slowly and looked right at her. "Congratulations!" she said.</i></li> </ul> </li> <li>• Have students turn and tell a partner what kind of <b>elaboration</b> was used in the example.</li> <li>• Demonstrate how to locate a place in your writing where there is only one sentence about something and then moves on to the next thing. <b>Elaborate by writing one or two more sentences</b> using numbered inserts to as a tool for adding to your story.</li> </ul>
Active Engagement	<ul style="list-style-type: none"> <li>• Have students open their notebooks and locate a place in their writing where there is only one sentence about something and then moves on to the next idea. Have them <b>elaborate by adding actions, descriptions, dialogue, and/or thoughts</b>.</li> <li>• Have students share their ideas with their partners.</li> <li>• Tell students they will be rewriting that part of their stories on a new page and including the internal story by adding their thoughts, feelings, or responses to what is happening.</li> </ul>
Link	<i>So writers, as we draft our stories, remember to elaborate so your readers can imagine themselves in your stories. Remember that writers write <b>more than one sentence about each thing they want to say</b>. They add <b>actions, descriptions, dialogue, and thoughts</b> to make their stories better.</i>
Writing and	<ul style="list-style-type: none"> <li>• Conduct individual student conferences to support students' efforts at <b>elaboration</b>.</li> </ul>

## Launching: Refining the Personal Narrative: Grade 5

### Writing Unit 1

Conferring	
Mid-Workshop Teaching Point	<ul style="list-style-type: none"><li>• Consider teaching your students how to use paragraphing at this point to support their efforts at elaboration. Paragraphs begin every time there is a new speaker, setting, or idea. Thinking about paragraphing as students write helps them realize that short paragraphs often need more details. You might use examples from a mentor text.</li></ul>
Teaching Share	<ul style="list-style-type: none"><li>• Bring closure to today's workshop by summarizing and reinforcing the focus of the day's teaching point. You might share what one or two writers have done in ways that apply to other writers.</li></ul>

#### Strategies for Writing Good Personal Narratives

- **Close your eyes** and **make a movie in your mind** of a small moment.
- **Zoom in** on the most important part, the **heart of the story**.
- Use **concrete words and phrases** to create **scenes** rather than summaries.
- Use **descriptive words** and **similes to create a picture of your character** in the mind of your reader.
- Include **sensory details** that tell what you **hear, feel, smell, taste, and see**.
- Use a **story mountain** to help you plan and organize your story.
- **Angle** your story by telling the **internal** story, your **thoughts, feelings, and responses to what is happening**.
- **Step back in time** and write about **past events or thoughts** in a **flashback**.
- **Step ahead in time** and write about **future possibilities** in a **flash forward**.
- **Elaborate** by writing more than one sentence about each thing you want to say. Include **actions, descriptions, dialogue, and thoughts**.

## Launching: Refining the Personal Narrative: Grade 5

### Writing Unit 1

Session 12	
<b>Concept</b>	Writers learn strategies for revising their personal narratives.
<b>Teaching Point</b>	Writers learn how to <b>improve their leads</b> by studying the work of published authors.

References	Materials
<ul style="list-style-type: none"> <li>• <i>Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 1: Launching the Writing Workshop</i>, Lucy Calkins</li> <li>• <i>A Curricular Plan for the Writing Workshop, Grade 5, 2011/2012</i>, Lucy Calkins</li> <li>• <i>Notebook Know-How: Strategies for the Writer's Notebook</i>, Aimee Buckner</li> <li>• <i>What a Writer Needs</i>, Ralph Fletcher</li> </ul>	<ul style="list-style-type: none"> <li>• Writing folders</li> <li>• Examples of students' leads that show improvement</li> <li>• Sample leads on chart paper</li> <li>• Anchor chart:               <ul style="list-style-type: none"> <li>➤ <b>Strategies for Writing Good Personal Narratives</b></li> </ul> </li> <li>• <i>See the Ocean</i>, Estelle Condra (thought)</li> <li>• <i>Saturdays and Teacakes</i>, Lester L. Laminack (action)</li> <li>• <i>Time of Wonder</i>, Robert McCloskey (setting)</li> <li>• <i>Canoe Days</i>, Gary Paulsen (description)</li> <li>• <i>Charlotte's Web</i>, E.B. White (dialogue)</li> </ul>

<b>Connection</b>	<i>Explain that in the same way that writers take time to improve their stories by including the internal story, they also take time to <b>improve their leads</b>. The lead in the story really matters because a powerful lead grabs the reader's attention.</i>
<b>Demonstration/ Teaching</b>	<ul style="list-style-type: none"> <li>• Explain that <b>action, setting, description, dialogue, and thoughts</b> are effective ways to begin a story.</li> <li>• Record this strategy on the <b>Strategies for Writing Good Personal Narratives</b> chart.</li> <li>• Share examples of effective leads from mentor texts.</li> <li>• Ask students to turn and tell a partner what kind of lead each author has used.</li> <li>• Consider creating a three-column chart with the following headings: <b>Author's Lead, What the Author Has Done, and Our Lead – Using the Same Technique.</b></li> </ul>
<b>Active Engagement</b>	<ul style="list-style-type: none"> <li>• Share one or two examples of students' leads. Have partners turn and tell what kind of lead the students used.</li> <li>• Invite students to consider other leads the students could use for their story.</li> <li>• Have students share with their partner how they might try out different leads using the student's story.</li> </ul>
<b>Link</b>	<i>So writers, as we continue to revise our writing, remember that writers <b>improve their leads</b> by studying the work of authors and then trying out different ways to begin their stories.</i>
<b>Writing and Conferring</b>	<ul style="list-style-type: none"> <li>• Conduct individual student conferences to support students' efforts at creating effective leads.</li> </ul>
<b>Mid-Workshop Teaching Point</b>	<ul style="list-style-type: none"> <li>• Consider teaching students how to use quotation marks if they are using dialogue leads. You might use examples from a mentor text or invite students who are experts to work with student who need to learn this skill.</li> </ul>
<b>Teaching Share</b>	<ul style="list-style-type: none"> <li>• Bring closure to today's workshop by summarizing and reinforcing the focus of the day's teaching point. You might share what one or two writers have done in ways that apply to other writers.</li> </ul>

## Launching: Refining the Personal Narrative: Grade 5

### Writing Unit 1

#### Strategies for Writing Good Personal Narratives

- **Close your eyes** and **make a movie in your mind** of a small moment.
- **Zoom in** on the most important part, the **heart of the story**.
- Use **concrete words and phrases** to create **scenes** rather than summaries.
- Use **descriptive words** and **similes to create a picture of your character** in the mind of your reader.
- Include **sensory details** that tell what you **hear, feel, smell, taste, and see**.
- Use a **story mountain** to help you plan and organize your story.
- **Angle** your story by telling the **internal** story, your **thoughts, feelings, and responses to what is happening**.
- **Step back in time** and write about **past events or thoughts** in a **flashback**.
- **Step ahead in time** and write about **future possibilities** in a **flash forward**.
- **Elaborate** by writing more than one sentence about each thing you want to say. Include **actions, descriptions, dialogue, and thoughts**.
- Begin with a **strong lead – action, setting, description, dialogue, or thoughts**.

# Launching: Refining the Personal Narrative: Grade 5

## Writing Unit 1

Session 13	
<b>Concept</b>	Writers learn strategies for revising their personal narratives.
<b>Teaching Point</b>	Writers learn how to create <b>strong conclusions</b> by studying the work of published authors.

References	Materials
<ul style="list-style-type: none"> <li>• <i>Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 1: Launching the Writing Workshop</i>, Lucy Calkins</li> <li>• <i>A Curricular Plan for the Writing Workshop, Grade 5, 2011/2012</i>, Lucy Calkins</li> <li>• <i>What a Writer Needs</i>, Ralph Fletcher</li> </ul>	<ul style="list-style-type: none"> <li>• Writing folders</li> <li>• Examples of students' leads that show improvement</li> <li>• Example leads on chart paper</li> <li>• Anchor chart               <ul style="list-style-type: none"> <li>➤ <b>Strategies for Writing Good Personal Narratives</b></li> </ul> </li> <li>• <i>Smoky Night</i>, Eve Bunting (resolve a problem)</li> <li>• <i>Thunder Cake</i>, Patricia Polacco (change feelings)</li> <li>• <i>Mr. Peabody's Apples</i>, Madonna Ritchie (learn a lesson)</li> <li>• <i>Brave Irene</i>, William Steig (reach a goal)</li> </ul>

<b>Connection</b>	<i>Writers, in the same way that we revised our leads, we also want to take time to create <b>strong conclusions</b> by <b>trying out different ways to bring closure to our stories</b>. The <b>conclusion</b> has to fit with the idea we are writing about, something that will stay with the reader.</i>
<b>Demonstration/ Teaching</b>	<ul style="list-style-type: none"> <li>• Show students that as writers we don't just <i>end</i> our stories, <b>we resolve our problem, we reach a goal, we change our feelings, and we learn a lesson</b>. We ask ourselves:               <ul style="list-style-type: none"> <li>➤ <b>What is my story really about?</b></li> <li>➤ <b>What was I wanting or reaching towards in my story?</b></li> <li>➤ <b>What is it I want to say to my readers about this struggle, this journey?</b></li> </ul> </li> <li>• Record this strategy on the <b>Strategies for Writing Good Personal Narratives</b> chart.</li> <li>• Share examples of <b>strong conclusions</b> from mentor texts.</li> <li>• Ask students to turn and tell a partner what kind of ending each author has used.</li> </ul>
<b>Active Engagement</b>	<ul style="list-style-type: none"> <li>• Share one or two examples of students' conclusions. Have partners turn and tell what kind of conclusion the students used.</li> <li>• Invite students to consider other conclusions the students could use for their story.</li> <li>• Have students share with a partner how they might try out different conclusions using the student's story.</li> </ul>
<b>Link</b>	<i>So writers, as we continue to revise our writing, remember that writers <b>improve their conclusions</b> by studying the work of authors and then <b>trying out different ways to bring closure to their stories</b>.</i>
<b>Writing and Conferring</b>	<ul style="list-style-type: none"> <li>• Conduct individual student conferences to support students' efforts at creating <b>strong conclusions</b>.</li> </ul>
<b>Mid-Workshop Teaching Point</b>	<i>Writers, now that many of you are finishing your stories; this is the time to reread your writing with a reader's eye. When you do, cross off unnecessary words and phrases to make your writing clearer. When you <b>eliminate extraneous details</b>, your writing becomes stronger because all of your words really matter. Try your best to find some words, phrases, or even sentences that are not important to your story and cross them off. (Record this strategy on the anchor chart.)</i>
<b>Teaching Share</b>	<ul style="list-style-type: none"> <li>• Bring closure to today's workshop by summarizing and reinforcing the focus of the day's teaching point. You might share what one or two writers have done in ways that apply to other writers.</li> </ul>

## Launching: Refining the Personal Narrative: Grade 5

### Writing Unit 1

#### Strategies for Writing Good Personal Narratives

- **Close your eyes and make a movie in your mind** of a small moment.
- **Zoom in** on the most important part, the **heart of the story**.
- Use **concrete words and phrases** to create **scenes** rather than summaries.
- Use **descriptive words** and **similes** to create a **picture of your character** in the mind of your reader.
- Include **sensory details** that tell what you **hear, feel, smell, taste, and see**.
- Use a **story mountain** to help you plan and organize your story.
- **Angle** your story by telling the **internal** story, your **thoughts, feelings, and responses to what is happening**.
- **Step back in time** and write about **past events or thoughts** in a **flashback**.
- **Step ahead in time** and write about **future possibilities** in a **flash forward**.
- **Elaborate** by writing more than one sentence about each thing you want to say. Include **actions, descriptions, dialogue, and thoughts**.
- Begin with a **strong lead – action, setting, description, dialogue, or thoughts**.
- Close with a **strong conclusion – resolve your problem, reach a goal, change your feelings, learn your lesson**.
- **Eliminate extraneous details** by crossing off unnecessary words and phrases.



# Launching: Refining the Personal Narrative: Grade 5

## Writing Unit 1

Session 14	
<b>Concept</b>	Writers learn strategies for revising their personal narratives.
<b>Teaching Point</b>	Writers learn how to <b>revise their stories for meaning and clarity.</b>

References	Materials
<ul style="list-style-type: none"> <li>• <i>Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 1: Launching the Writing Workshop</i>, Lucy Calkins</li> <li>• <i>A Curricular Plan for the Writing Workshop, Grade 5, 2011/2012</i>, Lucy Calkins</li> </ul>	<ul style="list-style-type: none"> <li>• Writing folders</li> <li>• Anchor chart:               <ul style="list-style-type: none"> <li>➤ <b>Strategies for Writing Good Personal Narratives</b></li> </ul> </li> </ul>

<b>Connection</b>	<p><i>Writers, sometimes we forget to include important details in our stories. We already know how the story goes because it happened to us. We forget that our readers weren't there, and we leave out important details. Our stories are sometimes confusing; they don't make sense.</i></p> <p><i>Today, we will be rereading our stories and <b>revising them to make sure they make sense to someone who doesn't know the story.</b></i></p>
<b>Demonstration/ Teaching</b>	<ul style="list-style-type: none"> <li>• Demonstrate how to fix this problem using a part of your own story that is confusing. Sometimes writers have to add details and sometimes they need to take them out.               <ul style="list-style-type: none"> <li>➤ Read the draft aloud to a person who doesn't know the story.</li> <li>➤ Ask the listener to stop the writer if it sounds confusing and tell why it is confusing.</li> </ul> </li> <li>• Record this strategy on the <b>Strategies for Writing Good Personal Narratives</b> chart.</li> </ul>
<b>Active Engagement</b>	<ul style="list-style-type: none"> <li>• Have students take turns reading their stories aloud to their 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.</li> <li>• Have one or two students share their findings.</li> </ul>
<b>Link</b>	<p><i>So writers, as you work today and every day, remember that as writers, we need to <b>read our drafts to someone who doesn't know our story to find out if there are any confusing parts.</b> Then we <b>revise our stories for meaning and clarity.</b> Today as you continue working, remember to add details to your stories so they are clear, not confusing.</i></p>
<b>Writing and Conferring</b>	<ul style="list-style-type: none"> <li>• Conduct individual student conferences to make sure students are <b>revising for meaning and clarity.</b></li> </ul>
<b>Mid-Workshop Teaching Point</b>	<p><i>Sometimes instead of reading to another person, I <b>pretend to be a stranger and read my draft through the stranger's eyes.</b> As I read, I find places that are confusing and then I fix those places. Could everyone take a moment right now and read your draft through a stranger's eyes? If you find confusing places, stop and revise. You'll need to do this from time to time from now on.</i></p>
<b>Teaching Share</b>	<ul style="list-style-type: none"> <li>• Bring closure to today's workshop by having one or two students who revised a confusing part of their story share with the class. Summarize the strategy the student used.</li> </ul>

## Launching: Refining the Personal Narrative: Grade 5

### Writing Unit 1

#### Strategies for Writing Good Personal Narratives

- **Close your eyes** and **make a movie in your mind** of a small moment.
- **Zoom in** on the most important part, the **heart of the story**.
- Use **concrete words and phrases** to create **scenes** rather than summaries.
- Use **descriptive words** and **similes to create a picture of your character** in the mind of your reader.
- Include **sensory details** that tell what you **hear, feel, smell, taste, and see**.
- Use a **story mountain** to help you plan and organize your story.
- **Angle** your story by telling the **internal** story, your **thoughts, feelings, and responses to what is happening**.
- **Step back in time** and write about **past events or thoughts** in a **flashback**.
- **Step ahead in time** and write about **future possibilities** in a **flash forward**.
- **Elaborate** by writing more than one sentence about each thing you want to say. Include **actions, descriptions, dialogue, and thoughts**.
- Begin with a **strong lead – action, setting, description, dialogue, or thoughts**.
- Close with a **strong conclusion – resolve your problem, reach a goal, change your feelings, learn your lesson**.
- **Reread your story through a stranger’s eyes**, look for confusing parts, and revise.

## Launching: Refining the Personal Narrative: Grade 5

### Writing Unit 1

Session 15	
<b>Concept</b>	Writers learn strategies for editing their personal narratives.
<b>Teaching Point</b>	Writers learn how to use <b>revision/editing checklists</b> to edit their writing.

References	Materials
<ul style="list-style-type: none"> <li>• <i>Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 1: Launching the Writing Workshop</i>, Lucy Calkins</li> <li>• <i>A Curricular Plan for the Writing Workshop, Grade 5, 2011/2012</i>, Lucy Calkins</li> </ul>	<ul style="list-style-type: none"> <li>• Writing folders</li> <li>• <b>Personal Narrative Revision/Editing Checklist</b> for each student</li> <li>• Chart-sized <b>Personal Narrative Revision/Editing Checklist</b></li> </ul>

<b>Note</b>	<ul style="list-style-type: none"> <li>• Put a <b>Personal Narrative Revision/Editing Checklist</b> inside each student's writing folder.</li> </ul>
<b>Connection</b>	<i>Writers, we have been working hard as writers, doing our very best to write in such a way that our reader can picture exactly what is happening in our stories. Today we will learn strategies that we can use to edit our writing.</i>
<b>Demonstration/ Teaching</b>	<ul style="list-style-type: none"> <li>• Demonstrate how writers use an item on the <b>Personal Narrative Revision/Editing Checklist</b> as a <b>lens</b>, rereading the draft through that <b>lens</b> using your own story.               <ul style="list-style-type: none"> <li>➢ Read the first item on the checklist (Will this make sense to a stranger?)</li> <li>➢ Pretend you know nothing about the topic or the writer.</li> <li>➢ Read and mark places that are confusing.</li> <li>➢ Go back and rewrite those parts so they are clearer.</li> </ul> </li> </ul>
<b>Active Engagement</b>	<ul style="list-style-type: none"> <li>• Continue reading through the <b>lens</b> of each item on the checklist.</li> <li>• Edit your story with the students' input.</li> </ul>
<b>Link</b>	<i>So writers, as you work today and every day, remember that as writers, we need to <b>read our drafts to someone who doesn't know our story to find out if there are any confusing parts.</b> Then we <b>revise our stories for meaning and clarity.</b> Today as you continue working, remember to add details to your stories so they are clear, not confusing.</i>
<b>Writing and Conferring</b>	<ul style="list-style-type: none"> <li>• Conduct individual student conferences to support students' efforts using the checklist to edit their work.</li> </ul>
<b>Teaching Share</b>	<ul style="list-style-type: none"> <li>• Bring closure to today's workshop by summarizing and reinforcing the focus of the day's teaching point. You might share what one or two writers have done in ways that apply to other writers.</li> </ul>
<b>Note</b>	<i>Say, Tonight I'm going to look over the drafts that you've edited today. I'll be your copy editor. Every author sends his/her books to a copy editor who reads their story and makes added corrections. Tomorrow, every minute of the day will be reserved for making final copies of our stories.</i>

## Launching: Refining the Personal Narrative: Grade 5

### Writing Unit 1

#### *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.

Revise and edit for the following:	Author	Teacher
<b>1. Clarity and Meaning.</b> Ask yourself, "Will this make sense to a stranger?" "Did I include the internal story?" "Did I write more than one sentence about each idea?" "Did I include a flashback or flash forward?" Rewrite parts that need revision.		
<b>2. Effective use of words, phrases, clauses, and paragraphs.</b> "Did I include concrete words, phrases, and clauses?" "Did I include sensory details?" "Did I include transitional words and phrases?" "Did I indent each paragraph?" Rewrite parts that need revision.		
<b>3. Grammar.</b> Check all verbs to make sure that your tenses are aligned. Make corrections if necessary.		
<b>4. Capitalization.</b> Use capitals at the beginning of each sentence and for every name. Make corrections if necessary.		
<b>5. Punctuation.</b> Use periods, exclamation points, question marks, and quotation marks correctly. Make corrections if necessary.		
<b>6. Spelling.</b> Refer to a list of grade-appropriate words. Make corrections if necessary.		

## Launching: Refining the Personal Narrative: Grade 5

### Writing Unit 1

Sessions 16 and 17	
<b>Concept</b>	Writers publish and share their personal narratives.
<b>Teaching Point</b>	A writing community celebrates

References	Materials
<ul style="list-style-type: none"> <li>• <i>Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 1: Launching the Writing Workshop</i>, Lucy Calkins</li> <li>• <i>A Curricular Plan for the Writing Workshop, Grade 5, 2011-2012</i>, Lucy Calkins</li> <li>• <i>Assessing Writers</i>, Carl Anderson</li> <li>• <i>Notebook Know-How: Strategies for the Writer's Notebook</i>, Aimee Buckner</li> </ul>	<ul style="list-style-type: none"> <li>• Writer's notebooks</li> <li>• Special paper for final drafts</li> </ul>

<b>Session 16 Publishing</b>	<ul style="list-style-type: none"> <li>• Have students rewrite their revised and edited stories on special paper.</li> </ul>
<b>Session 17 Celebration</b>	<ul style="list-style-type: none"> <li>• This first celebration needs to make writers feel proud and strengthen their motivation for writing while still leaving room for fancier celebrations to come.</li> <li>• Plan to celebrate the students as writers rather than celebrating exquisite writing.</li> <li>• 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.</li> <li>• Create a gallery wall and post student writing to celebrate the achievements of each student.</li> <li>• Let the students' finished work stand as examples of their best work to date.</li> <li>• Assess students' personal narratives using the Assessment Rubric.</li> <li>• Consider assessing the students' writer's notebooks.</li> </ul>