5th Grade ELA-Writing Curriculum

Course Description:
In this course, students learn how to conduct research using primary sources, how to write narratives that are reflective and theme-based, and how to write argument essays that use counterargument to clarify a position. Students are asked to deliberately use their knowledge of narrative craft to make their stories more thematic. Students draw inspiration and understanding from mentor texts, historical accounts, primary source documents, maps, and timelines to write focused research reports that engage and teach readers. Students grasp that form follows content, learning to take insights about their lives and decide whether these are best expressed in narratives, in essays, or in a hybrid genre created especially to convey the writer’s content. Fifth-graders learn to build powerful arguments that convincingly balance evidence and analysis to persuade readers to action.

Scope and Sequence:

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<th>Unit</th>
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<td>If...Then...Feature Article of Expertise</td>
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<td>Lens of History</td>
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<td>3</td>
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<td>The Research Based Argument</td>
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<td>6</td>
<td>Fantasy</td>
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Unit 1: Agency and Independence as Writers

Subject: Writer’s Workshop
Grade: 5
Name of Unit: Agency and Independence as Writers
Length of Unit: two weeks, middle to end of August
Overview of Unit: In this unit, students will learn how to author their writing lives by becoming a classroom community of writers. Students will generate many seed ideas and draft a short, narrative piece to start the year and build stamina around writing. Additionally grammar, language and conventions standards will be taught to set up this expectation in all writing across the year.

Getting Ready for the Unit:
- Questions for the teacher to consider for routines and procedures:
  - What will the system be for homework?
  - What will your system be for reading and collecting student work? Will you collect the work from one table one day, and another table the next day? Or will you devote one evening a week to reading all student work?
  - Will partners sit beside each other in the meeting and work area?
  - Will you ask partners to find their own meeting space?
  - Where will paper and tools be kept? What system will be in place to ensure students have access to the supplies they need without coming to you?

Pre-Assessment (given prior to starting the unit):
- Administer Narrative On-Demand in one 45-minute session (page 182 of Writing Pathways K-5)

Priority Standards for unit:
- W.5.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
- W.5.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
- L.5.1: Demonstrate command of conventions of standard English grammar and usage when writing or speaking.
- L.5.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
● SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

Supporting Standards for unit:
● W.5.3.a: Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
● W.5.3.b: Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.
● W.5.3.c: Use a variety of transitional words and phrases to manage the sequence of events.
● W.5.3.d: Use concrete words and phrases and sensory details to convey experiences and events precisely.
● W.5.3.e: Provide a conclusion that follows from the narrated experiences or events.
● W.5.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 5 here.)
● L.5.1.a: Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.
● L.5.1.b: Form and use the perfect (e.g., I had walked; I have walked; I will have walked) verb tenses.
● L.5.1.c: Use verb tense to convey various times, sequences, states, and conditions.
● L.5.1.d: Recognize and correct inappropriate shifts in verb tense.
● L.5.1.e: Use correlative conjunctions (e.g., either/or, neither/nor).
● L.5.2.a: Use punctuation to separate items in a series.
● L.5.2.b: Use a comma to separate an introductory element from the rest of the sentence.
● L.5.2.c: Use a comma to set off the words yes and no (e.g., Yes, thank you), to set off a tag question from the rest of the sentence (e.g., It's true, isn't it?), and to indicate direct address (e.g., Is that you, Steve?).
● L.5.2.d: Use underlining, quotation marks, or italics to indicate titles of works.
● L.5.2.e: Spell grade-appropriate words correctly, consulting references as needed.
● L.5.6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., however, although, nevertheless, similarly, moreover, in addition).
- **SL.5.1.a**: Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.
- **SL.5.1.b**: Follow agreed-upon rules for discussions and carry out assigned roles.
- **SL.5.1.c**: Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
- **SL.5.1.d**: Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

<table>
<thead>
<tr>
<th>Standard</th>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb’s DOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>W.5.3</td>
<td>narratives</td>
<td>write</td>
<td>apply</td>
<td>3</td>
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<tr>
<td></td>
<td>real or imagined experiences or events</td>
<td>develop</td>
<td>create</td>
<td>2</td>
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<tr>
<td></td>
<td>effective technique, descriptive details, and clear event sequences</td>
<td>use</td>
<td>apply</td>
<td>3</td>
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<tr>
<td>W.5.4</td>
<td>clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.</td>
<td>produce</td>
<td>create</td>
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<tr>
<td>L.5.1</td>
<td>command of conventions of standard English grammar and usage when writing or speaking</td>
<td>demonstrate</td>
<td>apply</td>
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<td>L.5.2</td>
<td>command of the conventions of standard English capitalization, punctuation, and spelling</td>
<td>demonstrate</td>
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<tr>
<td>SL.5.1</td>
<td>effectively in a range of collaborative discussions (one-on-one, in groups, teacher-led) with diverse partners on grade 4 topics and texts. on each other’s ideas</td>
<td>engage</td>
<td>apply</td>
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<td></td>
<td>own ideas clearly</td>
<td>build</td>
<td>create</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>express</td>
<td>apply</td>
<td>3</td>
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Essential Questions:
1. How can I identify who I am as a writer and work to write faster, longer, stronger in a variety of situations?
2. How can I plan and develop writing pieces that hold meaning to myself and the reader?
3. How can I think about and use language in an authentic way when writing?

Enduring Understanding/Big Ideas:
1. When students identify who they are as a writers, they set attainable goals for themselves, specific to their individual needs and can be applied to any writing situation they are asked to perform in.
2. Knowing and understanding the phases of the writing process and applying those when necessary will allow students to develop meaningful pieces of writing.
3. Understanding the complexity of language and its uses will allow students to analyze how to apply it authentically to their writing.

Unit Vocabulary:

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
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Topic 1: Developing Agency as a Writing Community

Engaging Experience 1
Teaching Point: “Today, I want to teach you that writers have to work really hard when developing a piece of text. In order to do this well, we need to make sure we have built a community of writers in our classroom. It’s important for us to know and value who we each are as a writer. For us to do this we are going to develop some agreements today on ways we can make our classroom the best writing environment it can be.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: N/A
Supporting: N/A

Detailed Description/Instructions:

- **One way you can do this** is by creating a “Bill of Writes” where you establish student and teach non-negotiables. (Chapter 3 of *A Guide to the Common Core Writing Workshop: Intermediate Grades* provides an outline of teacher non-negotiables for writing instruction.) You could have a pre-made anchor chart broken up into “Student” side and “Teacher” side, with the teacher side filled in with the ideas outlined in Chapter 3 in student-friendly language. Then work with your students to think about what their non-negotiables should be. You might say something like, “If this is the promise I am making to you, what are you going to promise me in return?” Build this together to really foster that idea of community and “we’re all in this together” mentality.

- **Another way you can do this** is by creating an anchor chart of writing non-negotiables, much like you did for reading. It can be a T-chart with one side labeled “Student” and one side labeled “Teacher”.
  - Student: quiet, writes in bubble space, gets started right away, writes every day, and stays in one spot.
  - Teacher: confers individually with students, meets with writing groups

*Regardless of approach, transitions and stamina should also be addressed in this lesson.*

- **Transitions:** Also note this is a great time for students to practice transitions like coming to the area and sitting next to their partner, turning and talking to a partner, going off to write independently, effectively finding a workspace with a partner, etc.

- **Stamina:** As you send students off to practice the agreed upon procedures you should work to begin building stamina. Start at 3-5 minutes and challenge students to add 2-5 minutes to their stamina a day. If you choose to track this goal on a graph, simply use the same one you are using for reading, tracking writing in a different color. This can be a concrete, enlightening tool for students to see how their reading stamina is comparing to their writing stamina. Once again, it’s important for students and teachers to remember that if the group expectations are broken during the “Practice and Application” component, you join back together as a class, talk about it, and try that minute increment again. You should not move up your minute goal until the previous one has been reached by all students committing to the classroom agreement made as a community of readers.

- Start a “Good Writers…” anchor chart. Add the first bullet: value each other as writers

Bloom’s Levels: N/A
Engaging Experience 2

Teaching Point: “Writers, today is such an exciting day! Can I tell you why? Today, each of you are going to get your very own writing notebooks, just like the one you’ve seen me using and carrying around. This is going to store all your thoughts and ideas for your writing pieces throughout the year. Today, I’m going to teach you the power of brainstorming as the fuel behind all strong writing.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: W.5.3; W.5.4
Supporting: W.5.3.a-e; L.5.6

Detailed Description/Instructions:

- **One way you can do this** is by passing out student composition notebooks and allowing them to decorate the covers. They can do this with pictures from their life, or magazine pictures or words. Tell them that what they put on the cover represents who they are as a person and sparks ideas for their writing.

- **Another way you can do this** is by giving students “Top 5” lists—for example, Top 5… worst writing assignments, best writing assignments, movies, books, vacations, cities in America, bands, television shows, video games, sports, etc.
  - Note: Only allow students a couple of minutes to start their list each time. The point is not to get it completed, but to think quickly and get ideas down. When you finish have them go back and circle the three they are most excited about. Send them off to begin writing about those moments or ideas to see which ones can be developed into a strong writing piece.

- Add to “Good Writers…” anchor chart. Add: brainstorm to get ideas for writing

Bloom’s Levels: apply/create/apply; create

Webb’s DOK: 3/2/3; 2

Engaging Experience 3

Teaching Point: “Writers, today I want to tell you that writing is far too complex of an art to try to accomplish on your own. Two days ago we talked about becoming a community of writers. Today we are going to establish writing partnerships as part of building that writing community.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: SL.5.1
Supporting: SL.5.1.b-d; W.5.5; L.5.6

Detailed Description/Instructions:
● **One way you can do this** is by introducing to students the narrative discussion cards. Model a partnership or response group (3-5 students) for them with teachers or students using the cards. Show students the story you have begun to draft and process through these questions aloud with your kids. In the interest of time you may choose to only do a few of the cards, and not the whole set. Let students know that around the room they will see a note card with their name on it. They should go sit in that place with their partner, whose note card will be right next to theirs. Remind them to sit knee-to-knee, just like we do in reading. Have them share what they began writing about the day before and then use the discussion cards to think about their writing with someone else at a deeper level. It is probably a good idea to have a set of the cards in a baggie with the note cards for partnerships. That way they have all the supplies they need when they arrive at their spot. Also, make sure students bring their notebooks to the meeting area today.

● **Another way you can do this** is to only set up response groups. Since this is new to students, you can model an example and nonexample using role playing. Assign each student one of the roles and share some writing you have done with them. Have them each respond accordingly to your writing based on the role they are playing. Then model an effective response group with each person participating and providing valid feedback. Again, use the cards to facilitate this conversation.

● Add to “Good Writers…” anchor chart. Add: talk with others to think about their writing in new ways

**Bloom’s Levels:** apply/create/apply  
**Webb’s DOK:** 3/2/3

**Engaging Experience 4**  
**Teaching Point:** “Writers, today I am going to teach you the important role that the power of place plays in our lives. I know each of you are excited about the writing you have started. I love that. Today we are going to get an opportunity to think about new ideas that can either strengthen that writing, or maybe even give us an idea for creating a whole new piece.”

**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
**Priority:** W.5.3; W.5.4; SL.5.1  
**Supporting:** W.5.3.a-e; W.5.5; SL.5.1.a-d  
**Detailed Description/Instructions:**  
● **One way you can do this** is by showing the video “**Hands**” (a spoken word poem) by Sarah Kay. Then have them trace their own hand in their notebook and write memories or create a collage to brainstorm seed ideas.
• Add to “Good Writers…” anchor chart. Add: use visuals and multimedia to develop writing ideas

Bloom’s Levels: apply/create/apply; create; apply/create/apply
Webb’s DOK: 3/2/3; 2; 3/2/3

Engaging Experience 5
Teaching Point: “Writers, today I am going to teach you the power of knowing how to use specific words in your writing to be clear and coherent. I want you to remember that revision does not have to come at the end when you are finished. In fact, it shouldn’t. Revision should happen throughout as you monitor how your piece is coming together. Conjunctions, prepositions, and interjections are parts of speech we use often, and as we write we want to know their purpose in our work.”

Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.5.3; W.5.4; L.5.1; SL.5.1
  Supporting: W.5.3.a-e; W.5.5; L.5.1.a/e; L.5.6; SL.5.1.a-d

Detailed Description/Instructions:
• One way you can do this is by explaining to students the function of conjunctions (joining together simple sentences/phrases or creating compound sentences), prepositions (connects a noun or pronoun to the rest of the sentence), and interjections (a word or phrase that expresses emotion, feeling, or meaning).
• Add to “Good Writers…” anchor chart: Know the various uses of words and uses them correctly in writing.

Bloom’s Levels: apply/create/apply; create; apply; apply/create/apply
Webb’s DOK: 3/2/3; 2; 1; 3/2/3

Engaging Experience 6
Teaching Point: “Writers, today I am going to teach you that it’s important to pay attention to verbs in your writing. Not only do we want them to be descriptive, but we also want to make sure they say in the same tense. That’s what we’ll work on today.”

Suggested Length of Time: 2 mini-lessons
Standards Addressed
  Priority: W.5.3; W.5.4; L.5.1; SL.5.1
  Supporting: W.5.3.a-e; W.5.5; L.5.1.b-d; L.5.6; SL.5.1.a-d

Detailed Description/Instructions:
• One way you can do this is by reviewing the verb tenses--past, present, and future. Read a piece of text where students can see how authors stay in a single one verb tense and also show them how verbs help us understand times, sequences, states, and conditions (L.5.1.c-d).
Another way to do this is by focusing on differentiating between simple and perfect verbs, in addition to using helping verbs when using the perfect verb tense. Provide and review a writing sample that shows examples of both of these at work in actual writing and talk about their purpose in those sentences. (L.5.1.b)

**Bloom’s Levels:** apply/create/apply; create; apply; apply/create/apply

**Webb’s DOK:** 3/2/3; 2; 1; 3/2/3

**Engaging Experience 7**

**Teaching Point:** “Writers, you have been doing so much work in your partnerships/response groups over the last several days and it has been exciting to see those come alive in our writing community. You’ll remember back on the first day, when we discussed roles that I would be conferring with you as well. Today, I am going to teach you what student-teacher conference looks like so we can always make the most of our time together.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** W.5.3; W.5.4; SL.5.1
- **Supporting:** W.5.3.a-e; W.5.5; L.5.6; SL.5.1.a-d

**Detailed Description/Instructions:**

- **One way you can do this** is by modeling a conference for the class with student. Have that student share their writing with you as you pose the following questions:
  1. What are you trying to do as a writer?
  2. What type of writing are you working on?
  3. What are you doing to make this piece of writing work?
  4. What do you think of what you have so far?
  5. What will you do next?
  6. How will you go about doing that?
  7. Find more conferring questions [here](#)

- Remind students that your goal during this time is to learn what they are working on as a writer and what they plan to do next.

**Bloom’s Levels:** apply/create/apply; create; apply/create/apply

**Webb’s DOK:** 3/2/3; 2; 3/2/3

**Engaging Experience 8**

**Teaching Point:** “Writers, today I am going to teach you critical information about capitalization, spelling, commas and quotations that are going to help you as you edit your piece today. Editing is different that revising, and we need to treat it as such. When I edit my work I am looking at the specific grammatical and mechanical components of the piece, not the craft and structure of the writing. Editing is going to be our main focus today.”

**Suggested Length of Time:** 1 mini-lesson
Standards Addressed

Priority:  W.5.3; L.5.2; SL.5.1  
Supporting:  W.5.3.a-e; W.5.5; L.5.2.a-e; L.5.6; SL.5.1.a-d

Detailed Description/Instructions:

- **One way you can do this** is by showing students a piece of text that has a title and shows the various uses of commas. It may be in best to develop a text of your own, so you can teach into these things by having made a few mistakes. Pass this same text out to students, assigning one group to look at capitalization, one group to look at comma usage, titles, and so on. Give students time to do this work with the text you’ve provided and bring them back together for a discussion about each. Remind them this is important information to keep in mind as they edit their pieces today.

Bloom’s Levels:  apply/create/apply; apply; apply/create/apply  
Webb’s DOK:  3/2/3; 1; 3/2/3

**Engaging Experience 9**

**Teaching Point:** “Writers, today I am going to teach you a feedback process called PQP. That acronym stands for praise, question, polish. Each of you are going to have the opportunity today to give feedback to your peers in this way before we publish our work.”

**Suggested Length of Time:** 1 mini-lesson

Standards Addressed

Priority:  W.5.3; L.5.1; L.5.2; SL.5.1  
Supporting:  W.5.3.a-e; W.5.5; L.5.1.a-e; L.5.2.a-e; L.5.6; SL.4.1.a-d

Detailed Description/Instructions:

- **One way you can do this** is by looking at the piece of writing you worked on together yesterday. Assign a different colored post-it for praise, question, and polish. For instance, praise-green, question-yellow, and polish-pink. Using these three post-it colors ask students to offer a praise to the piece, a question they have, and a way to polish it (you can refer back to the editing work they did yesterday). As students offer up feedback this is a great time to talk about effective, specific feedback, rather than the general, “I liked it” or “Great job!” that may make the writer feel good, but doesn’t help them become a stronger writer. Once students have done this in the meeting area with the writing you provided, send them off with nine post-its total, three of each color. Today they will put their work out on their desk, and students will go around offering feedback on the pieces they read. This will give everyone a chance to read nine other pieces, gathering ideas that they can apply to their own and giving feedback to people other than their partner.

- Allow them to use this feedback for publishing their piece, reminding them they do not have to use all the feedback they got. That is one of the powerful elements of being an author. You can choose how you want to change your paper.
Bloom’s Levels: apply/create/apply; apply; apply; apply/create/apply
Webb’s DOK: 3/2/3; 1; 1; 3/2/3

Post Assessment

NA

Engaging Scenario

**Engaging Scenario**

Situation: publishing their work
Challenge: determining the feedback to use from PQP to make their writing the strongest piece it can be.
Specific roles: writer, feedback partner
Audience: peers
Product: finished writing piece

For this introductory unit, the primary purpose is seeing how students facilitate themselves through the writing process to get a piece finished. It’s important to give them a day to look at their feedback and allow them to make the necessary changes, knowing best the message and meaning behind their piece. Allow them time to do that, putting together a final product, and then grouping them in 4-5 person groups to share their writing with someone. For this piece, the audience does not need to be any larger than the classroom for the purpose of establishing a writing community and becoming comfortable sharing our work among peers.
Rubric for Engaging Scenario:
### Assessment Leveling Guide

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<th>Grade: _____</th>
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<tbody>
<tr>
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### Summary of Engaging Learning Experiences for Topics

<table>
<thead>
<tr>
<th>Topic</th>
<th>Engaging Experience Teaching Point</th>
<th>Description</th>
<th>Suggested Length of Time</th>
</tr>
</thead>
</table>

14
### Developing Agency as a Writing Community

“Today, I want to teach you that writers have to work really hard when developing a piece of text. In order to do this well, we need to make sure we have built a community of writers in our classroom. It’s important for us to know and value who we each are as a writer. For us to do this we are going to develop some agreements today on ways we can make our classroom the best writing environment it can be.”

**One way you can do this** is by creating a “Bill of Writes” where you establish student and teacher non-negotiables. (Chapter 3 of *A Guide to the Common Core Writing Workshop: Intermediate Grades* provides an outline of teacher non-negotiables for writing instruction.) You could have a pre-made anchor chart broken up into “Student” side and “Teacher” side, with the teacher side filled in with the ideas outlined in Chapter 3 in student-friendly language. Then work with your students to think about what their non-negotiables should be. You might say something like, “If this is the promise I am making to you, what are you going to promise me in return?” Build this together to really foster that idea of community and “we’re all in this together” mentality.

**Another way you can do this** is by creating an anchor chart of writing non-negotiables, much like you did for reading. It can be a T-chart with one side labeled “Student” and one side labeled “Teacher.” Fill in each side with agreed-upon expectations.

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**One way you can do this** is by passing out student composition notebooks and allowing them to decorate the covers. They can do this with pictures from their life.
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| **Another way you can do this** is by giving students “Top 5” lists--for example, Top 5… worst writing assignments, best writing assignments, movies, books, vacations, cities in America, bands, television shows, video games, sports, etc.

   Note: Only allow students a couple of minutes to start their list each time. The point is not to get it completed, but to think quickly and get ideas down. When you finish have them go back and circle the three they are most excited about. Send them off to begin writing about those moments or ideas to see which ones can be developed into a strong writing piece. |

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<th>“Writers, today I want to tell you that writing is far too complex of an art to try to accomplish on your own. Two days ago we talked about becoming a community of writers. Today we are going to establish writing partnerships as part of</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>One way you can do this</strong> is by introducing to students the narrative discussion cards. Model a partnership or response group (3-5 students) for them with a teacher or student using these cards. Show students the story you have begun to draft and process through these questions aloud with your kids. In the interest of time you may choose to</td>
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</table>

| 1 mini-lesson |
“Writers, today I am going to teach you the important role that the power of place plays in our lives. I know each of you are excited about the writing you have only do a few of the cards, and not the whole set. Let students know that around the room they will see a note card with their name on it. They should go sit in that place with their partner, whose note card will be right next to theirs. Remind them to sit knee-to-knee, just like we do in reading. Have them share what they began writing about the day before and then use the discussion cards to think about their writing with someone else at a deeper level. It is probably a good idea to have a set of the cards in a baggie with the note cards for partnerships. That way they have all the supplies they need when they arrive at their spot. Also, make sure students bring their notebooks to the meeting area today.

**Another way you can do this** is to only set up response groups. Since this is new to students, you can model an example and nonexample using role playing. Assign each student one of the roles and share some writing you have done with them. Have them each respond accordingly to your writing based on the role they are playing. Then model an effective response group with each person participating and providing valid feedback. Again, use the cards to facilitate this conversation.

**One way you can do this** is by showing the video “Hands” (a spoken word poem) by Sarah Kay. Then have them trace their own hand in their notebook and write 1 mini-lesson.
<table>
<thead>
<tr>
<th>“Writers, today I am going to teach you the power of knowing how to use specific words in your writing to be clear and coherent. I want you to remember that revision does not have to come at the end when you are finished. In fact, it shouldn’t. Revision should happen throughout as you monitor how your piece is coming together. Conjunctions, prepositions, and interjections are parts of speech we use often, and as we write we want to know their purpose in our work.”</th>
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<tr>
<td><strong>One way you can do this</strong> is by bringing out the narrative piece you have been working on. <strong>One way you can do this</strong> is by explaining to students the function of conjunctions (joining together simple sentences/phrases or creating compound sentences), prepositions (connects a noun or pronoun to the rest of the sentence), and interjections (a word or phrase that expresses emotion, feeling, or meaning).</td>
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<td><strong>memories or create a collage</strong> to brainstorm seed ideas.</td>
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<td>**Writers, today I am going to teach you that it’s important to pay attention to verbs in your writing. Not only do we want them to be descriptive, but we also want to make sure they say in the same tense. That’s what we’ll work on today.”</td>
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<tr>
<td><strong>One way you can do this</strong> is by reviewing the verb tenses--past, present, and future. Read a piece of text where students can see how authors stay in a single one verb tense and also show them how verbs help us understand times, sequences, states, and conditions (L.5.1.c-d). <strong>Another way to do this</strong> is by focusing on differentiating between simple and perfect verbs, in addition to using helping verbs when using the perfect verb tense.</td>
</tr>
<tr>
<td>1 mini-lesson</td>
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<tr>
<td>Task</td>
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<tr>
<td>Provide and review a writing sample that shows examples of both of these at work in actual writing and talk about their purpose in those sentences. (L.5.1.b)</td>
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<tr>
<td>“Writers, you have been doing so much work in your partnerships/response groups over the last several days and it has been exciting to see those come alive in our writing community. You’ll remember back on the first day, when we discussed roles, that I would be conferring with you as well. Today, I am going to teach you what student-teacher conference looks like so we can always make the most of our time together.”</td>
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<tr>
<td>“Writers, today I am going to teach you critical information about capitalization, spelling, commas and quotations that are going to help you as you edit your piece today. Editing is different that revising, and we need to treat it as such. When I edit my work I am looking at the specific grammatical and mechanical components of the piece, not the craft and structure of the writing. Editing is going to be our main focus today.”</td>
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</table>
“Writers, today I am going to teach you a feedback process called PQP. That acronym stands for praise, question, polish. Each of you are going to have the opportunity today to give feedback to your peers in this way before we publish our work.”

**One way you can do this** is by looking at the piece of writing you worked on together yesterday. Assign a different colored post-it for praise, question, and polish. For instance, praise-green, question-yellow, and polish-pink. Using these three post-it colors ask students to offer a praise to the piece, a question they have, and a way to polish it (you can refer back to the editing work they did yesterday). As students offer up feedback this is a great time to talk about effective, specific feedback, rather than the general, “I liked it” or “Great job!” that may make the writer feel good, but doesn’t help them become a stronger writer. Once students have done this in the meeting area with the writing you provided, send them off with nine post-its total, three of each color. Today they will put their work out on their desk, and students will go around offering feedback on the pieces they read. This will give everyone a chance to read nine other pieces, gathering ideas that they can apply to their own and giving feedback to people other than their partner.

**Unit 2: Narrative Craft**

**Subject:** Writer’s Workshop
Grade: 5  
Name of Unit: Narrative Craft  
Length of Unit: 24 days  
Overview of Unit: In this unit, students will be crafting a personal narrative, paying special attention to elaboration through detail and description, traveling slowly over the ideas of their topic, grounding the writing in a wealth of specificity and returning to important sections to tell them in a bit-by-bit way. In order to do this well, students will be expected to bring their interpretation skills to their own emerging drafts to ensure they are highlighting the central ideas that they want readers to draw from their text and become decision makers. By knowing this they will be able to make intentional craft decisions with author's purpose in mind.

Topic 1 (Bend 1): Generating Personal Narratives  
In this bend, students will begin to generate ideas for narratives and generate turning point moments in their text. Students will uncover the internal details of their personal story by reenacting their experiences. They will be expected to assess their work, push their thinking and become a part of the story, writing it from the inside out. In this way you will push students to write a more significant personal narrative by adding details to tell the story of the true event. Students will begin to write big details about a small idea or event. Push them to set goals within their text and their stamina of writing.

Topic 2 (Bend 2): Moving Through the Writing Process: Rehearsing, Drafting, Revising, and Editing  
In this bend, students will continue to work with their seed idea as they continue to work through the writing process Students begin this bend with a flash draft to be revised and elaborated throughout the bend. Students will draw on narrative craft techniques they have learned. Your emphasis will be on teaching elements of the craft and revision; elaborating the important parts, following the arc of a story while learning to add scenes to show meaning and emotions within their narrative.

Topic 3 (Bend 3): Learning from Mentor Texts  
In this bend, students will analyze mentor texts, they will employ close reading strategies to do this work, annotating the text and emulating those craft moves in their own writing; such as figurative language strategies, character moves, and discovering commas. Sandra Cisneros texts are a great mentor text to use and read closely, “Eleven” and “PaPa” As students do this work in their own writing they will continue to self-evaluate and set goals for themselves moving forward.

Getting Ready for the Unit:
● Get students excited about their sophisticated writing tool--their very own writer’s notebook. The best way to do this is by having one of your own that is filled with various entries sparked by your own memories, people, and special events or places. If students will be allowed to decorate their notebooks, you should decorate yours as well. Also, make sure that it is carried around at all times in order to model collecting those seed moments that happen in our everyday lives.

● Gather examples of fifth grade writing so that students have a vision of the kind of writing they will be doing. You can find examples on the Calkins CD ROM, but the best come from your own students.

● Choosing mentor texts so that students can return to the same writer for the purpose of understanding how to read closely like a writer. The texts suggested and provided in your unit are “Eleven” and “Papa” by Sandra Cisneros, but you can choose any text or author you like. By using these texts, writers become used to reading closely like a writer.

● Read Lucy Calkins’ Narrative Craft unit

Pre-Assessment (given prior to starting the unit):

● Administer Narrative On-Demand in one 45-minute session.

Priority Standards for unit:

● W.5.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

● W.5.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

● L.5.3: Use knowledge of language and its conventions when writing, speaking, reading or listening.

Supporting Standards for unit:

● W.5.3.a: Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

● W.5.3.b: Use narrative techniques such as dialogue, description, pacing to develop experiences and events or show the responses of characters to situations.

● W.5.3.c: Use a variety of transitional words and phrases to manage the sequence of events.

● W.5.3.d: Use concrete words and phrases and sensory details to convey experiences and events precisely.

● W.5.3.e: Provide a conclusion that follows from the narrated experiences or events.

● W.5.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting or trying a new approach. (Editing for
conventions should demonstrate command of Language standards 1-3 up to and including grade 5)

- W.5.6: With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.

- L.5.1: Demonstrate command of conventions of standard English grammar and usage when writing or speaking.

- L.5.1.a: Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.

- L.5.1.b: Form and use the perfect (e.g., I had walked; I have walked, I will have walked) verb tenses.

- L.5.1.c: Use verb tense to convey various times, sequences, states and conditions.

- L.5.1.d: Recognize and correct inappropriate shifts in verb tense.

- L.5.1.e: Use correlative conjunctions (e.g. either/or/neither/nor)

- L.5.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

- L.5.2.a: Use punctuation to separate items in a series.

- L.5.2.b: Use a comma to separate an introductory element from the rest of the sentence.

- L.5.2.c: Use a comma to set off the words yes and no (e.g. Yes, thank you!) to set off a tag question from the rest of the sentence (e.g. It’s true, isn’t it?) and to indicate direct address (e.g. Is that you, Steve?)

- L.5.2.d: Use underlining, quotation marks, or italics to indicate titles of work.

- L.5.3.a: Expand, combine, and reduce sentences for meaning, reader/listener interest and style.

- L.5.3.b: Compare and contrast the varieties of English (e.g. dialects and registers) used in stories, dramas or poems.

- L.5.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meaning.

- L.5.5a: Interpret figurative language, including similes and metaphors, in context.

- L.5.5b: Recognize and explain the meaning of common idioms, adages, and proverbs.

- L.5.5c: Use the relationship between particular words (e.g. synonyms, antonyms, homographs) to better understand each of the words.

- L.5.6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g. however, although, nevertheless, similarly, moreover, in addition)

- SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.
SL.5.1.a: Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

SL.5.1.b: Follow agreed-upon rules for discussions and carry out assigned roles.

SL.5.1.c: Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

SL.5.1.d: Review the key ideas expressed and draw conclusions in light of information and knowledge gained from discussions.

<table>
<thead>
<tr>
<th>Standard</th>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb's DOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>W.5.3</td>
<td>narratives</td>
<td>write</td>
<td>apply</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>real or imagined experiences or events</td>
<td>develop</td>
<td>create</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>effective technique, descriptive details, and clear event sequences</td>
<td>use</td>
<td>apply</td>
<td>3</td>
</tr>
<tr>
<td>W.5.4</td>
<td>clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.</td>
<td>produce</td>
<td>create</td>
<td>2</td>
</tr>
<tr>
<td>L.5.2</td>
<td>command of conventions of standard English capitalization, punctuation, and spelling and writing</td>
<td>demonstrate</td>
<td>apply</td>
<td>2</td>
</tr>
<tr>
<td>L.5.3</td>
<td>knowledge of language and its conventions when writing, speaking, reading, or listening</td>
<td>use</td>
<td>apply</td>
<td>1</td>
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</tbody>
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**Essential Questions:**

1. How can I learn to write big about small moments in my life?
2. How can I study the work of published authors to develop a story that has meaningful scenes, including dialogue, figurative language, thought, and action, as well as strong leads and endings?
3. How can I use all that I know about revising and editing to prepare my piece for publication?
4. How can I apply all that I have learned about narrative writing to write my own piece, independently, from start to finish?

**Enduring Understanding/Big Ideas:**

1. Students see small stories in everyday life and develop those into a text that has complex characters and a focused analysis of setting by using a story arc to plan their story.
2. Acting out and planning with a partner, as well as revising along the way and studying a multitude of mentor texts can help me gain a vision for my own.
3. When students look at their paper through a variety of lenses they learn the complexities of writing, how to make theirs stronger, and the many layers required to build a story.
4. Planning the project and applying acquired skills without teacher support develops writers with stamina, critical thinking and problem-solving skills to build student writers with strong writing identities.

**Unit Vocabulary:**

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
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<tbody>
<tr>
<td>write</td>
<td>narratives</td>
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<td>produce</td>
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<td>demonstrate</td>
<td>technique</td>
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<td>write</td>
<td>details</td>
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<td>read</td>
<td>event sequences</td>
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<td>speak</td>
<td>organization</td>
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<td>listen</td>
<td>task</td>
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<td>purpose</td>
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<td>conventions</td>
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<td>language</td>
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**Topic 1: Generating Personal Narratives**

**Engaging Experience 1**

**Teaching Point:** “Today I want to teach you a strategy---one that helps people write powerful stories. It usually works to jot moments that have been turning points in your life. These might be the first times, last times, or times when you realized something.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.5.3; W.5.4

**Supporting:** W.5.3.a, W.5.3.b, W.5.3.c, W.5.3.d, W.5.3.e; W.5.5; L.5.6; SL.5.1
Detailed Description/Instructions:

- **One way you can do this** is by demonstrating the step-by-step sequence of using the strategy. Generate ideas for personal narratives by listing first times, last times, or times when you realized something.
- Debrief quickly, pointing out the moves you have made and then continue demonstrating quickly coming up with an idea of a time you realized something.
- Remind students of the purpose of the strategy. Remind them that thinking of turning points can help them generate ideas for personal narratives.

**Bloom’s Levels:** apply/create/apply; create  
**Webb’s DOK:** 3/2/3; 2

**Engaging Experience 2**

**Teaching Point:** “Today I want to remind you that writers of stories, both fiction and nonfiction, climb inside the story, walking in the shoes of the character, experiencing the story as it unfolds and putting that onto the pages so readers can experience it too.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** W.5.3: W.5.4
- **Supporting:** W.5.3.a, W.5.3.b, W.5.3.c, W.5.3.d, W.5.3.e; W.5.5; L.5.6; SL.5.1

**Detailed Description/Instructions:**

- **One way you can do this** is by explaining the secret of writing effective narratives requires you to experience the story so that readers can experience it too.
- Ask students to watch as you demonstrate, working with an entry you settled upon when thinking of stories that take place in an important place in your life. Ask, “How did the event start?” and then let the story unroll from there.
- Place yourself back in the story and relive each detail of the moment so you can re-tell it through a story.
- Allow students time to think of a story and how it all started, then list details of the moment.

**Bloom’s Levels:** apply/create/apply; create  
**Webb’s DOK:** 3/2/3; 2

**Engaging Experience 3**

**Teaching Point:** “Today I want to teach you that writer read great stories in order to write great stories. An author’s stories and ideas will often spark the reader’s stories or ideas.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** W.5.3: W.5.4
- **Supporting:** W.5.3.a, W.5.3.b, W.5.3.c, W.5.3.d, W.5.3.e; W.5.5; L.5.6; SL.5.1
Detailed Description/Instructions:

- **One way you can do this** is by modeling reading a text and writing in the moment of it. You may choose to read aloud a portion of any memoir that feels like it will have a particular connection with your class. As you reach moments in the story that relate to a memory, stop and think aloud to the students. Writing your own story, sharing with the class as you go.
- Discuss how the read aloud helped spur you to generate ideas with your corresponding entry.

**Bloom’s Levels:** apply/create/apply; create  
**Webb’s DOK:** 3/2/3; 2

**Engaging Experience 4**

**Teaching Point:** “Today I want to teach you that when you write personal narratives, it is important to put yourself inside the skin of the main character (the main character is the writer of the story just in a different time and place), and then tell the story through that person’s eyes, exactly the way they experienced it.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** W.5.3; W.5.4  
- **Supporting:** W.5.3.a, W.5.3.b, W.5.3.c, W.5.3.d, W.5.3.e; W.5.5; L.5.6; SL.5.1

**Detailed Description/Instructions:**

- **One way you can do this** Tell the story of one time when you wrote a story, staying inside the constraints of your particular perspective (point of view). *(e.g. I was in the middle of washing dishes and the phone rang. My arms were deep in soap suds, so I couldn’t answer it. My sister picked up the receiver and I heard to say, “Hello?” I held my arms down in front of me (reenacting the scene). I heard her say, ‘What’d he say?’ and “Did he give you anything for it?” After she hung up she said, “That was mom. She’s been at the doctor.”)*
- Debrief by asking why this viewpoint of the story worked? You have to stand in the characters shoes and to write from only what that character feels and hears; capturing what happened from his or her perspective. This can leave empty holes for the reader, but lends to more engagement in the story.
- Set up the students to practice telling the story from within the narrator’s point of view and perspective. Ask them to reread a part or draft where the point of view needs to be remedied.
- Ask the students to continue to say the story aloud, maintaining the point of view.

**Bloom’s Levels:** apply/create/apply; create  
**Webb’s DOK:** 3/2/3; 2
Engaging Experience 5
Teaching Point: “Today I want to remind you that it helps to pause sometimes and to look back on your progress as writers, asking, “Am I getting better? “and also asking, “What should I work on next?” What will help me keep getting better in big important ways?”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: W.5.3; W.5.4
Supporting: W.5.3.a; W.5.3.b; W.5.3.c; W.5.3.d; W.5.3.e; W.5.5; L.5.6; SL.5.1.

Detailed Description/Instructions:

● One way you can do this is to tell students that when working to get better, it helps to have tools for measuring progress and then tell them about the Narrative Writing Checklist for fifth and sixth grades and introduce a snippet of it.

● I have a checklist that can help measure yourself as a writer in this craft. You are going to have a chance to score one of your entries, but before you do we are going to look at another fifth grade narrative. Use the copy of “Goosebumps” (page 45 of unit).

● Focus on just two parts of the checklist: elaboration and craft which they have been working extremely hard on during the last few days.

● Ask students to join you in assessing a benchmark narrative for fifth grade against a portion of the checklist and do this in a way that allows you to demonstrate how to use the checklist with accountability.

● Debrief in ways that help students extract lessons you have just taught about the craft. (e.g. I looked at the checklist to see what strong writers do, and then checked to see how the writer of ‘Goosebumps” measures up.

Bloom’s Levels: apply/create/apply; create
Webb’s DOK: 3/2/3; 2

Topic 2: Moving Through the Writing Process: Rehearsing, Drafting, Revising, and Editing

Engaging Experience 6
Teaching Point: “I want to remind you that writers fill themselves up with the true thing that happened, recall how they have decided to stare the story (the where and the how), and then, keeping their minds fixed on the mental movie of what happened, let their pens fly down on the page. Writers write fast and furious, pages and pages, finishing (or almost finishing) a whole draft in a day.”

Suggested Length of Time: 1 mini-lesson
Standards Addressed

**Priority:** W.5.3; W.5.4; L.5.2

**Supporting:** W.5.3.a; W.5.3.b; W.5.3.c; W.5.3.d; W.5.3.e; W.5.5; L.5.1; L.5.2; L.5.3.a; L.5.3.b; L.5.6; SL.5.1

**Detailed Description/Instructions:**

- **One way you can do this** is naming ways that writers can get deeply absorbed by their stories---listening to, or reliving, their moment. The teacher will send the students off to their writing spots to create their drafts. Remind them that their writing may be amazing, or it might not be, and that is OK. That is why it is called a draft. Asking them to use techniques they have experimented with in the weeks before.

**Bloom’s Levels:** apply/create/apply; create; apply

**Webb’s DOK:** 3/2/3; 2; 1

**Engaging Experience 7**

**Teaching Point:** “Today I want to teach you that when profession writers revise, they don’t just insert doodads into their drafts. After drafting, they think about, “How could I have written the whole story?” Writers then go back and rewrite it, often from top to bottom. Usually as writers rewrite, they are working with the question, “What is this story really about?”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.5.3; W.5.4; L.5.2

**Supporting:** W.5.3.a; W.5.3.b; W.5.3.c; W.5.3.d; W.5.3.e; W.5.5; L.5.1; L.5.2; L.5.3.a; L.5.3.b; L.5.6; SL.5.1

**Detailed Description/Instructions:**

- **One way you can do this** is to demonstrate that when you ask the questions, “What is the story really about?” this leads you to want to tell your story differently, leading to another draft. Show children how to plan for this new draft by thinking and talking across the pages of a planning booklet.

- Fold a sheet of unlined paper in half and then half again, producing a tiny rehearsal booklet. (see page 67 of unit) This will focus on the small details of the beginning, middle and the end of the story.

- Debrief by highlight what they can do with their own writing piece. Remind them you retold the story of your flash draft, but this time pulling out specific meaning by adding emotions and feelings.

- Push them to write their story from yesterday’s flash draft really differently. Use techniques up your sleeve to draw on in order to push yourself as a writer of this new draft. Here are some tips:

  - **Tell the story differently to bring out a different important meaning or message.**
  - **Start the story earlier or later.**
● Tell the story out of order.
● Include-emphasize-the part played by different people.

Bloom’s Levels: apply/create/apply; create; apply
Webb’s DOK: 3/2/3; 2; 1

Engaging Experience 8
Teaching Point: “Today I want to remind you that when you write personal narratives, you are writing stories. And you already know that stories have a way they usually go. One of the most powerful ways to improve your personal narrative is to look at it as a story, and to think about whether you have brought everything you know about how stories go into your draft.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: W.5.3; W.5.4; L.5.3
Supporting: W.5.3.a; W.5.3.b; W.5.3.c; W.5.3.d; W.5.3.e; W.5.5; L.51; L.5.2; L.5.3.a; L.5.3.b; L.5.6; SL.5.1

Detailed Description/Instructions:
● One way you can do this: remind students of the essential elements of a story (page 77 of unit).
● Recruit students to join you in thinking how a familiar narrative is undergirded by story architecture. Using a familiar text, let’s look and find the character’s motivations, the trouble, and so forth. Let us pay close attention to how stories tend to go.
● Read the story aloud, skipping nonessential parts, and facing the book outward.
● Draw a mountain arc, placing key events on the arc, showing the creation of the storyline and arc.

Bloom’s Levels: apply/create/apply; create; apply
Webb’s DOK: 3/2/3; 2; 1

Engaging Experience 9
Teaching Point: “Today I want to teach you that writers vary the pace of a story for a reason. Writers elaborate on particular parts of a story to make readers slow down and pay attention to specific scenes.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: W.5.3; W.5.4; L.5.3
Supporting: W.5.3.a; W.5.3.b; W.5.3.c; W.5.3.d; W.5.3.e; W.5.5; L.51; L.5.2; L.5.3.a; L.5.6; SL.5.1

Detailed Description/Instructions:
● **One way you can do this** is by setting up a piece of your own writing so you can demonstrate the work of the teaching point. Circle an important part of the story. Think aloud as you demonstrate the process of elaborating on an important part.

● Writers stretch it out and fill it with details, to help the reader’s imagination see it clearly.

● Take the part you have circled in your own writing and model how to elaborate on that particular moment.

● Debrief and repeat that writers elaborate on parts that reveal what the story is really about. The most important thing to remember is that you shouldn’t pick just any place in your story to elaborate, pick specific parts that truly connect to the story.

● **Revisit Techniques for Raising the Level of Narrative Writing** (page 91 of unit).

**Bloom’s Levels:** apply/create/apply; create; apply  
**Webb’s DOK:** 3/2/3; 2; 1

**Engaging Experience 10**  
**Teaching Point:** “Today I want to teach you that authors sometimes make characters in personal narratives travel through time and place. They often do this to highlight the meaning they most want to show, and do it by imagining future events or remembering past events that connect to what their story is really about.”  
**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
**Priority:** W.5.3; W.5.4; L.5.3  
**Supporting:** W.5.3.a; W.5.3.b; W.5.3.c; W.5.3.d; W.5.3.e; W.5.5; L.5.1; L.5.2; L.5.3.a; L.5.6; SL.5.1  
**Detailed Description/Instructions:**  
● **One way you can do this** is to model how you imagine the possibilities for adding scenes from the past and future in your own stories. Revisit your text your have been revising during the unit.

● Remembering how I edited one page to showing strong emotion? Ask students to find places within your story that you could fast forward in the piece to continue to show the relationship(s) between characters. (see page 98 of unit).

● Channel students to study a piece of writing, noticing when the author jumps forward in time. Using a mentor text that jumps forward and backward in time having students recognize and signal when these time shifts take place. (e.g. text might include Sandra Cisneros *The House on Mango Street*).

**Bloom’s Levels:** apply/create/apply; create; apply  
**Webb’s DOK:** 3/2/3; 2; 1

**Engaging Experience 11**
**Teaching Point:** “Today I want to teach you that like E.B. White, you can write an ending that leaves your reader with something big at the end. Writers think back to what they most wanted or struggles for in their stories and ask, “What is it I want to say to my readers about the struggle and journey?” Then they write an ending that shows this.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** W.5.3; W.5.4; L.5.3
- **Supporting:** W.5.3.a; W.5.3.b; W.5.3.c; W.5.3.d; W.5.3.e; W.5.5; L.5.1; L.5.2; L.5.3.a; L.5.3.b; L.5.6; SL.5.1

**Detailed Description/Instructions:**

- **One way you can do this** is to tell students that writers draft possible endings and do so by asking themselves a series of questions meant to elicit the story’s real meaning.
- Use the teacher’s personal writing, draft possible endings. Another way to do this is to use Sandra Cisneros text “Papa Who Wakes Up Tired…” brainstorm ways that the author could have ended the piece.
- Ask students to revise their ending in the same way.

**Bloom’s Levels:** apply/create/apply; create; apply

**Webb’s DOK:** 3/2/3; 2; 1

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**Engaging Experience 12**

**Teaching Point:** “Today we are going to put on the finishing touches. I want to show you how writers use tools and resources to finish their writing.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** W.5.3; W.5.4; L.5.3
- **Supporting:** W.5.3.a; W.5.3.b; W.5.3.c; W.5.3.d; W.5.3.e; W.5.5; L.5.1; L.5.2; L.5.3.a; L.5.3.b; L.5.6; SL.5.1

**Detailed Description/Instructions:**

- **One way you can do this** is look at a piece of writing through the lens of structure, checking to make sure you have met each of the standards using the Narrative Checklist used earlier in the unit, circling and highlighting areas you need to work on.
- Show students you can then go back to your draft and see if there are ways that in these final moments, you can address items on the checklist that you still need to address.
- Send students to look closely at their own work and the Narrative Checklist and continue to revise their personal narrative according to their piece’s strength and weaknesses.

**Bloom’s Levels:** apply/create/apply; create; apply
Webb’s DOK: 3/2/3; 2; 1

**Engaging Experience 13**
**Teaching Point:** “Today I want to teach you that writers look at other people’s writing differently. Like all readers, they let the writing affect them but then they also look behind the meaning to note, ‘What is the clever trick this writer has done to affect the reader this way? I must try this.’”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**
- **Priority:** W.5.3; W.5.4; L.5.3
- **Supporting:** W.5.3.a; W.5.3.b; W.5.3.c; W.5.3.d; W.5.3.e; W.5.5; L.5.1; L.5.2; L.5.3.a; L.5.3.b; L.5.6; SL.5.1

**Detailed Description/Instructions:**
- **One way to do this** is to show children that when they want to make a good piece of writing, it often helps to find a mentor text and read a bit of it asking, “What did the writer do that I could try?” Model this work with Sandra Cisneros’ “Eleven” highlighting in red the powerful parts. Reread these parts to students, showing how you could take pieces of her craft and try in your own writing. For example, Sandra Cisneros shows us what kind of person Mrs. Price is instead of telling, this is something students could go off and try in their writing.

- Name what the author has done in such a way that her skill can be transferred to another text -- and then do so. Show how the same technique could be used in a different text or two. Students will look for other techniques authors use that they could try in their writing.

**Bloom’s Levels:** apply/create/apply; create; apply
**Webb’s DOK:** 3/2/3; 2; 1

**Engaging Experience 14**
**Teaching Point:** “Today I want to teach you that in order to learn from a mentor text, you can’t just read the text and hope it rubs off on you. You have to work at it. And to do that, it helps to use your writer’s notebook not just as a place to gather entries, but as a workbench where you work on making your writing do specific things.”

**Suggested Length of Time:** 1 mini-lesson
Standards Addressed
Priority: W.5.3; W.5.4; L.5.3
Supporting: W.5.3.a; W.5.3.b; W.5.3.c; W.5.3.d; W.5.3.e; W.5.5; L.5.1; L.5.2; L.5.3.a; L.5.3.b; L.5.6; SL.5.1

Detailed Description/Instructions:
- **One way to do this** is to realize that to get good at something, you have to work at it.
  “Michael Jordan, one of the greatest basketball players ever, was cut from his high school team because he wasn’t good enough. But he didn’t just pout and whine. He worked, morning, noon and night.” Model for students how you try a specific craft move in your writer’s notebook. For example, you might try using repetition in your own story, like Sandra Cisneros does in Eleven. Ask children to locate a powerful excerpt in the mentor text, to notice more about it, and then to bring that craft move to the “workbench of their notebook.”

Bloom’s Levels: apply/create/apply; create; apply
Webb’s DOK: 3/2/3; 2; 1

Engaging Experience 15
Teaching Point: “Writers, today I want to teach you that when writers set out to draft, they think about structure and they make an effort to structure their story, not “how it happened in real life,” but as a compelling story. It’s often helpful to call to mind how writers you admire slow down the problem in their writing, telling it bit by bit to make it a more compelling story.”

Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: W.5.3; W.5.4; L.5.3
Supporting: W.5.3.a; W.5.3.b; W.5.3.c; W.5.3.d; W.5.3.e; W.5.5; L.5.1; L.5.2; L.5.3.a; L.5.3.b; L.5.6; SL.5.1

Detailed Description/Instructions:
- **One way you can do this** is to stop thinking about ‘how exactly the story happened.’ Instead you have to think like writers, and think ‘How do I want this story to go?’ Model this work with a class retelling of Eleven, having students notice the sequence of events that happened around the red sweater. The sweater did not just show up on Rachel’s desk.
- Have students reflect on their drafts, being sure that they aren’t arriving at the climax too quickly. Invite writers to share their stories with another, being sure to elaborate on the parts of tension.

Bloom’s Levels: apply/create/apply; create; apply
Webb’s DOK: 3/2/3; 2; 1
Engaging Experience 16
Teaching Point: “Today I want to teach you that when writing a story, you aim to put the exact thing that you -- or the character -- did or saw before you thought something, felt something. As you write, you try to recall how it went. You ask, “What was the exact sequence of the actions?” Then you put that sequence onto the page so the reader can go through those actions too, and have those reactions.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: W.5.3; W.5.4; L.5.3
Supporting: W.5.3.a; W.5.3.b; W.5.3.c; W.5.3.d; W.5.3.e; W.5.5; L.5.1; L.5.2; L.5.3.a; L.5.3.b; L.5.6; SL.5.1

Detailed Description/Instructions:

● One way you can do this is by model noticing the way a published author uses true details to evoke emotion. For example, Sandra Cisneros shows us an exact sequence of events and images that lead the main character, Rachel, to react the way she does. Cisneros does this so successfully, that we, as readers, find ourselves whispering “not mine, not mine” as well.

● Model taking this strategy to your own writing, attempting to isolate the exact action or image that evoked your most powerful response.

● Set writers up to focus on a specific part of their story and call to mind some of the specific images associated with that part, considering the emotion they want to convey to the reader.

Bloom’s Levels: apply/create/apply; create; apply

Webb’s DOK: 3/2/3; 2; 1

Engaging Experience 17
Teaching Point: “Today I want to teach you that authors ensure that every character, main and secondary, plays a role in forwarding the larger meaning of a story.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: W.5.3; W.5.4; L.5.3
Supporting: W.5.3.a; W.5.3.b; W.5.3.c; W.5.3.d; W.5.3.e; W.5.5; L.5.1; L.5.2; L.5.3.a; L.5.3.b; L.5.6; SL.5.1

Detailed Description/Instructions:

● One way to do this is to study how Sandra Cisneros put characters into Eleven to play roles. Discuss with students the role Mrs. Price played in the story, and the effect she had on the main character, Rachel. Model for your students how their secondary characters play a role in the larger idea or theme in your story.

● Ask students to consider their own secondary characters, the roles, they play, and the ways they might further the meaning behind their stories.
**Engaging Experience 18**

**Teaching Point:** “Whenever you want to learn a punctuation mark’s secret, when you are ready to add its power to your writing, what you have to do is study that mark. You have to scrutinize it, examine it, study it with both your eyes and your whole mind to figure out what it does. Today what I want to teach you is this: you can figure out any punctuation mark’s secrets by studying it in great writing.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** W.5.3; W.5.4; L.5.3, W.5.2a-e
- **Supporting:** W.5.3.a; W.5.3.b; W.5.3.c; W.5.3.d; W.5.3.e; W.5.5; L.5.1; L.5.2; L.5.3.a; L.5.3.b; L.5.6; SL.5.1

**Detailed Description/Instructions:**

- **One way you can do this** is to explore the comma with partners. To study a punctuation mark, you’ll need to read aloud parts of a text with the mark in them and think about it and talk about it. Think about what the writing would be like without it? What message does the mark send to readers about the words? Does the mark change the sound or speed or importance of the words? Have students copy the following chart in their writer’s notebooks, and analyze **Eleven** thinking about the use of commas. **See sample chart on page 170 of the Narrative unit.**
- Channel students to compare notes as they discuss what you laid out, and what it means for their writing. Where could students try these techniques in their own writing?

<table>
<thead>
<tr>
<th>Examples of Commas</th>
<th>What does the Comma Do?</th>
<th>Using the Comma in My Writing</th>
</tr>
</thead>
</table>

**Engaging Experience 19**

**Teaching Point:** Based on what you have seen from students, take this mini-lesson’s framework and use it to guide you in creating more mini-lessons about grammatical structures.

**Suggested Length of Time:** 1 mini-lesson (or what is needed for your students)

**Standards Addressed**

- **Priority:** W.5.3; W.5.4; L.5.3, W.5.2a-e
Supporting: W.5.3.a; W.5.3.b; W.5.3.c; W.5.3.d; W.5.3.e; W.5.5; L.5.1; L.5.2; L.5.3.a; L.5.3.b; L.5.6; SL.5.1

Detailed Description/Instructions:
- If you see that children need to learn about punctuating correctly about parentheses, you could craft an inquiry minilesson around that subject. “What does the punctuation look like near parentheses?”
- If you see that your writers seem trapped by row after row of declarative sentences, you might try offering a focus on clauses, or sentence structures.
- If your writers love exclamation points, and pepper their writing with them, try offering up the study of how others use them.

**See page 175-176 for information on how to create other mini-lessons**

Bloom’s Levels: apply/create/apply; create; apply
Webb’s DOK: 3/2/3; 2; 1

Engaging Experience 20

Teaching Point: “Today I want to have you share your writing with an audience. People will write letters in response to your piece.

Suggested Length of Time: 1 mini-lesson

Standards Addressed
- Priority: SL.5.1
- Supporting: W.5.3.a; W.5.3.b; W.5.3.c; W.5.3.d; W.5.3.e; L.5.1; L.5.2; L.5.3.a; L.5.6; L.5.2; L.5.2a; L.5.2b; L.5.2c; L.5.2d; L.5.2e

Detailed Description/Instructions:
- **One way you can do this** is to welcome the students and family members. Explain that when we read stories, authors bring us into other worlds. And today, the writers in the class will read aloud, bringing all of us into other worlds.
- Explain the plan for today’s celebration. In this case, explain that after a few children read to the group, everyone will disperse to a corner to share writing in small groups.
- Create a cohesive way that each group will collectively celebrate each piece as it is shared with the small group.
- After each child has a chance to read his or her piece aloud, ask listeners to write notes to the readers.

Bloom’s Levels: apply/create/apply; create; apply
Webb’s DOK: 3/2/3; 2; 1

Engaging Experience 21

Teaching Point: “Today I want to show that you can use these narrative writing skills into other disciplines. How can what we learned in this unit be applied to other areas of learning? I want to hold a class meeting and discuss some points of our narrative unit.
Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: W.5.3; W.5.4; L.5.3
Supporting: W.5.3.a; W.5.3.b; W.5.3.c; W.5.3.d; W.5.3.e; L.5.1; L.5.2; L.5.3.a; L.5.3.b; L.5.6; SL.5.1

Detailed Description/Instructions:

- One way you can do this to begin by rallying writers to transfer and apply all they have learned during the narrative unit. Remind them once they know a strategy it becomes a part of your life and can be used again and again.
- For example, you can share a story about the first time you learned to walk. Wouldn’t it be silly to say that the day I learned to walk, “Well, now that I know how to do that I’m never going to do that again!” That would be ridiculous! Instead we use everything we know about walking and use it every day.
- Begin to show students how to transfer explicitly. For example, use an anchor chart from earlier in the unit (e.g. turning points) and help students imagine how a strategy for generating writing can also be a strategy for generating ideas about characters, and theories on reading.
- How could these writing strategies help you understand historical figures? How could they aide in math? How could these help in research? (What is this really about? What are the details that speak to us? What parts are elaborated?)
- Let go, allowing children to imagine the possibilities for transference and make choices of their own.
- Celebrate children’s attempts to apply their learning across the curriculum.

Bloom’s Levels: apply/create/apply; create; apply
Webb’s DOK: 3/2/3; 2; 1

Post Assessment

Administer the narrative on-demand writing assessment (see page 182 in the Writing Pathways book)

Rubric for Post Assessment
Use the opinion writing rubric to score the on-demand. Take note of what students were able to do independently on the on-demand opinion assessment.

Engaging Scenario
Engaging Scenario
Situation: reflecting on their work
Challenge: using the Narrative Writing Checklist to evaluate their progress as a writer of narrative texts and where to go from here.
Specific roles: writer, reflector
Audience: peers and themselves
Product: a written reflection on how their thinking and writing has grown from the beginning of the year, along with peer discussion.

This celebration will serve more as reflection for students, but you can feel free to invite parents in for a different form of a celebration if you’d like.

If you choose to make it a reflection format, provide copies of the “Narrative Writing Checklist” and allow students to think about where they are in the spectrum of narrative writing. You may also provide them the prompt, “I used to think fiction writing was ________, but now I think _________________,” for them to respond to.

Rubric for Engaging Scenario:
See Narrative Writing Rubric to score final narrative piece and on-demand

Summary of Engaging Learning Experiences for Topics

<table>
<thead>
<tr>
<th>Topic</th>
<th>Teaching Point</th>
<th>Detailed Description/Instructions</th>
<th>Suggested Length of Time</th>
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<tbody>
<tr>
<td>Generating Personal Narratives</td>
<td>“Today I want to teach you a strategy---one that helps people write powerful stories. It usually works to jot moments that have been turning points in your life. These might be the first times, last times, or times when you realized something.”</td>
<td><strong>One way you can do this</strong> is by demonstrating the step-by-step sequence of using the strategy. Generate ideas for personal narratives by listing first times, last times, or times when you realized something. Debrief quickly, pointing out the moves you have made and then continue demonstrating quickly</td>
<td>1 mini-lesson</td>
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<tr>
<td>Generating Personal Narratives</td>
<td>coming up with an idea of a time you realized something. Remind students of the purpose of the strategy. Remind them that thinking of turning points can help them generate ideas for personal narratives.</td>
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<td>&quot;Today I want to remind you that writers of stories, both fiction and nonfiction, climb inside the story, walking in the shoes of the character, experiencing the story as it unfolds and putting that onto the pages so readers can experience it too.&quot;</td>
<td><strong>One way you can do this</strong> is by explaining the secret of writing effective narratives requires you to experience the story so that readers can experience it too. Ask students to watch as you demonstrate, working with an entry you settled upon when thinking of stories that take place in an important place in your life. Ask, “How did the event start?” and then let the story unroll from there. Place yourself back in the story and relive each detail of the moment so you can re-tell it through a story. Allow students time to think of a story and how it all started, then list details of the moment.</td>
<td>1 mini-lesson</td>
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<td>&quot;Today I want to teach you that writer <em>read</em> great stories in order to <em>write</em> great stories. An author’s stories and ideas will often spark the reader’s stories or ideas.&quot;</td>
<td><strong>One way you can do this</strong> is by modeling reading a text and writing in the moment of it. You may choose to read aloud a portion of any memoir that feels like it will have a particular connection with your class. As you reach moments in the story that relate to a memory, stop and think aloud to the students. Writing your own</td>
<td>1 mini-lesson</td>
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<td>Generating Personal Narratives</td>
<td>story, sharing with the class as you go. Discuss how the read aloud helped spur you to generate ideas with your corresponding entry.</td>
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<tr>
<td><strong>One way you can do this</strong></td>
<td>Tell the story of one time when you wrote a story, staying inside the constraints of your particular perspective (point of view). <em>(e.g. I was in the middle of washing dishes and the phone rang. My arms were deep in soap suds, so I couldn’t answer it. My sister picked up the receiver and I heard to say, “Hello?” I held my arms down in front of me (reenacting the scene). I heard her say, “What’d he say?” and “Did he give you anything for it?” After she hung up she said, “That was mom. She’s been at the doctor.)</em> Debrief by asking why this viewpoint of the story worked? You have to stand in the characters shoes and to write from only what that character feels and hears; capturing what happened from his or her perspective. This can leave empty holes for the reader, but lends to more engagement in the story. Set up the students to practice telling the story from within the narrator’s point of view and perspective. Ask them to reread a part or draft where the point of view needs to be remedied.</td>
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<tr>
<td>Generating Personal Narratives</td>
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<td><strong>“Today I want to remind you that it helps to pause sometimes and to look back on your progress as writers, asking, “Am I getting better? “and also asking, “What should I work on next?” What will help me keep getting better in big important ways?”</strong></td>
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**One way you can do this** is to tell students that when working to get better, it helps to have tools for measuring progress and then tell them about the Narrative Writing Checklist for fifth and sixth grades and introduce a snippet of it. I have a checklist that can help measure yourself as a writer in this craft. You are going to have a chance to score one of your entries, but before you do we are going to look at another fifth grade narrative. Use the copy of “*Goosebumps*” (page 45 of unit). Focus on just two parts of the checklist: elaboration and craft which they have been working extremely hard on during the last few days. Ask students to join you in assessing a benchmark narrative for fifth grade against a portion of the checklist and do this in a way that allows you to demonstrate how to use the checklist with accountability. Debrief in ways that help students extract lessons you have just taught about the craft. (e.g. I looked at the checklist to see what strong writers do, and then checked to see how the writer of ‘*Goosebumps*” measures up. |

| 1 mini-lesson |
### Moving Through the Writing Process: Rehearsing, Drafting, Revising and Editing

**“I want to remind you that writers fill themselves up with the true thing that happened, recall how they have decided to stare the story (the where and the how), and then, keeping their minds fixed on the mental movie of what happened, let their pens fly down on the page. Writers write fast and furious, pages and pages, finishing (or almost finishing) a whole draft in a day.”**

**One way you can do this** is naming ways that writers can get deeply absorbed by their stories---listening to, or reliving, their moment. The teacher will send the students off to their writing spots to create their drafts. Remind them that their writing may be amazing, or it might not be, and that is OK. That is why it is called a draft. Asking them to use techniques they have experimented with in the weeks before.

**1 mini-lesson**

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**“Today I want to teach you that when profession writers revise, they don’t just insert doodads into their drafts. After drafting, they think about, “How could I have written the whole story?” Writers then go back and rewrite it, often from top to bottom. Usually as writers rewrite, they are working with the question, “What is this story really about?”**

**One way you can do this** is to demonstrate that when you ask the questions, “What is the story really about?” this leads you to want to tell your story differently, leading to another draft. Show children how to plan for this new draft by thinking and talking across the pages of a planning booklet. Fold a sheet of unlined paper in half and then half again, producing a tiny rehearsal booklet. (see page 67 of unit) This will focus on the small details of the beginning, middle and the end of the story. Debrief by highlight what they can do with their own writing piece. Remind them you retold the story of your flash draft, but this time pulling out specific meaning by adding emotions and feelings. Push them to write their story from yesterday’s flash draft really differently. Use techniques up your sleeve to draw on in order to

**1 mini-lesson**
| **Moving Through the Writing Process: Rehearsing, Drafting, Revising and Editing** | **push yourself as a writer of this new draft. Here are some tips:**  
*Tell the story differently to bring out a different important meaning or message.*  
*Start the story earlier or later.*  
*Tell the story out of order.*  
*Include-emphasize-the part played by different people.* |
| --- | --- |
| “Today I want to remind you that when you write personal narratives, you are writing stories. And you already know that stories have a -way they usually go. One of the most powerful ways to improve your personal narrative is to look at it as a story, and to think about whether you have brought everything you know about how stories go into your draft.” | **One way you can do this** remind students of the essential elements of a story (page 77 of unit).  
Recruit students to join you in thinking how a familiar narrative is undergirded by story architecture.  
Using a familiar text, let’s look and find the character’s motivations, the trouble, and so forth. Let us pay close attention to how stories tend to go.  
Read the story aloud, skipping nonessential parts, and facing the book outward  
Draw a mountain arc, placing key events on the arc, showing the creation of the storyline and arc. |
| **One way you can do this** is by setting up a piece of your own writing so you can demonstrate the work of the teaching point. Circle an important part of the story.  
Think aloud as you demonstrate the process of elaborating on an important part.  
Writers stretch it out and fill it with details, to help the reader’s imagination see it clearly. | 1 mini-lesson |
| “Today I want to teach you that writers vary the pace of a story for a reason. Writers elaborate on particular parts of a story to make readers slow down and pay attention to specific scenes.” | 1 mini-lesson |
Take the part you have circled in your own writing and model how to elaborate on that particular moment. Debrief and repeat that writers elaborate on parts that reveal what the story is really about. The most important thing to remember is that you shouldn’t pick just any place in your story to elaborate, pick specific parts that truly connect to the story. Revisit *Techniques for Raising the Level of Narrative Writing* (page 91 of unit).

<table>
<thead>
<tr>
<th>Moving Through the Writing Process: Rehearsing, Drafting, Revising and Editing</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Today I want to teach you that authors sometimes make characters in personal narratives travel through time and place. They often do this to highlight the meaning they most want to show, and do it by imagining future events or remembering past events that connect to what their story is really about.”</td>
</tr>
</tbody>
</table>

**One way you can do this** is to model how you imagine the possibilities for adding scenes from the past and future in your own stories. Revisit your text you have been revising during the unit. Remembering how I edited one page to showing strong emotion. Ask students to find places within your story that you could fast forward in the piece to continue to show the relationship(s) between characters. (see page 98 of unit). Channel students to study a piece of writing, noticing when the author jumps forward in time. Using a mentor text that jumps forward and backward in time having students recognize and signal when these time shifts take place. (e.g. text might include Sandra Cisneros *The House on Mango Street*).
<p>| Moving Through the Writing Process: Rehearsing, Drafting, Revising and Editing | &quot;Today I want to teach you that like E.B. White, you can write an ending that leaves your reader with something big at the end. Writers think back to what they most wanted or struggles for in their stories and ask, “What is it I want to say to my readers about the struggle and journey?” Then they write an ending that shows this. | <strong>One way you can do this</strong> is look at a piece of writing through the lens of structure, checking to make sure you have met each of the standards using the Narrative Checklist used earlier in the unit, circling and highlighting areas you need to work on. Show students you can then go back to your draft and see if there are ways that in these final moments, you can address items on the checklist that you still need to address. Send students to look closely at their own work and the Narrative Checklist and continue to revise their personal narrative according to their piece’s strength and weaknesses. |
| Learning from Mentor Texts | “Today I want to teach you that writers look at other people’s writing differently. Like all readers, they let the writing affect them but then they also look behind the meaning to note, ‘What is the clever trick this writer has done to affect the reader this way? I must try this.’” | <strong>One way to do this</strong> is to show children that when they want to make a good piece of writing, it often helps to find a mentor text and read a bit of it asking, “What did the writer do that I could try?” Model this work with Sandra Cisneros’ “Eleven” highlighting in red the powerful parts. Reread these parts to students, showing how you could take pieces of her craft and try in your own writing. For example, Sandra Cisneros shows us what kind of person Mrs. Price is instead of telling, this is something students could go off and try in their writing. |</p>
<table>
<thead>
<tr>
<th>Learning from Mentor Texts</th>
<th>Name what the author has done in such a way that her skill can be transferred to another text -- and then do so. Show how the same technique could be used in a different text or two. Students will look for other techniques authors use that they could try in their writing.</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Today I want to teach you that in order to learn from a mentor text, you can’t just read the text and hope it rubs off on you. You have to work at it. And to do that, it helps to use your writer’s notebook not just as a place to gather entries, but as a workbench where you work on making your writing do specific things.”</td>
<td><strong>One way to do this</strong> is to realize that to get good at something, you have to work at it. “Michael Jordan, one of the greatest basketball players ever, was cut from his high school team because he wasn’t good enough. But he didn’t just pout and whine. He worked, morning, noon and night.” Model for students how you try a specific craft move in your writer’s notebook. For example, you might try using repetition in your own story, like Sandra Cisneros does in Eleven. Ask children to locate a powerful excerpt in the mentor text, to notice more about it, and then to bring that craft move to the “workbench of their notebook.”</td>
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<tr>
<td>“Writers, today I want to teach you that when writers set out to draft, they think about structure and they make an effort to structure their story, not “how it happened in real life,” but as a compelling story. It’s often helpful to call to mind how writers you admire slow down the</td>
<td><strong>One way you can do this</strong> is to stop thinking about ‘how exactly the story happened.’ Instead you have to think like writers, and think ‘How do I want this story to go?’” Model this work with a class retelling of Eleven, having students notice the sequence of events that happened around the red sweater.</td>
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<tr>
<td>Learning from Mentor Texts</td>
<td>1 mini-lesson</td>
</tr>
<tr>
<td>Learning from Mentor Texts</td>
<td>1 mini-lesson</td>
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<tr>
<td>Learning from Mentor Texts</td>
<td>problem in their writing, telling it bit by bit to make it a more compelling story.”</td>
</tr>
<tr>
<td>Learning from Mentor Texts</td>
<td>“Today I want to teach you that when writing a story, you aim to put the exact thing that you -- or the character -- did or saw before you thought something, felt something. As you write, you try to recall how it went. You ask, “What was the exact sequence of the actions?” Then you put that sequence onto the page so the reader can go through those actions too, and have those reactions.”</td>
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</table>
| Learning from Mentor Texts | “Today I want to teach you that authors ensure that every character, main and secondary, plays a role in forwarding the larger meaning of a story.” | **One way to do this** is to study how Sandra Cisneros put characters into *Eleven* to play roles. Discuss with students the role Mrs. Price played in the story, and the effect she had on the main
character, Rachel. Model for your students how their secondary characters play a role in the larger idea or theme in your story. Ask students to consider their own secondary characters, the roles, they play, and the ways they might further the meaning behind their stories.

If you see that children need to learn about punctuating correctly about parentheses, you could craft an inquiry minilesson around that subject. “What does the punctuation look like near parentheses?”

If you see that your writers seem trapped by row after row of declarative sentences, you might try offering a focus on clauses, or sentence structures. If your writers love exclamation points, and pepper their writing with them, try offering up the study of how others use them. **See page 175-176 for information on how to create other mini-lessons**

**One way you can do this** is to welcome the students and family members. Explain that when we read stories, authors bring us into other worlds. And today, the writers in the class will read aloud, bringing all of us into other worlds. Explain the plan for today’s celebration. IN this case, explain
<table>
<thead>
<tr>
<th>Learning from Mentor Texts</th>
<th>that after a few children read to the group, everyone will disperse to a corner to share writing in small groups. Create a cohesive way that each group will collectively celebrate each piece as it is shared with the small group. After each child has a chance to read his or her piece aloud, ask listeners to write notes to the readers.</th>
</tr>
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<tbody>
<tr>
<td>“Today I want to show that you can use these narrative writing skills into other disciplines. How can what we learned in this unit be applied to other areas of learning? I want to hold a class meeting and discuss some points of our narrative unit.”</td>
<td>One way you can do this to begin by rallying writers to transfer and apply all they have learned during the narrative unit. Remind them once they know a strategy it becomes a part of your life and can be used again and again. For example, you can share a story about the first time you learned to walk. Wouldn’t it be silly to say that the day I learned to walk, “Well, now that I know how to do that I’m never going to do that again!” That would be ridiculous! Instead we use everything we know about walking and use it every day. Begin to show students how to transfer explicitly. For example, use an anchor chart from earlier in the unit (e.g. turning points) and help students imagine how a strategy for generating writing can also be a strategy for generating ideas about characters, and theories on reading. How could these writing strategies help you understand historical figures? How could they aide in math? How could these help in</td>
</tr>
<tr>
<td></td>
<td>1 mini-lesson</td>
</tr>
<tr>
<td>research? (What is this really about? What are the details that speak to us? What parts are elaborated?) Let go, allowing children to imagine the possibilities for transference and make choices of their own. Celebrate children’s attempts to apply their learning across the curriculum.</td>
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Unit 3: Feature Articles on Topics of Personal Expertise

Subject: Writing
Grade: 5
Name of Unit: Feature Articles on Topics of Personal Expertise
Length of Unit: 4 weeks

Overview of Unit: This unit invites children to write feature articles in ways that align with all the CCSS for fifth grade. The fact that students will be writing on topics they know well rather than researching topics that are important in their curriculum means they’ll have the advantage of being able to draw upon personal expertise. Consequently, students’ focus can be on all the challenges of this kind of writing. After you teach this unit, your students will be likely ready for the demanding work of The Lens of History: Research Reports.

In Topic 1 (Bend 1): Organize Information and Plan a Feature Article
You will begin by teaching students that information writers plan different ways their articles can go, first by coming up with big categories, then adding examples and important terms to each. Students will learn the different ways topics can be divided, then move on to some outside research. Students will learn to think of each category as a “file,” storing information into each, then taking a look at them to see what needs further revision. This first bend will likely take a week.

In Topic 2 (Bend 2): Draft and Revise in Ways that Teach Others
You will teach students that writers plan sections just as they plan whole books, keeping organization and order in mind as they draft using headings and subheadings. Writers will continually revise, improving their work through elaboration strategies. You will then teach writers linking words and phrases to keep all their information together. Continue to encourage writers to conduct outside research. Writers also learn to keep certain things in mind, like using an expert vocabulary, writings for an audience, and writing a thoughtful conclusion. Students will likely cycle through the drafting and revising process for several days.

In Topic 3 (Bend 3): Revise, Format, and Edit to Best Teach Readers
You and your students will assess their drafts using the checklist. Writers will incorporate text features into their drafts. Writers will also begin editing, paying attention to spelling, and setting off definitions using commas. Finally, authors will learn to use phrases like in addition and furthermore to advance an idea. You may want to keep this bend short and focused.

In Topic 4 (Bend 4): Bring What They Learn from Long, Intense Projects to Quick-Writes
You might have your students quickly switch to writing an information book about another topic, maybe in social studies in science. Students can then turn back to their revision work. Follow publication with a celebration where you invite your students to teach a younger class you have invited.
Getting Ready for the Unit:

- Read pages 15-29 in the If... Then… Curriculum.
- Collect a variety of high interest expository texts for students to use as mentor texts. These texts should highlight the things you plan to teach:
  - Information organized into categories
  - Table of contents
  - Accessible text features
  - Examples of embedded domain vocabulary
  **You will want some mentor texts to be feature articles. Time for Kids, Junior Scholastic Magazine, and Cobblestone are all great examples.
- Begin immersing students into nonfiction in read aloud a few weeks before beginning the unit. Have conversations with students about feature articles as a writer.
  - What makes this a strong article?
- Decide on a topic of personal interest that you can model the writing process for students
- Have students generate a list of potential topics that they could teach others. The topics could come from their personal lives, from subjects they have studies in school, from stories they have seen on the news, read in papers, or heard others discussing.

Pre-Assessment (given prior to starting the unit):

- Administer Informational On-Demand in one 45-minute session (page 128 of Writing Pathways K-5)

Priority Standards for unit:

- W.5.2: Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
- W.5.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above).
- W.5.8: Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources

Supporting Standards for unit:

- W.5.2.a: Introduce a topic clearly, provide a general observation and focus, and group related information logically; include formatting (e.g. headings), illustrations, and multimedia when useful to aiding comprehension.
- W.5.2.b: Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
- W.5.2.c: Link ideas within and across categories of information using words, phrases, and clauses (e.g. in contrast, especially).
- W.5.2.d: Use precise language and domain-specific vocabulary to inform about or explain the topic.
- W.5.2.e: Provide a concluding statement or section related to the information or explanation presented.
- W.5.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 5 here.)
- W.5.6: With some guidance and support from adults, use technology, including the internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single setting.
- W.5.7: Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.
- W.5.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or day or two) for a range of discipline-specific tasks, purposes, and audiences.
- L.5.1: Demonstrate command of conventions of standard English grammar and usage when writing or speaking.
- L.5.1.a: Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.
- L.5.1.b: Form and use the perfect (e.g., I had walked; I have walked; I will have walked) verb tenses.
- L.5.1.c: Use verb tense to convey various times, sequences, states, and conditions.
- L.5.1.d: Recognize and correct inappropriate shifts in verb tense.
- L.5.1.e: Use correlative conjunctions (e.g., either/or, neither/nor).

- L.5.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- L.5.2.a: Use punctuation to separate items in a series.
- L.5.2.b: Use a comma to separate an introductory element from the rest of the sentence.
- L.5.2.c: Use a comma to set off the words yes and no (e.g., Yes, thank you), to set off a tag question from the rest of the sentence (e.g., It's true, isn't it?), and to indicate direct address (e.g., is that you, Steve?).
- L.5.2.d: Use underlining, quotation marks, or italics to indicate titles of works.
- L.5.2.e: Spell grade-appropriate words correctly, consulting references as needed.
• L.5.3: Use knowledge of language and its conventions when writing, speaking, reading, or listening.
• L.5.3.a: Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
• L.5.6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., however, although, nevertheless, similarly, moreover, in addition).
• SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.
• SL.5.1.a: Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.
• SL.5.1.b: Follow agreed-upon rules for discussions and carry out assigned roles.
• SL.5.1.c: Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
• SL.5.1.d: Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.
• SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.
• SL.5.4: Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.
• SL.5.5: Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.

<table>
<thead>
<tr>
<th>Standard</th>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb's DOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>W.5.2</td>
<td>Informative/explanatory texts</td>
<td>write</td>
<td>apply</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>a topic</td>
<td>examine</td>
<td>analyze</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>ideas and information clearly</td>
<td>convey</td>
<td>understand</td>
<td>3</td>
</tr>
<tr>
<td>W.5.4</td>
<td>clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.</td>
<td>produce</td>
<td>create</td>
<td>2</td>
</tr>
<tr>
<td>W.5.8</td>
<td>relevant information from experiences</td>
<td>recall</td>
<td>remember</td>
<td>n/a</td>
</tr>
<tr>
<td>relevant information from print or digital text</td>
<td>gather</td>
<td>apply</td>
<td>3</td>
<td></td>
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<tr>
<td>a list of sources</td>
<td>provide</td>
<td>evaluate</td>
<td>3</td>
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**Essential Questions:**
1. How can I use what I know about informational writing to develop organized stories that are worth reading?
2. How can I use the ideas of published authors to focus on linking words and phrases, text features, and content specific vocabulary to strengthen my piece of writing?

**Enduring Understanding/Big Ideas:**
1. Using our personal expertise can help us develop feature articles that are organized into categories and subcategories.
2. Adding content specific vocabulary can strengthen our writing.

**Unit Vocabulary:**

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
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</thead>
<tbody>
<tr>
<td>write</td>
<td>informative/explanatory</td>
</tr>
<tr>
<td>examine</td>
<td>research</td>
</tr>
<tr>
<td>convey</td>
<td>print sources</td>
</tr>
<tr>
<td>produce</td>
<td>digital sources</td>
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<tr>
<td>conduct</td>
<td>evidence</td>
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<tr>
<td>investigate</td>
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<td>summarize</td>
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<td>paraphrase</td>
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<td>analysis</td>
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<td>reflection</td>
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**Topic 1: Organize Information and Plan a Feature Article**

**If your students have not yet settled on topics, you may decide to launch the unit with one session in which they choose a topic, using strategies listed on page 20 of the If...Then...Curriculum.**

**Engaging Experience 1**

**Teaching Point:** “Today, I want to teach you that writers “try-on” topics for size by teaching others all they know about the topic.”
Suggested Length of Time: 2 mini-lessons

Standards Addressed
Priority: W.5.2, W.5.4, W.5.8
Supporting: W.5.2a-d, SL.5.1a-d, SL.5.4

Detailed Description/Instructions:
- One way to do this is for you to demonstrate how you do this kind of work with your own topic. Show your writers how you get ready to teach by planning the big categories you’ll talk about so you remember what you will say, and by coming up with a few examples and important terms you could include. You could set your fifth graders up to try this work in small groups, teaching each other about their topics while you coach in. Remind them that when doing this teaching, it will help if writers list points across their fingers, use gestures and drama to reenact, refer to drawings and diagrams, and use an explaining voice. You could also create an anchor chart listing some of attributes of strong informational writing.

**Writers will spend time writing to capture the teaching points they shared with their peers**

Bloom’s Levels: apply, analyze, understand, create, remember, evaluate
Webb’s DOK: 2, 3

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**Engaging Experience 2**

Teaching Point: “Today I want to teach you that writers plan how their articles will go, and then revise those plans right away.”

Suggested Length of Time: 2 mini-lessons

Standards Addressed
Priority: W.5.2, W.5.4, W.5.8
Supporting: W.5.2a-d, W.5.5, W.5.10, L.5.1.a-e, L.5.2.a-e, L.5.3a, L.5.6

Detailed Description/Instructions:
- One way to do this is to organize a topic into categories. Teach students to think about different ways that topics can be divided, such as parts, kinds, times, or famous examples. You will want to make sure you have your own topic of personal expertise at the ready to demonstrate how this might go. Demonstrate how your topic could be divided in multiple ways. You will want to teach your fifth graders that, early on in the process, information writers often get their ideas going and test out possible topics by writing fast and furious everything they know about their topics.

- Another way to do this is to look at mentor texts and how authors categorize their information. For example, you might use several books to guide a small group through an inquiry on other ways information books could be organized.

Bloom’s Levels: apply, analyze, understand, create, remember, evaluate
Webb’s DOK: 2, 3
Engaging Experience 3
Teaching Point: “Today, I want to teach you that writers perform quick, focused research to strengthen their writing.”

Suggested Length of Time: 2 mini-lessons

Standards Addressed
Priority: W.5.2, W.5.4, W.5.8,
Supporting: W.5.2a-d, W.5.5, W.5.6, W.5.7, W.5.9a, W.5.10, L.5.1.a-e, L.5.2.a-e, L.5.3a, L.5.6

Detailed Description/Instructions:

● One way to do this is to use the internet and other books to strengthen their ideas. Remind students of note-taking methods (sketching, boxes and bullets, timelines, summaries, flowcharts and T-charts), keeping a list of sources so they can add them to the end of their articles. Guide students to categorize their information into different “files.” As a way to wrap up the first bend of the unit and to get kids ready for drafting, you might hold a slightly longer share session as you celebrate some of the topics kids have chosen and the ways they have decided their books will go.

Bloom’s Levels: apply, analyze, understand, create, remember, evaluate
Webb’s DOK: 2, 3

 Topic 2: Draft and Revise in Ways that Teach Others

** Just as students will choose topics cyclically throughout the entire unit, so too, writers will plan their first chapter on their 5th day or so of the unit, and then they’ll plan another chapter on, say, their 7th day, and another on, say the 9th day, and so forth. So although we address this topic in one place within this write-up, it is important for teachers to keep in mind that every writer in this unit will be continually cycling between planning, drafting, and revising a chapter and then planning another chapter.**

Engaging Experience 4
Teaching Point: “Today I want to teach you that writers plan sections just like they plan whole books. Writers might plan the layout of a section by thinking about different ways the subtopic could be divided into parts, about what readers want to know, and about the order in which it makes sense to teach the information.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: W.5.2a, W.5.4, W.5.8
Supporting: W.5.2b-d, W.5.5, W.5.6, W.5.10, L.5.1.a-e, L.5.2.a-e, L.5.3a, L.5.6
Detailed Description/Instructions:

- **One way to do this** is consider what could go into each section of the feature article. Just as someone going on a trip thinks “Does this item fit with the trip I’m taking?” as he packs. Writers can look over everything they are planning to put into a section and think, “Does this fit with the journey I’m taking my readers on?” Next, teach them to denote this organizational structure with headings and subheadings at to begin with topic sentences that tell what the section will be about.

**Bloom’s Levels:** apply, analyze, understand, create, remember, evaluate

**Webb’s DOK:** 2, 3

**Engaging Experience 5**

**Teaching Point:** “Today I want to teach you that writers revise their work continually as they work.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** W.5.2, W.5.4, W.5.8
- **Supporting:** W.5.2b-d, W.5.5, W.5.6, W.5.10, L.5.1.a-e, L.5.2.a-e, L.5.3a, L.5.6

**Detailed Description/Instructions:**

- **One way to do this** is to refresh your writers on the repertoire of revision strategies that were talked about throughout the year. See the Grade 5 Information checklist on page 137 of the Writing Pathways text.

**Bloom’s Levels:** apply, analyze, understand, create, remember, evaluate

**Webb’s DOK:** 2, 3

**Engaging Experience 6**

**Teaching Point:** “Today I want to teach you that information writers elaborate their topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.”

**Suggested Length of Time:** 2 mini-lessons

**Standards Addressed**

- **Priority:** W.5.2b, W.5.4, W.5.8
- **Supporting:** W.5.2a, W.5.2c-d, W.5.5, W.5.6, W.5.10, L.5.1.a-e, L.5.2.a-e, L.5.3a, L.5.6

**Detailed Description/Instructions:**

- **One way to do this** is to do some inquiry work with the mentor texts you have chosen, studying these texts closely and thinking about all of the different kinds of information the authors use to teach the readers. In the text, *The Rock We Eat: Salt*, Laura Strom embeds a narrative about a king’s daughter who asked that a meal be prepared without salt to illustrate the importance of this precious mineral. She only includes details that teach readers about the importance of salt, a helpful tip when embedding narratives into information writing.
Another way to do this is to include examples. A writer composing a book about guide dogs might write, “Guide dogs are very valuable to the people they help,” and then follow this with “Guide dogs help people with countless everyday activities, such as crossing the street, making meals, and even using the ATM.” Writers also often elaborate by comparing whatever they’ve just said to something that the reader may know. For example, “Guide dogs go through extensive training before they are ready to live with someone who is vision impaired. Their training is similar to the boot camp that soldiers go through when they join the army.”

**You might create a chart with a list of all of the ways that information writers elaborate, such as concrete facts, examples, anecdotes, lists, comparisons, important terms and definitions, and descriptions.**

Bloom’s Levels: apply, analyze, understand, create, remember, evaluate
Webb’s DOK: 2, 3

Engaging Experience 7
Teaching Point: “Today I want to teach you that writers use linking words and phrases to glue all of this rich information together.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: W.5.2, W.5.4, W.5.8, L.5.6
Supporting: W.5.2A-d, W.5.5, W.5.6, W.5.10, L.5.1.a-e, L.5.2.a-e, L.5.3a,

Detailed Description/Instructions:

One way to do this is to chart the linking words the CCSS suggest for fifth graders, in contrast and especially, while of course, reviewing linking words they learned as fourth graders another, for example, also, and because. You can add others to ramp up the level of thinking work that your writers do, as well as to support varying text structures they might be using, such as on the other hand, consequently and therefore. Students should also draw on their nonfiction reading work, looking for words and phrases authors use to connect pieces of information in published texts.

Bloom’s Levels: apply, analyze, understand, create, remember, evaluate
Webb’s DOK: 2, 3

Engaging Experience 8
Teaching Point: “Today I want to teach you that writers use domain-specific vocabulary to strengthen their writing.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: W.5.2, W.5.4, W.5.8, L.5.6
Supporting: W.5.2a-d, W.5.5, W.5.6, W.5.10, L.5.1.a-e, L.5.2.a-e, L.5.3a

Detailed Description/Instructions:
One way to do this is to be mindful of different ways to embed definitions of those terms in phrases, sentences, text features, and illustrations. Use several mentor texts to highlight how other authors embed this content vocabulary. This is also a good time to remind your writers of the importance of double-checking their spelling, particularly of the fancy vocabulary words they are teaching.

**Bloom’s Levels:** apply, analyze, understand, create, remember, evaluate

**Webb’s DOK:** 2, 3

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**Engaging Experience 9**

**Teaching Point:** “Today I want to teach you that it is important to continually think about your audience. The introductions and conclusions of information books often set readers up with additional information and leave them thinking.”

**Suggested Length of Time:** 2 mini-lessons

**Standards Addressed**

- **Priority:** W.5.2, W.5.4, W.5.8, L.5.6
- **Supporting:** W.5.2a-d, W.5.5, W.5.6, W.5.10, L.5.1.a-e, L.5.2.a-e, L.5.3a

**Detailed Description/Instructions:**

- **One way to do this** is ask yourself, “What do I want to teach readers at the beginning? How can I draw in my reader? How can I give the reader an overview?” By fifth grade writers, should be well accustomed to crafting at least basic introductions. They may begin with an interesting quote, fact, or idea and then move into stating the topic and previewing the categories that will follow. Teach your writers to add to these basic introductions by providing not only a topic, but also an angle, or focus, for the topic. Use mentor articles to help guide your students.

- **Another way to do this** is to think critically about how you are leaving your reader. Information writers often sum up the important points, as well as leave readers with something to mull over. Have fifth graders study the conclusions of mentor texts for ideas on how to structure this section. They may notice that the conclusion in an informational text is often structured like a mini-essay, with the writer’s opinion followed by some evidence. The introduction and conclusion, then, provide opportunities for the writer to insert some of his or her ideas alongside the information, as skill that will stand them in good stead as they move into middle school.

**Bloom’s Levels:** apply, analyze, understand, create, remember, evaluate

**Webb’s DOK:** 2, 3
**This is wonderful time to study students’ drafts closely, using your Information Writing Checklist, Grade 5 in Writing Pathways to assess progress toward the big goals you outlined at the start of the unit to inform your teaching.

Engaging Experience 10

Teaching Point: “Today I want to teach you that writers frequently look at their work with “fresh-eyes” to anticipate where their readers might have questions, or where the audience might need some elaboration about a topic.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

- **Priority:** W.5.2, W.5.4, W.5.8
- **Supporting:** W.5.2a-d, W.5.5, W.5.6, W.5.10, L.5.1.a-e, L.5.2.a-e, L.5.3a, L.5.6

Detailed Description/Instructions:

- **One way to do this** is to have students get into writing partnerships and to read each other’s work and leave each other post-its with questions, prompting the owner of the work to further elaborate to answer some of the questions. Guide students to look at the Information Writing Checklist, Grade 5 in Writing Pathways.

Bloom’s Levels: apply, analyze, understand, create, remember, evaluate

Webb’s DOK: 2, 3

Engaging Experience 11

Teaching Point: “Today I want to teach you that information writers must use text features as a way to help their readers to locate information and to learn more about the topic.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

- **Priority:** W.5.2, W.5.4, W.5.8
- **Supporting:** W.5.2a-d, W.5.5, W.5.6, W.5.10, L.5.1.a-e, L.5.2.a-e, L.5.3a, L.5.6

Detailed Description/Instructions:

- **One way to do this** is to study mentor texts, noticing text features and their purposes. Of course, this work aligns with the work they have been doing in your nonfiction reading workshop. Draw on nonfiction reading charts that support text feature work, and have your writers use these as well as their nonfiction books to mentor themselves as they add text features such as bold words, section headings, embedded and isolated definitions of important terms, illustrations, captions, sidebars, charts, and any other features they may notice. This is a good time to talk about giving credit for images and charts pulled from other sources.

Bloom’s Levels: apply, analyze, understand, create, remember, evaluate

Webb’s DOK: 2, 3

Engaging Experience 12
Teaching Point: “Today I want to remind you that writers use classroom resources to edit their work.”

Suggested Length of Time: 2 mini-lessons

Standards Addressed
- **Priority:** L.5.2a, L.5.2d, W.5.2, W.5.4, W.5.8
- **Supporting:** W.5.2a-d, W.5.5, W.5.6, W.5.10, L.5.1.a-e, L.5.2.b, L.5.2.c, L.5.2e, L.5.3a, L.5.6

Detailed Description/Instructions:
- **One way to do this** is to draw upon editing strategies you taught earlier this year. By this point, students have studied many spelling patterns and high-frequency words through word sorts and/or a word wall. During the editing phase of the unit, you may want to teach your kids explicitly that when they use the word wall, they will find it helpful if they look at the whole word and try to write the entire word without peeking.

- **Another way to do this** is notice that commas often offset definitions of words in context. In addition, students are ready to investigate the abstract vocabulary that signals agreement (in addition, furthermore) that compares or contrasts a viewpoint (however, on the other hand) or that interjects (or, yet) to advance an idea. You can also draw on the CCSS for Language and teach the standards that are particularly suited to informational writing. L.5.2d could be particularly important as students learn to integrate sources: “Use underlining, quotation marks, or italics to indicate titles of works.” Using punctuation to separate items in a series is another useful punctuation move in information writing.

Bloom’s Levels: apply, analyze, understand, create, remember, evaluate

Webb’s DOK: 2, 3

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Topic 4: Bring What They Learn from Long, Intense Projects to Quick-Writes

Engaging Experience 13

Teaching Point: “Today I want to teach you, that informational writers use all they know about informational writing and bring it into content areas such as science and social studies.”

Suggested Length of Time: 3 mini-lessons

Standards Addressed
- **Priority:** W.5.2, W.5.4, W.5.8
- **Supporting:** W.5.2a, W.5.2c-d, W.5.5, W.5.6, W.5.10, L.5.1.a-e, L.5.2.a-e, L.5.3a, L.5.6

Detailed Description/Instructions:
- **One way to do this** is to transfer all they have learned to a new experience. When kids do this kind of work, they will move toward high levels of DOK, because they will be using what they learned previously and applying this knowledge to a new task (level 3)
and will ultimately be designing their own work process (level 4). You might begin by teaching your writers to choose a topic that they know well from your current social studies unit. Then, right away, channel them to use what they know about planning for writing to plan quickly, identifying several ways their texts could go, weighing these and choosing one, and then going right onto drafting. Then, in the following session, teach them to study their drafts carefully, using the student checklist. You could demonstrate how one might do this work, using another piece of writing. Show writers how you study parts of the draft, checking it against specific points from the checklist. Then, give them a chance to try this with a partner before sending them off to try it with their own drafts. After your fifth graders have conducted this self-assessment, they will be ready to make plans for the revision work they will do. This work should be quick and targeted, and your writers should be fairly self-reliant as they identify and execute revisions.

**Bloom’s Levels:** apply, analyze, understand, create, remember, evaluate

**Webb’s DOK:** 2, 3

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**Post Assessment**

Administer the informational on-demand writing assessment (see page 128 in the Writing Pathways book)

**Rubric for Post Assessment**

Use the informational writing rubric to score the on-demand. Take note of what students were able to do independently on the on-demand informational assessment.

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**Engaging Scenario**

**Engaging Scenario**

For a final celebration, choose a younger class that has not yet studied information writing. Give your students time to rehearse, with you listening in and giving teaching pointers. You will likely want your students to keep props to a minimum. The simpler their teaching, the more easily it will be executed and the more likely it will be that the younger students pick up a few ideas they can try in their own writing. Remind students that they should pick just a couple of things they think are most important for the younger writers to learn and to be sure to repeat those two things often.
You might organize the celebration so that your fifth-graders teach in shifts. This will help keep the volume and energy levels optimal and also will provide your class with an opportunity to observe each other.

After the celebration, you may want to convey your writers in the meeting area, giving them a chance to bask in the feelings of collegiality teachers often have after a job well done. Then, guide them to reflect on what they have learned about information writing and what they will carry with them after the close of the unit.

### Summary of Engaging Learning Experiences for Topics

<table>
<thead>
<tr>
<th>Topic</th>
<th>Engaging Experience Title</th>
<th>Description</th>
<th>Suggested Length of Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Organize Information and Plan a Feature Article</td>
<td>“Today, I want to teach you that writers “try-on” topics for size by teaching others all they know about the topic.”</td>
<td><strong>One way to do this</strong> is for you to demonstrate how you do this kind of work with your own topic. Show your writers how you get ready to teach by planning the big categories you’ll talk about so you remember what you will say, and by coming up with a few examples and important terms you could include. You could set your fifth graders up to try this work in small groups, teaching each other about their topics while you coach in. Remind them that when doing this teaching, it will help if writers list points across their fingers, use gestures and drama to reenact, refer to drawings and diagrams, and use an explaining voice. You could also create an anchor chart listing some of attributes of strong informational writing.</td>
<td>2 mini-lessons</td>
</tr>
<tr>
<td><strong>Organize Information and Plan a Feature Article</strong></td>
<td>“Today I want to teach you that writers plan how their articles will go, and then revise those plans right away.”</td>
<td><strong>One way to do this</strong> is to organize a topic into categories. Teach students to think about different ways that topics can be divided, such as parts, kinds, times, or famous examples. You will want to make sure you have your own topic of personal expertise at the ready to demonstrate how this might go. Demonstrate how your topic could be divided in multiple ways. You will want to teach your fifth graders that, early on in the process, information writers often get their ideas going and test out possible topics by writing fast and furious everything they know about their topics. <strong>Another way to do this</strong> is to look at mentor texts and how authors categorize their information. For example, you might use several books to guide a small group through an inquiry on other ways information books could be organized.</td>
<td>2 mini-lessons</td>
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</tr>
<tr>
<td><strong>Organize Information and Plan a Feature Article</strong></td>
<td>“Today, I want to teach you that writers perform quick, focused research to strengthen their writing.”</td>
<td><strong>One way to do this</strong> is to use the internet and other books to strengthen their ideas. Remind students of note-taking methods (sketching, boxes and bullets, timelines, summaries, flowcharts and T-charts), keeping a list of sources so they can add them to the end of their articles.</td>
<td>2 mini-lessons</td>
</tr>
</tbody>
</table>

**Writers will spend time writing to capture the teaching points they shared with their peers**
students to categorize their information into different “files.” As a way to wrap up the first bend of the unit and to get kids ready for drafting, you might hold a slightly longer share session as you celebrate some of the topics kids have chosen and the ways they have decided their books will go.

| Draft and Revise in Ways that Teach Others | “Today I want to teach you that writers plan sections just like they plan whole books. Writers might plan the layout of a section by thinking about different ways the subtopic could be divided into parts, about what readers want to know, and about the order in which it makes sense to teach the information.” | One way to do this is consider what could go into each section of the feature article. Just as someone going on a trip thinks “Does this item fit with the trip I’m taking?” as he packs. Writers can look over everything they are planning to put into a section and think, “Does this fit with the journey I’m taking my readers on?” Next, teach them to denote this organizational structure with headings and subheadings at to begin with topic sentences that tell what the section will be about. | 1 mini-lesson |

| Draft and Revise in Ways that Teach Others | “Today I want to teach you that writers revise their work continually as they work.” | One way to do this is to refresh your writers on the repertoire of revision strategies that were talked about throughout the year. See the Grade 5 Information checklist on page 137 of the Writing Pathways text. | 1 mini-lesson |

| Draft and Revise in Ways that Teach Others | “Today I want to teach you that information writers elaborate their topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.” | One way to do this is to do some inquiry work with the mentor texts you have chosen, studying these texts closely and thinking about all of the different kinds of information the authors use to teach the readers. In the text, The Rock We Eat: Salt, Laura Strom embeds a narrative about a king’s daughter who asked that a meal be prepared without salt to illustrate | 2 mini-lessons |
the importance of this precious mineral. She only includes details that teach readers about the importance of salt, a helpful tip when embedding narratives into information writing.

Another way to do this is to include examples. A writer composing a book about guide dogs might write, “Guide dogs are very valuable to the people they help,” and then follow this with “Guide dogs help people with countless everyday activities, such as crossing the street, making meals, and even using the ATM.”

Writers also often elaborate by comparing whatever they’ve just said to something that the reader may know. For example, “Guide dogs go through extensive training before they are ready to live with someone who is vision impaired. Their training is similar to the boot camp that soldiers go through when they join the army.”

| Draft and Revise in Ways that Teach Others | “Today I want to teach you that writers use linking words and phrases to glue all of this rich information together.” | One way to do this is to chart the linking words the CCSS suggest for fifth graders, in contrast and especially, while of course, reviewing linking words they learned as fourth graders another, for example, also, and because. You can add others to ramp up the level of thinking work that your writers do, as well as to support varying text structures they might be using, such as on the other hand, consequently and therefore. Students should also draw on their | 1 mini-lesson |
nonfiction reading work, looking for words and phrases authors use to connect pieces of information in published texts.

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| Revise, Format, and Edit to Best Teach Readers | “Today I want to teach you that writers frequently look at their work with “fresh-eyes” to anticipate where their readers might have questions, or where the audience might need some elaboration about a topic.” | One way to do this is to have students get into writing partnerships and to read each other’s work and leave each other post-its with questions, prompting the owner of the work to further elaborate to answer some of the questions. Guide students to look at the Information Writing Checklist, Grade 5 in Writing Pathways. | 1 mini-lesson |
| Revise, Format, and Edit to Best Teach Readers | “Today I want to teach you that information writers must use text features as a way to help their readers to locate information and to learn more about the topic.” | One way to do this is to study mentor texts, noticing text features and their purposes. Of course, this work aligns with the work they have been doing in your nonfiction reading workshop. Draw on nonfiction reading charts that support text feature work, and have your writers use these as well as their nonfiction books to mentor themselves as they add text features such as bold words, section headings, embedded and isolated definitions of important terms, illustrations, captions, sidebars, charts, and any other | 1 mini-lesson |
features they may notice. This is a good time to talk about giving credit for images and charts pulled from other sources.

| Revise, Format, and Edit to Best Teach Readers | “Today I want to remind you that writers use classroom resources to edit their work.” | **One way to do this** is to draw upon editing strategies you taught earlier this year. By this point, students have studied many spelling patterns and high-frequency words through word sorts and/or a word wall. During the editing phase of the unit, you may want to teach your kids explicitly that when they use the word wall, they will find it helpful if they look at the whole word and try to write the entire word without peeking. 

**Another way to do this** is notice that commas often offset definitions of words in context. In addition, students are ready to investigate the abstract vocabulary that signals agreement (in addition, furthermore) that compares or contrasts a viewpoint (however, on the other hand) or that interjects (or, yet) to advance an idea. You can also draw on the CCSS for Language and teach the standards that are particularly suited to informational writing. L.5.2d could be particularly important as students learn to integrate sources: “Use underlining, quotation marks, or italics to indicate titles of works.” Using punctuation to separate items in a series is another | 2 mini-lessons |
| Bring What They Learn from Long, Intense Projects to Quick-Writes | “Today I want to teach you, that informational writers use all they know about informational writing and bring it into content areas such as science and social studies.” | **One way to do this** is to transfer all they have learned to a new experience. When kids do this kind of work, they will move toward high levels of DOK, because they will be using what they learned previously and applying this knowledge to a new task (level 3) and will ultimately be designing their own work process (level 4). You might begin by teaching your writers to choose a topic that they know well from your current social studies unit. Then, right away, channel them to use what they know about planning for writing to plan quickly, identifying several ways their texts could go, weighing these and choosing one, and then going right onto drafting. Then, in the following session, teach them to study their drafts carefully, using the student checklist. You could demonstrate how one might do this work, using another piece of writing. Show writers how you study parts of the draft, checking it against specific points from the checklist. Then, give them a chance to try this with a partner before sending them off to try it with their own drafts. After your fifth graders have conducted this self-assessment, they will be ready to make plans for the revision work they will do. This work should be quick and targeted, and your writers should be fairly self-reliant as they identify and execute revisions. | 3 mini-lessons |
Unit 4: The Lens of History

Subject: Writer’s Workshop
Grade: 5
Name of Unit: The Lens of History
Length of Unit: approximately 5 weeks; early November-December

Overview of Unit: In this unit, students will be crafting informational texts within a content area study related to history. To glean relevant information, students will need to delve deeply into informational texts, discerning significant ideas and supporting information, synthesizing and comparing across texts, and considering their structure and craft as mentor texts.

Topic 1 (Bend 1): Writing Flash-Drafts about [history topic of choice]
The goal of this bend is for students to write quick drafts of reports and then revise them through various lenses before writing a second draft. The first draft will focus on organizing information in subsections and using all they have learned about informational writing. The point is not to teach students the way to structure information text, but rather, to teach them how to make effective choices about structure so that they are flexible.

Topic 2 (Bend 2): Writing Focused Research Reports that Teach and Engage Readers
In this bend students will turn to writing more focused research reports. Instead of writing about their entire historical topic, they will choose one idea or topic within it to write about. For instance, if a student was writing about the American Revolution in Bend 1, now they might shift to Boston Tea Party, Loyalists and Patriots, or even governmental structures that led to problems. Students will return to research, reading texts closely, not only for information but also to understand themes and perspectives around their subject. They will also study the craft of other writers through film and primary source documents.

Getting Ready for the Unit:
- Refer to CD-ROM for a list of digital resources and search tips that will facilitate your students’ research.
- Use mentor text Who Settled the West? from your units. Even if you are not using Westward Expansion as your topic, this is a well-structured and well-organized text for your students to study.
- Review demonstration texts within the sessions and on the CD-ROM.
- Refer to Crafting Nonfiction blog post to think about organizing the writing as a whole.
- Read Lucy Calkins’ The Lens of History unit
Pre-Assessment (given prior to starting the unit:)
- Administer Informational On-Demand in one 45-minute session (page 128 of Writing Pathways K-5) [NOTE: students get a day to research a topic before this assessment]

Priority Standards for unit:
- W.5.2: Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
- W.5.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above).
- W.5.7: Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.
- W.5.8: Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.
- W.5.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

Supporting Standards for unit:
- W.5.2.a: Introduce a topic clearly, provide a general observation and focus, and group related information logically; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.
- W.5.2.b: Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
- W.5.2.c: Link ideas within and across categories of information using words, phrases, and clauses (e.g., in contrast, especially).
- W.5.2.d: Use precise language and domain-specific vocabulary to inform about or explain the topic.
- W.5.2.e: Provide a concluding statement or section related to the information or explanation presented.

- W.5.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 5 here.)
- W.5.6: With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single setting.
- W.5.9.b: Apply grade 5 Reading standards to informational texts (e.g., "Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s]").
- L.5.1: Demonstrate command of conventions of standard English grammar and usage when writing or speaking.
  - L.5.1.a: Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.
  - L.5.1.b: Form and use the perfect (e.g., I had walked; I have walked; I will have walked) verb tenses.
  - L.5.1.c: Use verb tense to convey various times, sequences, states, and conditions.
  - L.5.1.d: Recognize and correct inappropriate shifts in verb tense.
  - L.5.1.e: Use correlative conjunctions (e.g., either/or, neither/nor).
- L.5.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
  - L.5.2.a: Use punctuation to separate items in a series.
  - L.5.2.b: Use a comma to separate an introductory element from the rest of the sentence.
  - L.5.2.c: Use a comma to set off the words yes and no (e.g., Yes, thank you), to set off a tag question from the rest of the sentence (e.g., It's true, isn't it?), and to indicate direct address (e.g., Is that you, Steve?).
  - L.5.2.d: Use underlining, quotation marks, or italics to indicate titles of works.
  - L.5.2.e: Spell grade-appropriate words correctly, consulting references as needed.
- L.5.3: Use knowledge of language and its conventions when writing, speaking, reading, or listening.
  - L.5.3.a: Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
- L.5.6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., however, although, nevertheless, similarly, moreover, in addition).
- SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.
  - SL.5.1.a: Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.
  - SL.5.1.b: Follow agreed-upon rules for discussions and carry out assigned roles.
- SL.5.1.c: Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
- SL.5.1.d: Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.
- SL.5.4: Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.
- SL.5.5: Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.
- SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 here for specific expectations.

<table>
<thead>
<tr>
<th>Standard</th>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb's DOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>W.5.2</td>
<td>informative/explanatory texts</td>
<td>write</td>
<td>apply</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>a topic</td>
<td>examine</td>
<td>analyze</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>ideas and information clearly</td>
<td>convey</td>
<td>understand</td>
<td>3</td>
</tr>
<tr>
<td>W.5.4</td>
<td>clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.</td>
<td>produce</td>
<td>create</td>
<td>2</td>
</tr>
<tr>
<td>W.5.7</td>
<td>short research projects that uses several sources knowledge through investigation of different aspects of a topic</td>
<td>conduct</td>
<td>apply</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>relevant information from experiences</td>
<td>recall</td>
<td>remember</td>
<td>n/a</td>
</tr>
<tr>
<td>W.5.8</td>
<td>relevant information from print or digital texts information in notes and finished work</td>
<td>gather</td>
<td>apply</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>a list of sources</td>
<td>summarize or paraphrase</td>
<td>understand</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>provide</td>
<td>evaluate</td>
<td>3</td>
</tr>
</tbody>
</table>
### Essential Questions:

1. How can I make effective choices in structuring informational text to provide the audience with information in a powerful, intriguing way?
2. How can I return to research writing with more independence?

### Enduring Understanding/Big Ideas:

1. Students understand the purpose of nonfiction text features, using them effectively to structure information in a compelling, meaningful way.
2. Students use all they know about reading and writing, including close reading, analyzing perspective, and studying mentor texts to develop an informational paper on a more focused topic.

### Unit Vocabulary:

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
</tr>
</thead>
<tbody>
<tr>
<td>write</td>
<td>informative/explanatory</td>
</tr>
<tr>
<td>examine</td>
<td>research</td>
</tr>
<tr>
<td>convey</td>
<td>print sources</td>
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<tr>
<td>produce</td>
<td>digital sources</td>
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<td>conduct</td>
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<tr>
<td>analysis</td>
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<tr>
<td>reflection</td>
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</tbody>
</table>

### Engaging Experience 1 (Session 1)

**Teaching Point:** “Today, I want to teach you that researchers organize what they are bringing with them to their writing. When things are organized it is easier to carry and use those things—that is true for information too.”

**Suggested Length of Time:** 1-2 mini-lessons
Standards Addressed

**Priority:** W.5.2; W.5.4; W.5.8

**Supporting:** W.5.2.a-e; W.5.5; SL.5.1.a-d

**Detailed Description/Instructions:**

- **One way you can do this** is to pose to the class the topic they will be researching. Explain that this topic will be the underlying current of this unit and ask them to think about their knowledge of topic, brainstorming subtopics, and documenting those on post-its. Have students organize these post-its into categories to begin thinking about how they could structure their informational books. *You may need a day to build some background knowledge depending on how much content you’ve covered in the topic you choose, so you may add an additional day here.*

**Bloom’s Levels:** apply/analyze/understand; create; remember/apply/understand/evaluate

**Webb’s DOK:** 3; 2; 3/2/3

**Engaging Experience 2 (Session 2)**

**Teaching Point:** “Today I want to remind you that before a writer writes, the writer often gets full of the kind of writing he or she aims to make. Poets warm themselves up by reading poetry. Speech writers listen to great speeches. And information writers, too, profit from filling themselves up with all that they know about how their kind of writing tends to go.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.5.2; W.5.4; W.5.8

**Supporting:** W.5.2.a-e; W.5.5; L.5.1.a-e; L.5.2.a-d: L.5.3.a; L.5.6; SL.5.1.a-d

**Detailed Description/Instructions:**

- **One way you can do this** is by dividing the class into small groups, asking each group to recall the characteristics of good information writing. Ask your students to think about exactly what they want to write, and then have members of each group report back several important tips for informational writing. Send them off to develop their flash-draft.

**Bloom’s Levels:** apply/analyze/understand; create; remember/apply/understand/evaluate

**Webb’s DOK:** 3; 2; 3/2/3

**Engaging Experience 3 (Session 3)**

**Teaching Point:** “Today I want to teach you that researchers shift between reading to collect and record information and writing to grow ideas. As note-takers, then, researchers record and also reflect. When reflecting, researchers think, and talk and jot about patterns, and surprises, points of comparison or contrast, and they entertain questions.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**
Engaging Experience 4 (Session 4)
Teaching Point: “Today I want to teach you that when you write and revise it is important to keep in mind not only the qualities of good writing, but also the qualities of good history. For example, historians think it is important to include details about the places where things occurred—about the geography of that place—because geography will always have an impact on what occurs. And here’s the cool thing: a history writer can think about the places in which a bit of history occurred simply by keeping a map close by as he or she reads, takes notes, and writes.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: W.5.2: W.5.4; W.5.7; W.5.8: W.5.9
Supporting: W.5.2.a-e; W.5.5; W.5.9.b; L.5.1.a-e; L.5.2.a-e; L.5.3.a; L.5.6; SL.5.1.a-d

Detailed Description/Instructions:
- One way you can do this is by reminding students that authors look at their writing through different lenses and geography can be one of those that they look through to “re-see” their writing. Model this explicitly for students, including them in this work and providing a lot of support. (Ensure you have an article that includes maps and a timeline—the timeline will be needed for a future lesson). Debrief, highlighting how using the map and your knowledge of geography helped you add more specific details to your writing.

Bloom’s Levels: apply/analyze/understand; create; apply/create; remember/apply/create/evaluate; apply/understand
Webb’s DOK: 3; 2; 4; 3/2/3; 3
come up with your own ideas. And one of the best ways to do this is to ask questions and then
to find out your own answers to those questions, even if your answers are tentative: “Maybe it’s
because…” or “I think it is because…” or “I wonder if perhaps…”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.5.2; W.5.4; W.5.8; W.5.9

**Supporting:** W.5.2.a-e; W.5.5; W.5.9.b; L.5.1.a-e; L.5.2.a-e; L.5.3.a; L.5.6; SL.5.1.a-d

**Detailed Description/Instructions:**

- **One way you can do this** is by showing students how to assemble their facts in a
  way that prioritizes them to allow insight into the history of this event and what
  life was like then. Together read a passage that includes geographical details and
  facts. Show them how to assemble these facts by prioritizing them together, and
  let them spark ideas and thinking so your students can add their own knowledge
  to this topic. Open the conversation up to allow students to apply their new
  thinking to the original passage, creating a shared history report.

**Bloom’s Levels:** apply/analyze/understand; create; remember/apply/understand/evaluate;
apply/understand

**Webb’s DOK:** 3; 2; 3/2/3; 3

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**Engaging Experience 6 (Session 6)**

**Teaching Point:** “Today I want to remind you that when you write and revise as an historian, it
is important to keep in mind not only qualities of good writing, but qualities of good history.
For example, historians write about relationships between events because the past will always
have an impact on what unfolds in the future. This is called a cause-and-effect relationship.
And here’s another cool thing: a history writer can highlight relationships simply by having a
timeline close by as he or she writes.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.5.2; W.5.4; W.5.7; W.5.8; W.5.9

**Supporting:** W.5.2.a-e; W.5.5; W.5.9.b; L.5.1.a-e; L.5.2.a-e; L.5.3.a; L.5.6; SL.5.1.a-d

**Detailed Description/Instructions:**

- **One way you can do this** is by reminding students that researchers do not just
  collect a ton of facts and throw them in a report. One resource and some deep
  thinking can really bring a lot of information forward in your essay. Using the
  text from Day 4 with geographical details, now look at it for details regarding
time, looking specifically at the timeline. Debrief by naming the work you did
with the timeline: revised using the timeline, did not just add facts, added thought
into the facts to add depth to the report.
Bloom’s Levels: apply/analyze/understand; create; apply/create; remember/apply/create/evaluate; apply/understand
Webb’s DOK: 3; 2; 4; 3/2/3; 3

Engaging Experience 7 (Session 7)
Teaching Point: “Today I want to teach you that when researchers prepare to draft, they take stock of all the information they have and conduct quick research to tie up loose ends.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.5.2; W.5.4; W.5.7; W.5.8; W.5.9
  Supporting: W.5.2.a-e; W.5.5; W.5.6; W.5.9.b; L.5.1.a-e; L.5.2.a-e; L.5.3.a; L.5.6;
              SL.5.1.a-d
Detailed Description/Instructions:
  ● One way you can do this is by using your own writing or student work to model the questioning process and think aloud with students. As you read through to the piece, ask these questions aloud, “What questions are lingering?” “Which section needs more support?” Once you have identified some work to do, you can model leaving marginal notes that will guide your work. As part of this you will continue to question resources by asking, “Which resources available to me will help me answer these questions?” Once you have identified those resources, model reading over the text, looking for and finding the answers to your questions, and adding the appropriate notes to your notebook.

Bloom’s Levels: apply/analyze/understand; create; apply/create; remember/apply/create/evaluate; apply/understand
Webb’s DOK: 3; 2; 4; 3/2/3; 3

Engaging Experience 8 (Session 8)
Teaching Point: “Today, I want to teach you that writers think about how to best capture the information they need, and then they dive into research, taking notes in the way that best suits them and best sets them up to think a lot and write a lot.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.5.2; W.5.4; W.5.8; W.5.9
  Supporting: W.5.2.a-e; W.5.5; W.5.9.b; L.5.1.a-e; L.5.2.a-e; L.5.3.a; L.5.6;
             SL.5.1.a-d; SL.5.6
Detailed Description/Instructions:
  ● One way you can do this is by showing students how you look over the notes you have collected throughout the week, and develop a new vision for the draft you will produce. As you are thinking aloud with students highlight that you have
so much new information from the week, you have so many new ideas for how you want to rewrite this paper. Highlight the organizational structure(s) and text features you will embed, as well as why you made those decisions as the author.

Bloom’s Levels: apply/analyze/understand; create; remember/apply/understand/evaluate; apply/understand
Webb’s DOK: 3; 2; 3/2/3; 3

Engaging Experience 9 (Session 9)
Teaching Point: Writers celebrate their accomplishments.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: n/a
  Supporting: SL.5.4; SL.5.5; SL.5.6
Detailed Description/Instructions:
  ● One way you can do this is by celebrating your student work in one of the following ways (see pages 72-73 of unit):
    ○ inviting parents in to see the work the students have done so far
    ○ inviting a buddy class to a special “[history topic of choice]” exhibit
    ○ creating a class textbook on [history topic of choice]
    ○ sharing reports electronically so student work can be shared with larger community
    ○ celebrate among yourselves having partners or groups share their work
    ○ allowing children to lead mini-seminars on their topic

Bloom’s Levels: n/a
Webb’s DOK: n/a

Engaging Experience 10 (Session 9)
Teaching Point: “Many of you have found that some sections of your reports are longer or more packed with information than others and that happened in part because you were more interested in these subtopics. This is really common among researchers. That is, researchers often focus their attention and their work on one particular aspect of a topic, or time period if they are historians. Writers actually do this, too. Sometimes writers refer to these topics as territories--the topics they tend to write about.”

Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.5.7; W.5.8; W.5.9
  Supporting: W.5.5; W.5.9.b; SL.5.1.a-d
Detailed Description/Instructions:
One way you can do this is by giving students time to look over their work and the topic, thinking about the following questions:
  ○ Which part excites you most?
  ○ Where do you have lingering questions?
  ○ Where is there more you want to say or uncover?

Allow them time to process with their partner as well and each can share out what topic they are wanting to research next. Remember to steer them toward those topics you have the materials to support. You may also want to create book bins that are filled with books of predictable topics you know students will choose. The purpose of this lesson is for them to get their topic chosen, and read, read, read in order to have adequate knowledge of their new focus going into Bend 2.

Bloom’s Levels: apply/create; remember/apply/understand/evaluate; apply/understand
Webb’s DOK: 4; 3/2/3; 3

Topic 2: Writing Focused Research Reports that Teach and Engage Readers

Engaging Experience 11 (Session 10)

Teaching Point: “Today I want to teach you that to write research that is compelling to readers, your study of your topic needs to be driven not just by a desire to collect facts but also by an urgent need to find the raw material that you can fashion into something that makes readers say, “Whoa!”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: W.5.2; W.5.4; W.5.7; W.5.8; W.5.9
Supporting: W.5.2.a-e; W.5.5; W.5.9.b; L.5.1.a-e; L.5.2.a-e; L.5.3.a; L.5.6; SL.5.1.a-d

Detailed Description/Instructions:

One way you can do this is by asking students, “What do authors do to draw in readers? Let’s watch a video clip about the Transcontinental Railroad and ask ourselves what we notice about how the filmmaker draws us in.” Stop the video in sections to discuss what the filmmaker was doing that writers could do as well. This may require two viewings of the video.

Bloom’s Levels: apply/analyze/understand; create; apply/create; remember/apply/understand/evaluate; apply/understand
Webb’s DOK: 3; 2; 4; 3/2/3; 3

Engaging Experience 12 (Session 11)

Teaching Point: “Today I want to teach you that the chance to read—to study—primary sources is precious, so take every opportunity. When a source survives across the ages, allowing you to
go back and hear the original message, you’re being given valuable information. But it takes a special kind of close reading for you to make sense out of a primary source document.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.5.2; W.5.4; W.5.7; W.5.8; W.5.9  
**Supporting:** W.5.2.a-e; W.5.5; W.5.9.b; L.5.1.a-e; L.5.2.a-e; L.5.3.a; L.5.6; SL.5.1.a-d

**Detailed Description/Instructions:**

- **One way you can do this** is by present students with a primary source document and talk about how sometimes they are rewritten so they are easier to read since they do span a large space in time. Calkins suggests an [original letter](http://www.pbs.org/weta/thewest/resources/archives/three/63_05.htm) written by William Swain during the gold rush. Inform them that reading these documents can also be a bit confusing because they were written in a time unfamiliar to us. Explain to students that these artifacts can sometimes be rewritten so they are easier to read.

  http://www.pbs.org/weta/thewest/resources/archives/three/63_05.htm

- Model close reading of the text and how students will have to do this several times in order to get all the information they need from it.

**Bloom’s Levels:** apply/analyze/understand; create; apply/create; remember/apply/understand/evaluate; apply/understand  
**Webb’s DOK:** 3; 2; 4; 3/2/3; 3

**Engaging Experience 13 (Session 12)**

**Teaching Point:** “Today I want to teach you that although there are lots of way writers organize their thinking or their information before they write, one thing all writers have in common is that they do organize it before they draft. Each of you will have to figure out which ways to organize works for you and your writing.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.5.2; W.5.4; W.5.9  
**Supporting:** W.5.2.a-e; W.5.5; W.5.9.b; L.5.1.a-e; L.5.2.a-e; L.5.3.a; L.5.6; SL.5.1.a-d

**Detailed Description/Instructions:**

- **One way you can do this** is by modeling the organization of your own notes in front of students, thinking aloud as you go. You could also use student work to model this skill and have students offer suggestions for organization. Students can work with partners to begin this work or go off independently if they are ready.

**Bloom’s Levels:** apply/analyze/understand; create; apply/understand  
**Webb’s DOK:** 3; 2; 3
Engaging Experience 14 (Session 13)
Teaching Point: “Today I want to teach you that writers need to check to see if they have the containers—the structures and formats—that will let their information and ideas grow. As always, to see possibilities for ways you can structure your writing you can turn to published authors.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: W.5.2; W.5.4; W.5.9

Supporting: W.5.2.a-e; W.5.5; W.5.9.b; L.5.1.a-e; L.5.2.a-e; L.5.3.a; L.5.6; SL.5.1.a-d

Detailed Description/Instructions:

- One way you can do this is by informing students there are many ways of structuring writing within information books. We can figure out some of them by looking at published texts. Then we can use what they do in our own writing. Show students several different organizational structures in different texts to give them an idea of how they can be different. Send them off to do this work with their information, reminding them they can use one they’ve seen or invent one all their own.

Bloom’s Levels: apply/analyze/understand; create; apply/understand
Webb’s DOK: 3; 2; 3

Engaging Experience 15 (Session 14)
Teaching Point: “That is what I want to teach you today—that every single story or fact has multiple points of view from which it can be seen, and writers need to always ask themselves ‘What are some other ways to see this story?’ Often this means keeping an ear, an eye, out for the voices of people whose points of view are not often heard.”

Suggested Length of Time: 2-3 mini-lessons

Standards Addressed

Priority: W.5.2; W.5.4; W.5.7; W.5.8; W.5.9

Supporting: W.5.2.a-e; W.5.5; W.5.9.b; L.5.1.a-e; L.5.2.a-e; L.5.3.a; L.5.6; SL.5.1.a-d

Detailed Description/Instructions:

- One way you can do this is by encouraging students that writers of information seek out other perspectives to the topics and stories they are writing. They will start with one example, and then find others to include in their work.
- Debrief in a way that creates generalizations that apply to other days and texts.
  - What are some other sides to the story?
  - What are the sides that are often not heard?

Bloom’s Levels: apply/analyze/understand; create; apply/create; remember/apply/understand/evaluate; apply/understand
Webb’s DOK: 3; 2; 4; 3/2/3; 3
Engaging Experience 16 (Session 15)
Teaching Point: “Today I want to teach you that writers set up their writing almost the way we might set a table—matching up certain elements, patterning everything, and making the whole affair look welcoming and thoughtful. Writers do that by making matches in words, in structures, and in meanings.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: W.5.2; W.5.4; W.5.9
Supporting: W.5.2.a-e; W.5.5; W.5.9.b; L.5.1.a-e; L.5.2.a-e; L.5.3.a; L.5.6; SL.5.1.a-d

Detailed Description/Instructions:
- **One way you can do this** is by offering children an example of setting up some patterns and matches using your own list of titles from the sections and subsections of your work. Invite them to think and work with you as you model this.
  - See Louisiana Purchase example on page 124

Bloom’s Levels: apply/analyze/understand; create; apply/understand

Webb’s DOK: 3; 2; 3

Engaging Experience 17 (Session 16)
Teaching Point: “So today, I am not in charge of teaching you something. I am going to learn right alongside you, from mentor texts. We are going to investigate these mentor texts, searching for the text features. As we notice and read them, we will ask ourselves, ‘How do these text features teach the reader?’ Then, of course, we’ll figure out how text features might help our own information writing.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: W.5.2; W.5.4; W.5.7; W.5.8; W.5.9
Supporting: W.5.2.a-e; W.5.5; W.5.9.b; L.5.1.a-e; L.5.2.a-e; L.5.3.a; L.5.6; SL.5.1.a-d

Detailed Description/Instructions:
- **One way you can do this** is by having students work in groups to study a mentor text and jot details about text features they find. Ask for details about the text features they find and create a chart to document these findings. Demonstrate the process of adding a text feature to the shared writing you have created together as a class and explaining the logic behind your decision. Then have students process which feature(s) they will add to their own writing, sharing their decisions with a partner.

Bloom’s Levels: apply/analyze/understand; create; apply/create; remember/apply/understand/evaluate; apply/understand

Webb’s DOK: 3; 2; 4; 3/2/3; 3
Engaging Experience 18 (Session 17)
Teaching Point: “Today I want to teach you that research writers introduce their writing by explaining its structure. Researchers also try to lure readers to read their writing.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: W.5.2; W.5.4; W.5.9
Supporting: W.5.2.a-e; W.5.5; W.5.9.b; L.5.1.a-e; L.5.2.a-e; L.5.3.a; L.5.6; SL.5.1.a-d
Detailed Description/Instructions:
• One way you can do this is by using the work and shared writing you have done in class, show students how to create an interesting lead in three ways:
  o Beginning with a unique fact or question
  o Using a quote
  o Contrasting then with now
• Apply these strategies to the shared writing you’ve done as a class and come up with three leads together that could be used in the class report. Try them out and discuss what the best option might be. Then, have students create their own introduction coming up with a fourth technique that could be used. Make these techniques into a chart students can reference.
Bloom’s Levels: apply/analyze/understand; create; apply/understand
Webb’s DOK: 3; 2; 3

Engaging Experience 19 (Session 18)
Teaching Point: “Instead of telling and showing you explicitly what I want you to notice, I want you to study texts and figure out what you could learn from the text. Some of this means moving between your writing and the mentor, asking, ‘What could I learn from this text, from this writer?’ But the biggest thing is that I want to teach you not to wait for me to teach you. Instead, I want you to consider the ways that you can teach yourselves, and mentor texts can play a big role in you independence.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: W.5.2; W.5.4; W.5.8; W.5.9
Supporting: W.5.2.a-e; W.5.5; W.5.6; W.5.9.b; L.5.1.a-e; L.5.2.a-e; L.5.3.a; L.5.6; SL.5.1.a-d
Detailed Description/Instructions:
• One way you can do this is by allowing students to begin doing this work in small groups. You can begin by using a common text and reviewing 1-2 pages together before sending them off in groups if you wish.
• Give students the opportunity to do this more than once. They can either use the same text again, going deeper, or compare their writing to a new text altogether in
order to gather new ideas. Remind students of the importance of thinking independently. Instead of waiting for the teacher to give you a new revision strategy, or editing strategy, you can learn to use mentor texts to be more independent and improve your writing on your own.

**Bloom’s Levels:** apply/analyze/understand; create; remember/apply/understand/evaluate; apply/understand

**Webb’s DOK:** 3; 2; 3/2/3; 3

**Engaging Experience 20 (Session 19)**

**Teaching Point:** “Today I want to teach you that writers have several ways of using punctuation to help load more information into the sentences they have already written.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** W.5.2; W.5.4; W.5.8; W.5.9
- **Supporting:** W.5.2.a-e; W.5.5; W.5.6; W.5.9.b; L.5.1.a-e; L.5.2.a-e; L.5.3.a; L.5.6; SL.5.1.a-d

**Detailed Description/Instructions:**

- **One way you can do this** is by explaining to students that information must be put together in a sensible way, so writers often use punctuation to add extra information into their sentences. Model how students can do this using commas, dashes, and/or parenthesis. Have students review their report and add information where needed, using appropriate punctuation to tie that information in.

**Bloom’s Levels:** apply/analyze/understand; create; remember/apply/understand/evaluate; apply/understand

**Webb’s DOK:** 3; 2; 3/2/3; 3

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**Post Assessment**

**Administer the informational on-demand writing assessment** (see page 128 in the Writing Pathways book)

**Rubric for Post Assessment**

Use the informational writing rubric to score the on-demand. Take note of what students were able to do independently on the on-demand informational assessment.
Engaging Scenario

Engaging Scenario (An Engaging Scenario is a culminating activity that includes the following components: situation, challenge, specific roles, audience, product or performance.)

Situation: sharing their informational report
Challenge: speaking proficiently and knowledgeably about chosen topic
Specific roles: writer, reporter
Audience: peers, parents, school community, online community
Product: a written research paper on a time in history

This celebration could be carried out several different ways including:
1) inviting parents in if you did not do that at the end of Bend 1
2) students deliver their reports as seminars for younger students
3) websites or blog for online presentation
4) making copies of student reports to put in school and classroom libraries
5) seeking out a physical publication of work at a historical venue in the city

You may have students present to classroom peers as well to tie in standard SL.5.3 and SL.5.6.

Rubric for Engaging Scenario:
See Narrative Writing Rubric to score final informational piece and on-demand

Summary of Engaging Learning Experiences for Topics

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<th>Engaging Experience Teaching Point</th>
<th>Description</th>
<th>Suggested Length of Time</th>
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<tbody>
<tr>
<td>Writing Flash-Drafts about [history topic of choice]</td>
<td>“Today, I want to teach you that researchers organize what they are bringing with them to their writing. When things are organized it is easier to carry and use those things—that is true for information too.”</td>
<td><strong>One way you can do this</strong> is to pose to the class the topic they will be researching. Explain that this topic will be the underlying current of this unit and ask them</td>
<td>1</td>
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</tbody>
</table>
to think about their knowledge of topic, brainstorming subtopics, and documenting those on post-its. Have students organize these post-its into categories to begin thinking about how they could structure their informational books. *You may need a day to build some background knowledge depending on how much content you’ve covered in the topic you choose, so you may add an additional day here.*

“Today I want to remind you that before a writer writes, the writer often gets full of the kind of writing he or she aims to make. Poets warm themselves up by reading poetry. Speech writers listen to great speeches. And information writers, too, profit from filling themselves up with all that they know about how their kind of writing tends to go.”

One way you can do this is by dividing the class into small groups, asking each group to recall the characteristics of good information writing. Ask your students to think about exactly what they want to write, and then have members of each group report back several important tips for informational writing. Send them off to develop their flash-draft.

“Today I want to teach you that researchers shift between reading to collect and record information
and writing to grow ideas. As note-takers, then, researchers record and also reflect. When reflecting, researchers think, and talk and jot about patterns, and surprises, points of comparison or contrast, and they entertain questions.”

notes contain abbreviated, organized records of information and also passages of freewriting that shows the author’s reflection. Model your thinking and writing those thoughts in the form of note-taking for students. Debrief noting the difference between your abbreviated notes versus the free write notes. Also talk about what you wrote during your free write that ties back to the teaching point.

“Today I want to teach you that when you write and revise it is important to keep in mind not only the qualities of good writing, but also the qualities of good history. For example, historians think it is important to include details about the places where things occurred—about the geography of that place—because geography will always have an impact on what occurs. And here’s the cool thing: a history writer can think about the places in which a bit of history occurred simply by keeping a map close by as he or she reads, takes notes, and writes.”

One way you can do this is by reminding students that authors look at their writing through different lenses and geography can be one of those that they look through to “re-see” their writing. Model this explicitly for students, including them in this work and providing a lot of support. *(Ensure you have an article that includes maps and a timeline—the timeline will be*
“Today I want to teach you that when you are researching something, you need to not just move facts from someone else’s book to your page. You also need to think, to come up with your own ideas. And one of the best ways to do this is to ask questions and then to find out your own answers to those questions, even if your answers are tentative: “Maybe it’s because…” or “I think it is because…” or “I wonder if perhaps…”

One way you can do this is by showing students how to assemble their facts in a way that prioritizes them to allow insight into the history of this event and what life was like then. Together read a passage that includes geographical details and facts. Show them how to assemble these facts by prioritizing them together, and let them spark ideas and thinking so your students can add their own knowledge to this topic. Open the conversation up to allow students to apply their new thinking to the original passage, creating a shared history report.

“Today I want to remind you that when you write and revise as an historian, it is important to keep in mind not only qualities of good writing, but qualities of good history. For example, historians

One way you can do this is by reminding students that researchers do not just collect a ton of
write about relationships between events because the past will always have an impact on what unfolds in the future. This is called a cause-and-effect relationship. And here’s another cool thing: a history writer can highlight relationships simply by having a timeline close by as he or she writes.”

facts and throw them in a report. One resource and some deep thinking can really bring a lot of information forward in your essay. Using the text from Day 4 with geographical details, now look at it for details regarding time, looking specifically at the timeline. Debrief by naming the work you did with the timeline: revised using the timeline, did not just add facts, added thought into the facts to add depth to the report.

“One way you can do this is by using your own writing or student work to model the questioning process and think aloud with students. As you read through to the piece, ask these questions aloud, “What questions are lingering?” “Which section needs more support?” Once you have identified some work to do, you can model leaving marginal notes that will guide your work. As part of this you will continue to
question resources by asking, “Which resources available to me will help me answer these questions?” Once you have identified those resources, model reading over the text, looking for and finding the answers to your questions, and adding the appropriate notes to your notebook.

One way you can do this is by showing students how you look over the notes you have collected throughout the week, and develop a new vision for the draft you will produce. As you are thinking aloud with students highlight that you have so much new information from the week, you have so many new ideas for how you want to rewrite this paper. Highlight the organizational structure(s) and text features you will embed, as well as why you made those decisions as the author.

One way you can do this is by celebrating...
“Many of you have found that some sections of your reports are longer or more packed with information than others and that happened in part because you were more interested in these subtopics. This is really common among researchers. That is, researchers often focus their attention and their work on one particular aspect of a topic, or time period if they are historians. Writers actually do this, too. Sometimes writers refer to these topics as territories—the topics they tend to write about.”

One way you can do this is by giving students time to look over their work and the topic, thinking about the following questions:

- Which part excites you most?
- Where do you have lingering questions?
- Where is there more you want to say or uncover?

Allow them time to process with their partner as well and each can share out what topic they are wanting to research next. Remember to steer them toward those topics you have the materials to support. You may also want to create book bins that are filled with books of
predictable topics you know students will choose. The purpose of this lesson is for them to get their topic chosen, and read, read, read in order to have adequate knowledge of their new focus going into Bend 2.

<table>
<thead>
<tr>
<th>Writing Focused Research Reports that Teach and Engage Readers</th>
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| “Today I want to teach you that to write research that is compelling to readers, your study of your topic needs to be driven not just by a desire to collect facts but also by an urgent need to find the raw material that you can fashion into something that makes readers say, “Whoa!”

One way you can do this is by asking students, “What do authors do to draw in readers? Let’s watch a video clip about the Transcontinental Railroad and ask ourselves what we notice about how the filmmaker draws us in.” Stop the video in sections to discuss what the filmmaker was doing that writers could do as well. This may require two viewings of the video. |

1

<table>
<thead>
<tr>
<th>“Today I want to teach you that the chance to read—to study—primary sources is precious, so take every opportunity. When a source survives across the ages, allowing you to go back and hear the original message, you’re being given valuable information. But it takes a special kind of close reading for you to make sense out of a primary source document.”</th>
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<tbody>
<tr>
<td>One way you can do this is by present students with a primary source document and talk about how sometimes they are rewritten so they are easier to read since they do span a large space in time.</td>
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</table>

1
Calkins suggests an original letter written by William Swain during the gold rush. Inform them that reading these documents can also be a bit confusing because they were written in a time unfamiliar to us. Explain to students that these artifacts can sometimes be rewritten so they are easier to read.

http://www.pbs.org/weta/thewest/resources/archives/three/63_05.htm

Model close reading of the text and how students will have to do this several times in order to get all the information they need from it.

“Today I want to teach you that although there are lots of way writers organize their thinking or their information before they write, one thing all writers have in common is that they do organize it before they draft. Each of you will have to figure out which ways to organize works for you and your writing.”

One way you can do this is by modeling the organization of your own notes in front of students, thinking aloud as you go. You could also use student work to model this skill and have students offer suggestions for organization.
<table>
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<tr>
<th>Students can work with partners to begin this work or go off independently if they are ready.</th>
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<tbody>
<tr>
<td><strong>One way you can do this</strong> is by informing students there are many ways of structuring writing within information books. We can figure out some of them by looking at published texts. Then we can use what they do in our own writing. Show students several different organizational structures in different texts to give them an idea of how they can be different. Send them off to do this work with their information, reminding them they can use one they’ve seen or invent one all their own.</td>
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**“Today I want to teach you that writers need to check to see if they have the containers—the structures and formats—that will let their information and ideas grow. As always, to see possibilities for ways you can structure your writing you can turn to published authors.”**

<table>
<thead>
<tr>
<th>One way you can do this is by encouraging students that writers of information seek out other perspectives to the topics and stories they are writing. They will start with one example, and then find others to include in their work.</th>
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<tbody>
<tr>
<td><strong>“That is what I want to teach you today—that every single story or fact has multiple points of view from which it can be seen, and writers need to always ask themselves ‘What are some other ways to see this story?’ Often this means keeping an ear, an eye, out for the voices of people whose points of view are not often heard.”</strong></td>
</tr>
</tbody>
</table>
Debrief in a way that creates generalizations that apply to other days and texts.

What are some other sides to the story?

What are the sides that are often not heard?

“One way you can do this is by offering children an example of setting up some patterns and matches using your own list of titles from the sections and subsections of your work. Invite them to think and work with you as you model this. (See Louisiana Purchase example on page 124).

“One way you can do this is by having students work in groups to study a mentor text and jot details about text features they find. Ask for details about the text features they find and create a chart to document these findings.
<table>
<thead>
<tr>
<th>Text feature</th>
<th>Description</th>
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<tbody>
<tr>
<td>Demonstrate the process of adding a text feature to the shared writing you have created together as a class and explaining the logic behind your decision. Then have students process which feature(s) they will add to their own writing, sharing their decisions with a partner.</td>
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<tr>
<td>One way you can do this is by using the work and shared writing you have done in class, show students how to create an interesting lead in three ways: Beginning with a unique fact or question, using a quote, contrasting then with now. Apply these strategies to the shared writing you’ve done as a class and come up with three leads together that could be used in the class report. Try them out and discuss what the best option might be. Then, have</td>
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“Today I want to teach you that research writers introduce their writing by explaining its structure. Researchers also try to lure readers to read their writing.”

Text features might help our own information writing.”
“Instead of telling and showing you explicitly what I want you to notice, I want you to study texts and figure out what you could learn from the text. Some of this means moving between your writing and the mentor, asking, ‘What could I learn from this text, from this writer?’ But the biggest thing is that I want to teach you not to wait for me to teach you. Instead, I want you to consider the ways that you can teach yourselves, and mentor texts can play a big role in your independence.”

**One way you can do this** is by allowing students to begin doing this work in small groups. You can begin by using a common text and reviewing 1-2 pages together before sending them off in groups if you wish.

“Today I want to teach you that writers have several ways of using punctuation to help load more information into the sentences they have already written.”

**One way you can do this** is by explaining to students that information must be put together in a sensible way, so writers often use punctuation to add extra information into their sentences. Model how students can do this using commas, dashes, and/or parenthesis. Have students review their report and add information where needed, using appropriate punctuation to tie that information in.
Unit 5: The Research-Based Argument Essay

Subject: Writer’s Workshop
Grade: 5
Name of Unit: The Research Based Argument Essay
Length of Unit: approximately 6 weeks; January to mid-February

Overview of Unit: As argument writers, students are expected to structure their writing so that it includes claims that are supported by reasons that are backed by evidence. They’ll learn to withhold judgment, read critically, note-take, build an argument, and revise, rethink, rebuild that argument all over. To accomplish this you will teach students to argue logically through analyzing a text, weighing the evidence, and considering the logical reasoning that can be concluded. They will also consider two other important points—audience appeal and counterargument. Therefore, this unit will also have heavy emphasis on partner talk, but in a new way. In a way that forms productive debate. All this will conclude in the students writing an argumentative piece, emulating the work of mentor texts to do so.

Topic 1 (Bend 1): Establishing and Supporting Positions
In this bend students will be exploring the issue of whether chocolate milk should be served in schools or not. To develop a solid argument, you will teach students how to research both sides of the issue rather than making a snap judgment based primarily on opinion. Students will study both print and digital texts to understand differing perspectives on this issue. They will then draft letters to the principal, based on evidence and data from sources that is both paraphrased and quoted.

Topic 2 (Bend 2): Building Powerful Arguments
In this bend the principal replies to their letters by challenging them to put together argument essays to be presented to a panel of some sort (administrators, parents, food service workers). Students will then return to their letters, thinking about how to turn them into essays. For this work, they will return to their research to think about possible note-taking systems that will work best for this process, while also looking at their research with a more critical eye. As they draft they will consider which evidence to use to bolster their claim, determine flaws in their own logic and revise to make sound arguments. They will also entertain counterclaims in their essay, keeping in mind the perspectives of the audience and finding the evidence that would best speak to them.

Topic 3 (Bend 3): Writing for Real-Life Purposes and Audiences
For the final bend students will now take up this work to choose a topic of their own interest and write an argument essay on their own based on the learning from the first two bends. The topic of their choosing should contribute to public conversation or social action. They will think about issues in the world that they want people to think differently about and then go about gathering research by reading texts, finding new sources of evidence, and conducting interviews and
surveys. They will make a plan for completing their work, while also pulling in what they know about narrative writing to embed real or imagined experiences into their essay. Finally, they will learn not to generalize evidence, but rather to portray the data accurately to make effective cases.

Getting Ready for the Unit:
- Select a class topic for students to argue and collect texts (print and digital) around that topic (this is only required if you are not using the chocolate milk issue outlined in the unit)
- Refer to CD-ROM for resources that will help with debating an issue
- Review demonstration texts within the sessions and on the CD-ROM for students to study the argument of others
- Read Lucy Calkins’ The Research-Based Argument Essay unit

Optional:
- Pull in videos or news clips of the issue your class is debating
- Text Recommendation for Bend 3: Writing for a Change by the National Writing Project
- Website recommendation for Bend 3: www.teachingtolerance.org

Pre-Assessment (given prior to starting the unit):
- Administer Argument On-Demand in one 45-minute session (page viii of The Research-Based Argument Essay unit, under “Assessment” title) [NOTE: students get advance notice the day before so they can research a topic or issue they feel strongly about to write about the next day when given the on-demand].

Priority Standards for unit:
- W.5.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.
- W.5.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above).
- W.5.7: Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.
- W.5.8: Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.
- W.5.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

Supporting Standards for unit:
- W.5.1.a: Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose.
- W.5.1.b: Provide logically ordered reasons that are supported by facts and details.
- W.5.1.c: Link opinion and reasons using words, phrases, and clauses (e.g., consequently, specifically).
- W.5.1.d: Provide a concluding statement or section related to the opinion presented.
• W.5.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 5 here.)

• W.5.6: With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single setting.

• W.5.9.b: Apply grade 5 Reading standards to informational texts (e.g., "Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s]").

• L.5.1: Demonstrate command of conventions of standard English grammar and usage when writing or speaking.

• L.5.1.a: Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.

• L.5.1.b: Form and use the perfect (e.g., I had walked; I have walked; I will have walked) verb tenses.

• L.5.1.c: Use verb tense to convey various times, sequences, states, and conditions.

• L.5.1.d: Recognize and correct inappropriate shifts in verb tense.

• L.5.1.e: Use correlative conjunctions (e.g., either/or, neither/nor).

• L.5.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

• L.5.2.a: Use punctuation to separate items in a series.

• L.5.2.b: Use a comma to separate an introductory element from the rest of the sentence.

• L.5.2.c: Use a comma to set off the words yes and no (e.g., Yes, thank you), to set off a tag question from the rest of the sentence (e.g., It's true, isn't it?), and to indicate direct address (e.g., Is that you, Steve?).

• L.5.2.d: Use underlining, quotation marks, or italics to indicate titles of works.

• L.5.2.e: Spell grade-appropriate words correctly, consulting references as needed.

• L.5.3: Use knowledge of language and its conventions when writing, speaking, reading, or listening.

• L.5.3.a: Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.

• L.5.6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., however, although, nevertheless, similarly, moreover, in addition).

• SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.
- **SL.5.1.a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.
- **SL.5.1.b:** Follow agreed-upon rules for discussions and carry out assigned roles.
- **SL.5.1.c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
- **SL.5.1.d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

- **SL.5.2:** Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
- **SL.5.3:** Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.
- **SL.5.4:** Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.
- **SL.5.5:** Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.
- **SL.5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 here for specific expectations.

<table>
<thead>
<tr>
<th>Standard</th>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb's DOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>W.5.1</td>
<td>opinion pieces on topic or texts</td>
<td>write</td>
<td>apply</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>a point of view with reasons or evidence</td>
<td>supporting</td>
<td>analyze</td>
<td>3</td>
</tr>
<tr>
<td>W.5.4</td>
<td>clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.</td>
<td>produce</td>
<td>create</td>
<td>2</td>
</tr>
<tr>
<td>W.5.7</td>
<td>short research projects that uses several sources of knowledge through investigation of different aspects of a topic</td>
<td>conduct</td>
<td>apply</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>relevant information from experiences</td>
<td>recall</td>
<td>remember</td>
<td>n/a</td>
</tr>
<tr>
<td>W.5.8</td>
<td>relevant information from print or digital texts</td>
<td>gather</td>
<td>apply</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>information in notes and finished work</td>
<td>summarize or paraphrase</td>
<td>understand</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>a list of sources</td>
<td>provide</td>
<td>evaluate</td>
<td>3</td>
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Essential Questions:
1. How can I develop a solid argument grounded in solid evidence?
2. How can I develop an argumentative essay that considers audience, counterclaims, and various perspectives?
3. How can I use all I know about argumentative writing to develop my own around a topic of choice for the purpose of social awareness?

Enduring Understanding/Big Ideas:
1. Students analyze all sides of an issue to create an unbiased, argumentative letter around a given topic.
2. Specific evidence and data is critically analyzed for audience appeal and perspective to develop a compelling piece of writing.
3. Outlining a work plan and doing ground research through interviews and surveys, as well as embedding the work of narrative writing, creates an argumentative paper that charges readers into action.

Unit Vocabulary:

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
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</thead>
<tbody>
<tr>
<td>write</td>
<td>opinion</td>
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<tr>
<td>examine</td>
<td>argument</td>
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<td>convey</td>
<td>ideas</td>
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<td>produce</td>
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<td>conduct</td>
<td>writing</td>
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<tr>
<td>investigate</td>
<td>organization</td>
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<td>summarize</td>
<td>task</td>
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<tr>
<td>paraphrase</td>
<td>purpose</td>
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<tr>
<td>analysis</td>
<td>audience</td>
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<td>reflection</td>
<td>informational text</td>
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<td></td>
<td>research</td>
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<td></td>
<td>print sources</td>
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<tr>
<td></td>
<td>digital sources</td>
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<tr>
<td></td>
<td>evidence</td>
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<tr>
<td></td>
<td>topic</td>
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Topic 1: Establishing and Supporting Positions

Engaging Experience 1 (Session 1)
Teaching Point: “Writers, today I want to teach you that when you are composing an argument, you will need to collect evidence not to support what you first think about the issue, but instead, evidence that allows you to think through the various sides of the argument.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed

Priority: W.5.1; W.5.4; W.5.7; W.5.8; W.5.9
Supporting: W.5.1.a-d; W.5.5; SL.5.1.a-d; SL.5.3; SL.5.6

Detailed Description/Instructions:

- **One way you can do this** is to providing a text that addresses the topic and clearly supports one side of the issue. Model for students how to set up a T-chart for note-taking, along with samples of what information could be put on Post-its and how to collected evidence for one side of the issue using techniques familiar to your students. Debrief the work of the day so that students understand this work transfers to all texts. Note that you still are not sure what side you will argue, you are simply collecting evidence in order to eventually fully understand all angles of the argument. Develop “Collecting Balanced Evidence” anchor chart

**Bloom’s Levels:** apply/analyze; create; apply/create: remember/apply/understand/evaluate; apply/understand

**Webb’s DOK:** 3; 4; 2; 3

Engaging Experience 2 (Session 2)

**Teaching Point:** “Today, I want to remind you that when a writer writes essays—personal, literary, argument, or otherwise—the writer often organizes his or her opinion and reasons into a boxes-and-bullets structure. And writers of any genre, once they have a rough idea of structure, often get the whole piece of writing down on the page quickly, roughly, and then go back to revise.”

**Suggested Length of Time:** 1 mini-lesson

Standards Addressed

Priority: W.5.1: W.5.4; W.5.8
Supporting: W.5.1.a-d; L.5.1.a-e; L.5.2.a-d: L.5.3.a; L.5.6; SL.5.1.a-d; SL.5.2; SL.5.6

Detailed Description/Instructions:

- **One way you can do this** is begin your “How to Write an Argument” anchor chart. Coach children to list their position and reasons to a partner as a way to rehearse, reminding them that even if they share the same position their papers can and will still be different. Summarize the work of the class, using a student who is having a common problem that most students in your class are struggling with. Have them state their claim and reasons and review what a position statement/thesis/claim looks like.

- Have students work together once again to construct their first body paragraph by writing in the air with a partner. Encourage them to use at least two pieces of evidence. Also ask them to refer to the article or their notes when citing the evidence. Students will then move to a new group to do this same work for their second paragraph. Continue coaching students to raise the level of their work and show them the anchor chart that shows how body paragraphs often look.

**Bloom’s Levels:** apply/analyze/understand; create; remember/apply/understand/evaluate

**Webb’s DOK:** 3; 2; 3/2/3

Engaging Experience 3 (Session 3)

**Teaching Point:** “Today, I want to remind you that argument writers don’t just say what they think personally. They give compelling evidence to prove their point. To do this, they pore over research materials, analyzing which evidence will really support their claim—perhaps the exact
evidence that convinced them in the first place—and they often start by putting that evidence into their letters in their own words.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** W.5.1; W.5.4; W.5.8; W.5.9
- **Supporting:** W.5.1.a-d; W.5.5; W.5.9.b; L.5.1.a-e; L.5.2.a-e; L.5.3.a; L.5.6; SL.5.1.a-d; SL.5.6

**Detailed Description/Instructions:**

- **One way you can do this** is by using student work that is not from a person in your class (possibly the essay in the unit on page 30 if you have no other source for this) to help them determine how to add more evidence into their work. Read through an article to show students how to pull out evidence that is relevant to your argument and embed it in the appropriate place within the paper. To help them think about where it should be embedded, remind students to ask themselves, “What is this article mostly about?” Then determine where it would fit best within the paper.

**Bloom’s Levels:** apply/analyze/understand; create; remember/apply/understand/evaluate; apply/understand

**Webb’s DOK:** 3; 2; 3/2/3; 3

**Engaging Experience 4 (Session 4)**

**Teaching Point:** “The question you’ll be exploring, then, is this: what makes a quotation powerful?”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** W.5.1; W.5.4; W.5.8; W.5.9
- **Supporting:** W.5.1.a-d; W.5.5; W.5.9.b; L.5.1.a-e; L.5.2.a-e; L.5.3.a; L.5.6; SL.5.1.a-d; SL.5.6

**Detailed Description/Instructions:**

- **One way you can do this** is by using a text that recounts an event someone experienced, as these are usually rich with quotations. As you read through the text, act it out as if you are the person writing, having experienced it yourself. Have students turn and talk to discuss when and what type of quotes the author used, and how they could do the same work in their paper. Collect student input to begin an anchor chart on powerful quotations. As the list lengthens, have the students take this new, collective knowledge to the transcript again, rereading it and determining if there are more quotes that could be used. Remind students what makes a quote powerful.

**Bloom’s Levels:** apply/analyze/understand; create; remember/apply/create/evaluate; apply/understand

**Webb’s DOK:** 3; 2; 3/2/3; 3

**Engaging Experience 5 (Session 5)**

**Teaching Point:** “When you are not just writing a letter, but writing a letter in which you carry the cargo of evidence, you’re doing ambitious, challenging work. It is not likely that your first draft will be your best effort. Chances are you’ll want to reread that draft, decide what parts of it work and don’t work, and then plan and write another draft.”

**Suggested Length of Time:** 1 mini-lesson
Standards Addressed
Priority: W.5.1: W.5.4; W.5.8: W.5.9
Supporting: W.5.1.a-d; W.5.5; W.5.9.b; L.5.1.a-e; L.5.2.a-e; L.5.3.a; L.5.6; SL.5.1.a-d; SL.5.6

Detailed Description/Instructions:
- **One way you can do this** is by informing students they will use composing time to begin new drafts with new thinking involved in it. Let them know they can keep the same structure and even the same reasons, but they have new evidence to consider and add as well. Finally, challenge them to write their claim four different ways to think about how else it could be stated and what their reason is for thinking this way. Introduce to them how body paragraphs tend to go.

**Bloom’s Levels:** apply/analyze/understand; create; remember/apply/understand/evaluate; apply/understand
**Webb’s DOK:** 3; 2; 3/2/3; 3

**Engaging Experience 6 (Session 6)**
**Teaching Point:** “Writers, today I want to teach you that a good argument is a bit like a layer cake—just the right balance between dense, researched evidence layered between rich thinking. To achieve this balance, you add your own thinking and explanations.”
**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**
Priority: W.5.1: W.5.4; W.5.8: W.5.9
Supporting: W.5.1.a-d; W.5.5; W.5.9.b; L.5.1.a-e; L.5.2.a-e; L.5.3.a; L.5.6; SL.5.1.a-d; SL.5.6

**Detailed Description/Instructions:**
- **One way you can do this** is by showing students the two different methods for developing thinking about their evidence:
  - asking yourself predictable questions (show anchor chart on page 58) and model aloud how to do this
  - using the familiar thought prompts in ways to push our thinking (anchor chart on page 60) and model this as well.
- **Show “How to Write an Argument” anchor chart**

**Bloom’s Levels:** apply/analyze/understand; create; remember/apply/create/evaluate; apply/understand; apply/understand
**Webb’s DOK:** 3; 2; 3/2/3; 3

**Engaging Experience 7 (Session 7)**
**Teaching Point:** “Writers know that the style, appearance, format, and connotations play a large role in how the audience perceives their work.”
**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**
Priority: W.5.1: W.5.4
Supporting: W.5.1.a-d; W.5.5; W.5.6; L.5.1.a-e; L.5.2.a-e; L.5.3.a; L.5.6; SL.5.1.a-d, SL.5.6

**Detailed Description/Instructions:**
- **One way you can do this** is by providing students with 4–5 different versions of your letter (not about chocolate milk)—email, handwritten in colored pen, typed on stationery
with a matching envelope, and on a notecard. Make sure each letter has a different appearance and connotation. Have students get into 4-5 groups and analyze each form of the letter. They should provide feedback for each, thinking about how the letter’s format and style affect the tone and how that will be perceived by the reader. Have students continue to pass the letters after each analysis so that each group sees each version provided. Draw students’ attention or lead them to the point that format, presentation, and delivery matter in your writing, and while there is no right or wrong answer they need to think about the content of their piece and determine how they need to set it up to have the most impact.

Bloom’s Levels: apply/analyze/understand; create
Webb’s DOK: 3; 2

### Topic 2: Building Powerful Arguments

#### Engaging Experience 8 (Session 8)

**Teaching Point:** “Today, I want to teach you that writers think about how to best capture the information they need, and then they dive into research, taking notes in the way that best suits them and best sets them up to think a lot and write a lot.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.5.1; W.5.4; W.5.7; W.5.8; W.5.9

**Supporting:** W.5.1.a-d; W.5.5; W.5.6; W.5.9.b; L.5.1.a-e; L.5.2.a-e; L.5.3.a; L.5.6; SL.5.1.a-d; SL.5.6

**Detailed Description/Instructions:**

- **One way you can do this** is by discussing with students the systems they have already established and learned for collecting and gathering research. Invite them to adapt or invent systems for the demands of the current work, asking them if one of the systems already in place could be considered for this work, or perhaps an adapted version of a current system, or if an entirely new one is needed altogether.
  - Create an anchor chart of systems that can be used (see page 76 of unit)
  - Foster the integration of technology in this work.

**Bloom’s Levels:** apply/analyze/understand; create; apply/create; remember/apply/understand/evaluate; apply/understand

**Webb’s DOK:** 3; 2; 4; 3/2/3; 3

#### Engaging Experience 9 (Session 9)

**Teaching Point:** “Writers, today I want to teach you that to write well about information, you need to know it well. When you know information well—like when you know the Harry Potter series well—you realize that information you read recently fits with (or contradicts) information you read earlier. A big part of writing about information is seeing connections and contradictions between sources of information. The more clearly writers read their sources, the more equipped they are to see those links.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**
Priority: W.5.1; W.5.4; W.5.7; W.5.8; W.5.9
Supporting: W.5.1.a-d; W.5.5; W.5.9.b; L.5.1.a-e; L.5.2.a-e; L.5.3.a; L.5.6; SL.5.1.a-d; SL.5.6

Detailed Description/Instructions:
- **One way you can do this** is by modeling going back into one of the initial texts you read as a class and reading it aloud, adding in information you have now gained from other texts to show a stronger understanding of the content. Pause, allowing students think time into how they are reading this text differently as well and what new information they are getting from it. Highlight the work done by showing students how related ideas came to mind because of all the information I have around this issue now.

**Bloom’s Levels:** apply/analyze/understand; create; apply/create; remember/apply/understand/evaluate; apply/understand

**Webb’s DOK:** 3; 2; 4; 3/2/3; 3

**Engaging Experience 10 (Session 10)**
**Teaching Point:** “Today, I want to teach you that writers, like athletes, often envision themselves going through the process, accomplishing the feat, before actually getting started. Sometimes, as writers, imagine themselves writing the beginning, middle, and end of a text, they realize there’s trouble ahead. In those instances, it can help to tackle that bit of trouble before picking up the pen and writing, fast and furious.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**
- **Priority:** W.5.1; W.5.4; W.5.8
- **Supporting:** W.5.1.a-d; W.5.5; L.5.1.a-e; L.5.2.a-e; L.5.3.b; SL.5.1.a-d; SL.5.6

**Detailed Description/Instructions:**
- **One way you can do this** is by giving students a blank sheet of paper, having them imagine what their work will look like on that page. Coach them through what is included in a strong introduction, then move into the first body paragraph, paying special attention to the power and need for quotes, evidence, and transitions.

**Bloom’s Levels:** apply/analyze; create; remember/apply/understand/evaluate

**Webb’s DOK:** 3; 2; 3/2/3

**Engaging Experience 11 (Session 11)**
**Teaching Point:** “Today, I want to teach you that persuasive writers anticipate the counterclaim to an argument and acknowledge that counterclaim. They might use more ‘set-up’ language, saying: ‘Skeptics may think…’ Then writers rebut the main counterargument.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**
- **Priority:** W.5.1; W.5.4; W.5.8; W.5.9
- **Supporting:** W.5.1.a-d; W.5.5; W.5.9.b; L.5.1.a-e; L.5.2.a-e; L.5.3.a; L.5.6; SL.5.1.a-d; SL.5.6

**Detailed Description/Instructions:**
- **One way you can do this** is by sharing a piece of your own work where you have made a claim with basic supports. (Lucy’s example: dogs should be able to run loose in the park).
  - Have students think about the counter arguments people my make regarding this issue.
Model for students how a cynic may read this text and rebut every point of evidence in it.
- Debrief, showing students that as a writer you thought about what rebuttals might exist for each point in your essay, so you can move forward in thinking about how to address those. Use the “Sentence Starters for Counterclaims” and “Where to Address Counterclaims” anchor charts to help your students.

**Bloom’s Levels:** apply/analyze/understand; create; apply/create; remember/apply/understand/evaluate; apply/understand

**Webb’s DOK:** 3; 2; 4; 3/2/3; 3

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**Engaging Experience 12 (Session 12)**

**Teaching Point:** “Writers, today I want to teach you that to some reasons and evidence are better than others. Some reasons and evidence are stronger and lead to valid arguments, and some are weaker and can create invalid arguments. To be sure you provide the strongest possible reasons and evidence, it helps to keep asking the question, ‘How do I know?’ and be sure that you give precise, exact answers.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.5.1; W.5.4; W.5.8; W.5.9

**Supporting:** W.5.1.a-d; W.5.5; W.5.6; W.5.9.b; L.5.1.a-e; L.5.2.a-e; L.5.3.a; L.5.6; SL.5.1.a-d; SL.5.2; SL.5.3; SL.5.6

**Detailed Description/Instructions:**
- **One way you can do this** is by informing students that analyzing the reasoning of others’ arguments can help you reason about your own and find predictable problems that lead to flawed reasoning.
- Set the stage for students that the people of a town gathered to discuss whether it is a good idea to build a skate park. Students are going to look at each of the arguments and rank them good, bad, or okay.
- Hand out the cards to each reading partnership (see page 121 to prep these) and have them discuss the strength of each argument.
- Coach them as you move amongst the students to listen to their conversations.
- Bring the class back together to share out whole group what students were discussing in their partnerships regarding which arguments were strong or weak. Display the demonstration cards and begin an anchor chart addressing the flaws that exist in arguments. Use the demonstration cards to drive this conversation. (see page 123 for anchor chart)

**Bloom’s Levels:** apply/analyze/understand; create; remember/apply/understand/evaluate; apply/understand

**Webb’s DOK:** 3; 2; 3/2/3; 3

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**Engaging Experience 13 (Session 13)**

**Teaching Point:** “The question we’ll be exploring is this: What persuasive techniques help us address—and sway—a particular audience.”
Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: W.5.1; W.5.4; W.5.8; W.5.9
Supporting: W.5.1.a-d; W.5.5; W.5.6; W.5.9.b; L.5.1.a-e; L.5.2.a-e; L.5.3.a; L.5.6; SL.5.1.a-d; SL.5.2; SL.5.3; SL.5.6

Detailed Description/Instructions:

- **One way you can do this** is by asking for a student volunteer for the reenactment you are going to do today. The student will act as the principal and you the student. The student acting as principal will get a buzzer (weak evidence) and a bell (strong evidence) to use as you are stating your argument. The topic is to make recess in school longer, so you, as the student, will do all you can to persuade the principal to do this, however, start weak and get stronger by the end in your argument. (see page 132 for examples of potential arguments)
- Debrief by beginning an anchor chart that lists persuasive techniques that sway your audience. (see page 133-135 for chart)
- Allow students time to talk in partnerships about this first and then add their ideas to the chart. Challenge them to continue adding to the chart by thinking about different types of audiences and how that may change their technique.

Bloom’s Levels: apply/analyze; create; remember/apply/understand/evaluate; apply/understand
Webb’s DOK: 3; 2; 3/2/3; 3

**Engaging Experience 14 (Session 14)**

Teaching Point: “I want to teach you that when people are part of a panel—when their goal is to convince an audience in some way—they rise to the occasion. They dress the part. Specifically, they stand up tall, they speak in a loud, clear voice, they don’t fidget or giggle, and they greet and engage politely with the audience.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: N/A
Supporting: SL.5.4; SL.5.5; SL.5.6

Detailed Description/Instructions:

- **One way you can do this** is by modeling this by demonstrating a poor presentation of information (mumbled, hunched over, flinging arms, giggling, etc.) and then presenting clearly and with formality (making eye contact, standing straight, speaking clearly, loud, using a steady voice). Now have students get in their partnerships and try this out for themselves as well. Have Partner 1 begin by being the terrible presenter with Partner 2 the audience, then have Partner 1 do a strong presentation, with Partner 2 remaining the audience.
- Send students off to present to each panel and because these may be spread among the school and you want this to be formal, you will not have a mid-workshop teaching point or confer. Just coach from the sidelines as needed.

Bloom’s Levels: N/A
Webb’s DOK: N/A
Engaging Experience 15 (Session 15)
Teaching Point: “Today you are going to listen to a text I read aloud. From it you will form an opinion that you will debate with your peers. As I read you will listen for evidence that will support the position you wish to take.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: N/A
  Supporting: SL.5.1.a-d; SL.5.2; SL.5.3; SL.5.6
Detailed Description/Instructions:
  - One way you can do this is by reading aloud a short story (Calkins suggests “Stray” from *Every Little Thing* by Cynthia Rylant. As you read you will nudge students to be thinking deeply in selected spots, asking them to stop and jot, turn and talk, or take notes, encouraging them to think as deeply as possible about the argument at hand. Make sure your stopping points are places that have evidence to support either position. You might offer the following prompts to help:
    - “Let’s stop here to think about what we know about _______ so far. What position are you starting to take on this character? Makes some notes to yourself. ‘So far, I am taking the position that…”
    - “Are you thinking about a question? What position are you taking right now? What reasons and evidence have you gathered? Tell your partner what position you are taking and why.”
    - “Now that we’ve finished reading, what are you thinking? What position do you take? Look over your notes and get ready to choose a position. You can revise or add to your notes. Do that now.”
  - Inform students how a debate goes and provide them the anchor chart for arguing about texts.
Bloom’s Levels: apply/analyze/understand; create; apply/create; remember/apply/understand/evaluate; apply/understand
Webb’s DOK: 3; 2; 4; 3/2/3; 3

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Engaging Experience 16 (Session 16)
Teaching Point: “Social activists fight to make change. They get involved with things they know and care about, do their research, and then write or speak to affect the ways other see that same topic. To become social activists, you need to use all the skills you have learned up until today to argue for things that matter to you.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: N/A
  Supporting: SL.5.1.a-d; SL.5.6
Detailed Description/Instructions:
• **One way you can do this** is by sharing a story of a time when you have written to effect change and explain that this really began your writing for real-world purposes. Overview other times you have written to make a difference. Explain that when you wrote to make a difference you began writing for real-world purposes. Allow students to begin drafting topic ideas they’d like to write about.

**Bloom’s Levels:** N/A  
**Webb’s DOK:** N/A

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**Engaging Experience 17 (Session 17)**

**Teaching Point:** “Writers, today I want to teach you that writers turn the work upside down to collect the information they need to clarify their writing and strengthen their arguments. As writers discover and collect information from their environment, they are thoughtful and deliberate as they decide what to include and how to include it.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** W.5.1; W.5.4; W.5.7; W.5.8; W.5.9
- **Supporting:** W.1.2.a-d; W.5.5; W.5.9.b; L.5.1.a-e; L.5.2.a-e; L.5.3.a; L.5.6; SL.5.1.a-d; SL.5.6

**Detailed Description/Instructions:**

- **One way you can do this** is by sharing the story of Don Graves (page 166) to encourage students to use primary source documents that involve interviewing and observing actual people who lived the events. Give them three tips to help them do this: 1) details matter, 2) once you get a piece of information that feels important, try to find others to add to it, and 3) numbers can persuade as much as words.

**Bloom’s Levels:** apply/analyze/understand; create; apply/create; remember/apply/understand/evaluate; apply/understand

**Webb’s DOK:** 3; 2; 4; 3/2/3; 3

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**Engaging Experience 18 (Session 18)**

**Teaching Point:** “Today I want to teach you that as any writer moves toward a deadline, the writer takes stock of his or her draft often, making sure that the draft is coming along and making sure to leave time for significant revision as needed.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** W.5.1; W.5.4; W.5.8; W.5.9
- **Supporting:** W.5.1.a-d; W.5.5; W.5.6; W.5.9.b; L.5.1.a-e; L.5.2.a-e; L.5.3.a; L.5.6; SL.5.1.a-d; SL.5.6

**Detailed Description/Instructions:**

- **One way you can do this** is by asking students the following questions for them to consider in their current place: “Have I added quotes?” “Have I added my thinking to my evidence?” “Do I have an introduction and conclusion?” “Have I been writing?”

  o Provide a cautionary tale of a time you researched for a paper but left all the writing until the end and how stressful that was. Allow students to use the checklist to take inventory of their current status.

**Bloom’s Levels:** apply/analyze/understand; create; remember/apply/understand/evaluate; apply/understand

**Webb’s DOK:** 3; 2; 3/2/3; 3
Engaging Experience 19 (Session 19)
Teaching Point: “Today I want to remind you that whenever you are doing one type of writing, such as argument, you can still use everything you have learned from other types of writing, to reach your audience. In particular, your storytelling craft can be a persuasive technique.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: W.5.1; W.5.4; W.5.8
Supporting: W.5.1.a-d; W.5.5; W.5.6; L.5.1.a-e; L.5.2.a-e; L.5.3.a; L.5.6; SL.5.1.a-d; SL.5.6
Detailed Description/Instructions:
- One way you can do this is by modeling how to do this work by showing different techniques
  - Invented or imagined event—“Picture this…” or “Imagine this…”
  - Insert a true story and write in the air as if you are composing in front of the children
- Have students share what they noticed by inserting a small moment—dialogue, characters, story structure. Allow them time to do the same with a partner, having them come up with an original story for another one of your reasons so they know they are working with a fresh idea.
Bloom’s Levels: apply/analyze/understand; create; remember/apply/understand/evaluate
Webb’s DOK: 3; 2; 3/2/3

Engaging Experience 20 (Session 20)
Teaching Point: “Today I want to teach you that truly persuasive writers word and present their evidence in a way that is incontestable. One way they do this work is to make sure that they are not presenting specific evidence as being true for all times and occasions—unless it is.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: W.5.1; W.5.4; W.5.8; W.5.9
Supporting: W.5.1.a-d; W.5.5; W.5.6; W.5.9.b; L.5.1.a-e; L.5.2.a-e; L.5.3.a; L.5.6; SL.5.1.a-d; SL.5.6
Detailed Description/Instructions:
- One way you can do this is by sharing an example of text that generalizes to the point that the claim is flawed and remind them of the anchor chart that you worked with when identifying these flaws. Then show students how these generalizations can be corrected with different wording and presentation of the evidence. Demonstrate that careful word selection can remove stereotypes. The following questions can help as well:
  - How do you know?
  - Is this always true?
- See page 187 for anchor chart to help with this teaching point.
Bloom’s Levels: apply/analyze/understand; create; remember/apply/understand/evaluate; apply/understand
Webb’s DOK: 3; 2; 3/2/3; 3
Engaging Experience 21 (Session 21)

Teaching Point: “Writers, today I want to teach you that nonfiction writers often use a paragraph to introduce a new part or a new idea or a new reason. Nonfiction writers also use paragraphs to help the reader with density—they think about how much information a reader can handle at one time.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed
  - Priority: W.5.1; W.5.4; W.5.8; W.5.9
  - Supporting: W.5.1.a-d; W.5.5; W.5.6; W.5.9.b; L.5.1.a-e; L.5.2.a-e; L.5.3.a; L.5.6; SL.5.1.a-d; SL.5.6

Detailed Description/Instructions:
  - **One way you can do this** is by using a mentor text that shows clear marking for paragraphing and the use of transitional phrases. Work through the beginning of this piece thinking aloud about how you would determine where the paragraphs should go using the transitional phrases and the beginning of new ideas as cues. Provide students with the “Editing Checklist” anchor chart to put the finishing touches on their work today.

Bloom’s Levels: apply/analyze/understand; create; remember/apply/understand/evaluate; apply/understand

Webb’s DOK: 3; 2; 3/2/3; 3

Post Assessment

Administer the argumentative on-demand writing assessment (see page viii in The Research-Based Argumentative Essay unit)

Rubric for Post Assessment

Use the opinion writing rubric to score the on-demand. Take note of what students were able to do independently on the on-demand informational assessment.

Engaging Scenario

Situation: sharing their argumentative essay

Challenge: speaking proficiently and knowledgeably about chosen topic

Specific roles: writer, reporter

Audience: peers, parents, school community, online community

Product: a written argumentative essay addressing social action/awareness

This celebration could be carried out several different ways including:
1. having students share their work in a group of peers, using what they learned from the panel discussion (SL.5.2; SL.5.3; SL.5.4; SL.5.5; SL.5.6)
2. have students consider where they want this work to live--on the wall? somewhere in particular in the school? address and mail it? online? podcast? blog?
3. allow students to look at their first opinion on-demand as compared to this one to see their growth
4. what the movie, The Great Debaters (2007), reflecting on the work they did that is also seen in the movie as well as things they’d do next time. Let them create the chart on their own, talking with their peers. Your role should be minimal.

**Rubric for Engaging Scenario:**
See Opinion Writing Rubric to score final argumentative piece and on-demand

<table>
<thead>
<tr>
<th>Topic</th>
<th>Engaging Experience Teaching Point</th>
<th>Description</th>
<th>Suggested Length of Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Establishing and Supporting Positions</td>
<td>“Writers, today I want to teach you that when you are composing an argument, you will need to collect evidence not to support what you first think about the issue, but instead, evidence that allows you to think through the various sides of the argument.”</td>
<td><strong>One way you can do this</strong> is to providing a text that addresses the topic and clearly supports one side of the issue. Model for students how to set up a T-chart for note-taking, along with samples of what information could be put on Post-its and how to collected evidence for one side of the issue using techniques familiar to your students. Debrief the work of the day so that students understand this work transfers to all texts. Note that you still are not sure what side you will argue, you are simply collecting evidence in order to eventually fully understand all angles of the argument. Develop <strong>Collecting Balanced Evidence</strong> anchor chart.</td>
<td>1 mini-lesson</td>
</tr>
<tr>
<td>“Today, I want to remind you that when a writer writes essays—personal, literary, argument, or otherwise—the writer often organizes his or her opinion and reasons into a boxes-and-bullets structure. And writers of any genre, once they have a rough idea of structure, often to get the whole piece of writing down on the page quickly, roughly, and then go back to revise.”</td>
<td><strong>One way you can do this</strong> is begin your “How to Write an Argument” anchor chart. Coach children to list their position and reasons to a partner as a way to rehearse, reminding them that even if they share the same position their papers can and will still be different. Summarize the work of the class, using a student who is having a common problem that most students in your class are struggling with. Have them state their claim and reasons and review what a position statement/thesis/claim looks like.</td>
<td>1 mini-lesson</td>
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<td>“Today, I want to remind you that argument writers don’t just say what they think personally. They give compelling evidence to prove their point. To do this, they pore over research materials, analyzing which evidence will really support their claim—perhaps the exact evidence that convinced them in the first place—and they often start by putting that evidence into their letters in their own words.”</td>
<td><strong>One way you can do this</strong> is by using student work that is not from a person in your class (possibly the essay in the unit on page 30 if you have no other source for this) to help them determine how to add more evidence into their work. Read through an article to show students how to pull out evidence that is relevant to your argument and embed it in the appropriate place within the paper. To help them think about where it should be embedded, remind students to ask themselves, “What is this article mostly about?” Then determine where it would fit best within the paper.</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>“The question you’ll be exploring, then, is this: what makes a quotation powerful?”</td>
<td><strong>One way you can do this</strong> is by using a text that recounts an event someone experienced, as these are usually rich with quotations. As you read through the text, act it out as if you are</td>
<td>1 mini-lesson</td>
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<tr>
<td>the person writing, having experienced it yourself. Have students turn and talk to discuss when and what type of quotes the author used, and how they could do the same work in their paper. Collect student input to begin an anchor chart on powerful quotations. As the list lengthens, have the students take this new, collective knowledge to the transcript again, rereading it and determining if there are more quotes that could be used. Remind students what makes a quote powerful.</td>
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<tr>
<td>“When you are not just writing a letter, but writing a letter in which you carry the cargo of evidence, you’re doing ambitious, challenging work. It is not likely that your first draft will be your best effort. Chances are you’ll want to reread that draft, decide what parts of it work and don’t work, and then plan and write another draft.”</td>
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<td><strong>One way you can do this</strong> is by informing students they will use composing time to begin new drafts with new thinking involved in it. Let them know they can keep the same structure and even the same reasons, but they have new evidence to consider and add as well. Finally, challenge them to write their claim four different ways to think about how else it could be stated and what their reason is for thinking this way. Introduce to them how body paragraphs tend to go.</td>
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<tr>
<td>“Writers, today I want to teach you that a good argument is a bit like a layer cake—just the right balance between dense, researched evidence layered between rich thinking. To achieve this balance, you add your own thinking and explanations.</td>
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<td><strong>One way you can do this</strong> is by showing students the two different methods for developing thinking about their evidence: asking yourself predictable questions and using familiar thought prompts.</td>
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<tr>
<td>1 mini-lesson</td>
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<tr>
<td>1 mini-lesson</td>
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</table>
“Writers know that the style, appearance, format, and connotations play a large role in how the audience perceives their work.”

**One way you can do this** is by providing students with 4-5 different versions of your letter (not about chocolate milk)—email, handwritten in colored pen, typed on stationery with a matching envelope, and on a notecard. Make sure each letter has a different appearance and connotation. Have students get into 4-5 groups and analyze each form of the letter. They should provide feedback for each, thinking about how the letter’s format and style affect the tone and how that will be perceived by the reader. Have students continue to pass the letters after each analysis so that each group sees each version provided. Draw students’ attention or lead them to the point that format, presentation, and delivery matter in your writing, and while there is no right or wrong answer they need to think about the content of their piece and determine how they need to set it up to have the most impact.

**Building Powerful Arguments**

“Today, I want to teach you that writers think about how to best capture the information they need, and then they dive into research, taking notes in the way that best suits them and best sets them up to think a lot and write a lot.”

**One way you can do this** is by discussing with students the systems they have already established and learned for collecting and gathering research. Invite them to adapt or invent systems for the demands of the current work, asking them if one of the systems already in place could be considered for this work, or perhaps an adapted version of a current system, or if an entirely new one is needed altogether.
<table>
<thead>
<tr>
<th>“Writers, today I want to teach you that to write well about information, you need to know it well. When you know information well—like when you know the Harry Potter series well—you realize that information you read recently fits with (or contradicts) information you read earlier. A big part of writing about information is seeing connections and contradictions between sources of information. The more clearly writers read their sources, the more equipped they are to see those links.”</th>
<th>One way you can do this is by modeling going back into one of the initial texts you read as a class and reading it aloud, adding in information you have now gained from other texts to show a stronger understanding of the content. Pause, allowing students think time into how they are reading this text differently as well and what new information they are getting from it. Highlight the work done by showing students how related ideas came to mind because of all the information I have around this issue now.</th>
<th>1 mini-lesson</th>
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<tr>
<td>“Today, I want to teach you that writers, like athletes, often envision themselves going through the process, accomplishing the feat, before actually getting started. Sometimes, as writers, imagine themselves writing the beginning, middle, and end of a text, they realize there’s trouble ahead. In those instances, it can help to tackle that bit of trouble before picking up the pen and writing, fast and furious.”</td>
<td>One way you can do this is by giving students a blank sheet of paper, having them imagine what their work will look like on that page. Coach them through what is included in a strong introduction, then move into the first body paragraph, paying special attention to the power and need for quotes, evidence, and transitions.</td>
<td>1 mini-lesson</td>
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<tr>
<td>“Today, I want to teach you that persuasive writers anticipate the counterclaim to an argument and acknowledge that counterclaim. They might use more ‘set-up’ language, saying: ‘Skeptics may</td>
<td>One way you can do this is by sharing a piece of your own work where you have made a claim with basic supports. (Lucy’s example: dogs should be able to run loose in the park). Have students think about counter arguments that might exist and model for students how</td>
<td>1 mini-lesson</td>
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<tr>
<td>think…’ Then writers rebut the main counterargument.”</td>
<td>a cynic might read it, rebutting every point of evidence in it.</td>
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<td>“Writers, today I want to teach you that to some reasons and evidence are better than others. Some reasons and evidence are stronger and lead to valid arguments, and some are weaker and can create invalid arguments. To be sure you provide the strongest possible reasons and evidence, it helps to keep asking the question, ‘How do I know?’ and be sure that you give precise, exact answers.”</td>
<td><strong>One way you can do this</strong> is by informing students that analyzing the reasoning of others’ arguments can help you reason about your own and find predictable problems that lead to flawed reasoning.</td>
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<td><strong>The question we’ll be exploring is this:</strong> What persuasive techniques help us address—and sway—a particular audience.”</td>
<td><strong>One way you can do this</strong> is by asking for a student volunteer for the reenactment you are going to do today. The student will act as the principal and you the student. The student acting as principal will get a buzzer (weak evidence) and a bell (strong evidence) to use as you are stating your argument. The topic is to make recess in school longer, so you, as the student, will do all you can to persuade the principal to do this, however, start weak and get stronger by the end in your argument. (see page 132 for examples of potential arguments)</td>
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<td>“I want to teach you that when people are part of a panel—when their goal is to convince an audience in some way—they rise to the occasion. They dress the part. Specifically, they stand</td>
<td><strong>One way you can do this</strong> is by modeling this by demonstrating a poor presentation of information (mumbled, hunched over, flinging arms, giggling, etc.) and then presenting clearly and with formality (making eye contact,</td>
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</table>
up tall, they speak in a loud, clear voice, they don’t fidget or giggle, and they greet and engage politely with the audience.”

standing straight, speaking clearly, loud, using a steady voice). Now have students get in their partnerships and try this out for themselves as well. Have Partner 1 begin by being the terrible presenter with Partner 2 the audience, then have Partner 1 do a strong presentation, with Partner 2 remaining the audience.

“Today you are going to listen to a text I read aloud. From it you will form an opinion that you will debate with your peers. As I read you will listen for evidence that will support the position you wish to take.”

One way you can do this is by reading aloud a short story (Calkins suggests “Stray” from Every Little Thing by Cynthia Rylant. As you read you will nudge students to be thinking deeply in selected spots, asking them to stop and jot, turn and talk, or take notes, encouraging them to think as deeply as possible about the argument at hand. Make sure your stopping points are places that have evidence to support either position.

Writing for Real-Life Purposes and Audiences

“Social activists fight to make change. They get involved with things they know and care about, do their research, and then write or speak to affect the ways other see that same topic. To become social activists, you need to use all the skills you have learned up until today to argue for things that matter to you.”

One way you can do this is by sharing a story of a time when you have written to effect change and explain that this really began your writing for real-world purposes. Overview other times you have written to make a difference. Explain that when you wrote to make a difference you began writing for real-world purposes. Allow students to begin drafting topic ideas they’d like to write about.

“Writers, today I want to teach you that writers turn the work upside down to collect

One way you can do this is by sharing the story of Don Graves (page 166) to encourage students

<table>
<thead>
<tr>
<th>Writing for Real-Life Purposes and Audiences</th>
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<tbody>
<tr>
<td>“Social activists fight to make change. They get involved with things they know and care about, do their research, and then write or speak to affect the ways other see that same topic. To become social activists, you need to use all the skills you have learned up until today to argue for things that matter to you.”</td>
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<td>One way you can do this is by sharing a story of a time when you have written to effect change and explain that this really began your writing for real-world purposes. Overview other times you have written to make a difference. Explain that when you wrote to make a difference you began writing for real-world purposes. Allow students to begin drafting topic ideas they’d like to write about.</td>
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</table>

1 mini-lesson
the information they need to clarify their writing and strengthen their arguments. As writers discover and collect information from their environment, they are thoughtful and deliberate as they decide what to include and how to include it.”

to use primary source documents that involve interviewing and observing actual people who lived the events. Give them three tips to help them do this: 1) details matter, 2) once you get a piece of information that feels important, try to find others to add to it, and 3) numbers can persuade as much as words.

| "Today I want to teach you that as any writer moves toward a deadline, the writer takes stock of his or her draft often, making sure that the draft is coming along and making sure to leave time for significant revision as needed.” | One way you can do this is by asking students the following questions for them to consider in their current place: “Have I added quotes?” “Have I added my thinking to my evidence?” “Do I have an introduction and conclusion?” “Have I been writing?” | 1 mini-lesson |

| “Today I want to remind you that whenever you are doing one type of writing, such as argument, you can still use everything you have learned from other types of writing, to reach your audience. In particular, your storytelling craft can be a persuasive technique.” | One way you can do this is by modeling how to do this work by showing different techniques: invented or imagined event and inserting a true story. | 1 mini-lesson |

| “Today I want to teach you that truly persuasive writers word and present their evidence in a way that is incontestable. One way they do this work is to make sure that they are not presenting specific evidence as being | One way you can do this is by sharing an example of text that generalizes to the point that the claim is flawed and remind them of the anchor chart that you worked with when identifying these flaws. Then show students how these generalizations can be corrected with different wording | 1 mini-lesson |
true for all times and occasions—unless it is.” and presentation of the evidence. Demonstrate that careful word selection can remove stereotypes.

| “Writers, today I want to teach you that nonfiction writers often use a paragraph to introduce a new part or a new idea or a new reason. Nonfiction writers also use paragraphs to help the reader with density—they think about how much information a reader can handle at one time.” | One way you can do this is by using a mentor text that shows clear marking for paragraphing and the use of transitional phrases. Work through the beginning of this piece thinking aloud about how you would determine where the paragraphs should go using the transitional phrases and the beginning of new ideas as cues. Provide students with the “Editing Checklist” anchor chart to put the finishing touches on their work today. | 1 mini-lesson |
Unit 6: Fantasy

Subject: Writer’s Workshop
Grade: 5
Name of Unit: Fantasy
Length of Unit: About 6 weeks (mid-February - March)
Overview of Unit:
Welcome to the fantastic world of heroes, dragons, wizards, and spells! This unit has the capacity to become a transformative unit, one where students are able to synthesize many of the writing skills they have been honing all year, as well as push themselves past their comfort zones into new areas of growth. Students will cycle through the process of planning, drafting, and revising a fantasy story twice during this unit. During the second round through the process, your writers will make choices with greater independence, confidence, and productivity.

Topic 1 (Bend 1): Collect Ideas for Fantasy Fiction and Develop a Story with Depth, Significance, and Believability
Your students will spend a week or so writing entries in notebooks, producing at least a page and a half to two pages of writing at school and another page and a half at home. You’ll teach your writers to raise the level of their writing as they collect entries and eventually to select one of them as a seed idea. Your writers will spend just one or two days rehearsing this idea, trying out various methods of planning, and finally making a commitment to one plan.

Topic 2 (Bend 2): Draft and Revise: Craft a Compelling Fantasy Fiction Story
You will channel your writers to spend an intense day (or possibly two) fast-drafting their fantasy stories. Right away, you will begin teaching revision moves that can be used to raise the quality of drafts for those who are still composing or to make significant changes for those who are ready to do so. The revision work students will do in this bend is drawn from some of the most crucial narrative work: showing not telling, stretching out the heart of the story, and bringing out deeper meaning through dialogue, actions, and internal thinking. At the end of this bend, you will teach a few editing strategies, as well as provide students the opportunity to do some self-reflection and goal-setting using the Narrative Writing Checklists.

Topic 3 (Bend 3): Develop, Draft, and Revise a Second Fantasy Short Story
You will set your students up to cycle through the writing process once again, this time transferring all they have learned to a second piece of writing. You will teach your writers to mentor themselves using published fantasies, ideally ones that are short.

Topic 4 (Bend 4): Edit and Publish: Prepare the Fantasy Story
Students will choose just one piece to edit and publish. They will spend a day or two revising their stories, perhaps with an eye toward bringing out a theme or a message. Then, you will teach some targeted editing moves based on your assessment of students’ writing. Finally, you will provide the opportunity for your fifth-graders to publish and celebrate their hard work.

Getting Ready for the Unit:
• Immerse students in fantasy reading through fantasy book clubs
• Read Lucy Calkins If Then… Fantasy unit, pages 79-88
• Read Aloud some fantasy short stories
  o Merlin and the Dragons
  o Stranger in the Mirror
  o Raising Dragons
  o The Rainbabies
• Gail Carson Levine’s Writing Magic, is a good resource, too. A book she has written for children about writing fantasy.

Pre-Assessment (given prior to starting the unit):
Before you officially launch the unit, you will want to do a quick on-demand writing assessment. You can either use the generic narrative prompt or you can alter it so that you are inviting students to essentially flash-draft a fantasy piece. If you decide to do the latter, you might say to your students, “Our next unit is going to be fantasy, and I would love to know what you already know about writing fantasy stories. Would you please write a scene or two of a fantasy story, including everything you know about writing strong narratives, and everything you know about fantasy?”
• Use the fifth-grade narrative checklist to review their pieces

Priority Standards for unit:
• W.5.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
• W.5.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
• L.5.3: Use knowledge of language and its conventions when writing, speaking, reading or listening.

Supporting Standards for unit:
• W.5.3.a: Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
• W.5.3.b: Use narrative techniques such as dialogue, description, pacing to develop experiences and events or show the responses of characters to situations.
• W.5.3.c: Use a variety of transitional words and phrases to manage the sequence of events.
• W.5.3.d: Use concrete words and phrases and sensory details to convey experiences and events precisely.
• W.5.3.e: Provide a conclusion that follows from the narrated experiences or events.
• W.5.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 5)
• W.5.6: With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.
L.5.1: Demonstrate command of conventions of standard English grammar and usage when writing or speaking.
L.5.1.a: Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.
L.5.1.b: Form and use the perfect (e.g., I had walked; I have walked, I will have walked) verb tenses.
L.5.1.c: Use verb tense to convey various times, sequences, states and conditions.
L.5.1.d: Recognize and correct inappropriate shifts in verb tense.
L.5.1.e: Use correlative conjunctions (e.g. either/or/neither/nor)
L.5.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
L.5.2.a: Use punctuation to separate items in a series.
L.5.2.b: Use a comma to separate an introductory element from the rest of the sentence.
L.5.2.c: Use a comma to set off the words yes and no (e.g. Yes, thank you!) to set off a tag question from the rest of the sentence (e.g. It’s true, isn’t it?) and to indicate direct address (e.g. Is that you, Steve?)
L.5.2.d: Use underlining, quotation marks, or italics to indicate titles of work.
L.5.3.a: Expand, combine, and reduce sentences for meaning, reader/listener interest and style.
L.5.3.b: Compare and contrast the varieties of English (e.g. dialects and registers) used in stories, dramas or poems.
L.5.4.b: Use common grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g. photograph, photosynthesis)
L.5.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meaning.
L.5.5a: Interpret figurative language, including similes and metaphors, in context.
L.5.5b: Recognize and explain the meaning of common idioms, adages, and proverbs.
L.5.5c: Use the relationship between particular words (e.g. synonyms, antonyms, homographs) to better understand each of the words.
L.5.6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g. however, although, nevertheless, similarly, moreover, in addition)
SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.
SL.5.1.a: Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.
SL.5.1.b: Follow agreed-upon rules for discussions and carry out assigned roles.
SL.5.1.c: Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
SL.5.1.d: Review the key ideas expressed and draw conclusions in light of information and knowledge gained from discussions.
<table>
<thead>
<tr>
<th>Standard</th>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb's DOK</th>
</tr>
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<tbody>
<tr>
<td>W.5.3</td>
<td>narratives</td>
<td>write</td>
<td>apply</td>
<td>3</td>
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<tr>
<td></td>
<td>real or imagined experiences or events</td>
<td>develop</td>
<td>create</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>effective technique, descriptive details, and clear event sequences</td>
<td>use</td>
<td>apply</td>
<td>3</td>
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<tr>
<td>W.5.4</td>
<td>clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.</td>
<td>produce</td>
<td>create</td>
<td>2</td>
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<tr>
<td>L.5.2</td>
<td>command of conventions of standard English capitalization, punctuation, and spelling and writing</td>
<td>demonstrate</td>
<td>apply</td>
<td>2</td>
</tr>
<tr>
<td>L.5.3</td>
<td>knowledge of language and its conventions when writing, speaking, reading, or listening</td>
<td>use</td>
<td>apply</td>
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</table>

**Essential Questions:**

1. How can I study the work of published authors to develop a fantasy story that has meaningful scenes, including dialogue, figurative language, thought, and action, as well as strong leads and endings?
2. How can I use all that I know about revising and editing to prepare my piece for publication?

**Enduring Understanding/Big Ideas:**

1. Students ground their fantasy ideas in the real world. Noticing stories in everyday life and develop those into a rich fantasy text with complex characters and a focused analysis of setting by using a story arc to plan their story.
2. Acting out and planning with a partner, as well as revising along the way and studying a multitude of mentor texts can help me gain a vision for my own.
3. When students look at their paper through a variety of lenses they learn the complexities of writing, how to make theirs stronger, and the many layers required to build a story.
4. Planning the project and applying acquired skills without teacher support develops writers with stamina, critical thinking and problem-solving skills to build student writers with strong writing identities.
Unit Vocabulary:

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
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</thead>
<tbody>
<tr>
<td>write</td>
<td>narratives</td>
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<tr>
<td>produce</td>
<td>technique</td>
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<tr>
<td>demonstrate</td>
<td>details</td>
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<tr>
<td>write</td>
<td>event sequences</td>
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<td>read</td>
<td>organization</td>
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<td>speak</td>
<td>task</td>
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<td>listen</td>
<td>purpose</td>
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<td>fantasy</td>
<td>audience</td>
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<td></td>
<td>conventions</td>
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<td>standard English</td>
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<td>grammar</td>
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<td>capitalization</td>
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<td>punctuation</td>
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<td>spelling</td>
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<td></td>
<td>language</td>
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**Topic 1: Collect Ideas for Fantasy Fiction and Develop a Story with Depth, Significance, and Believability**

Many students will want to leap with both feet into drafting their stories in their notebooks rather than collecting several ideas to choose from. This can only lead to think stories, heavy on plot, light on craft and structure, and almost always too exhaustively long to revise. You will want to be strong on this front and encourage students to draft and revise, to weight and reject, a few ideas before committing to one.**

**Engaging Experience 1**

**Teaching Point:** When fantasy writers generate ideas they keep their stories grounded in the real world

**Suggested Length of Time:** 2-3 mini-lessons

**Standards Addressed**
- Priority: W.5.3, W.5.4
- Supporting: W.5.3.a, W.5.3.b, W.5.3.c, W.5.3.d, W.5.3.e; W.5.5; L.5.6; SL.5.1

**Detailed Description/Instructions:**

One way to do this, is to have students write a list of story blurbs, a collection of short summaries that capture how a story might go, including possible main characters, the problem, and several possible resolutions. To generate these blurbs, students can:

- look into their own lives, and imagine how events and issues could be turned into fantasy stories. A student with a sick parent might create a fantasy story where the hero must go on a quest to find the magical potion to save the ailing queen, for example.
- consider the stories setting. The stories can take place in the real world, built upon portals to another world, or entirely in a fantasy world. Students can then use these settings to imagine possible story ideas and even characters that might inhabit these settings.
- revisit their writer’s notebooks. Big world ideas and issues can be particularly potent sources of inspiration.

**Bloom’s Levels:** apply, create

**Webb’s DOK:** 2, 3

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**Engaging Experience 2**

Teaching Point: Fantasy writers write single-arc story lines

Suggested Length of Time: 1 mini-lesson

Standards Addressed

- Priority: W.5.3, W.5.4
- Supporting: W.5.3.a, W.5.3.b, W.5.3.c, W.5.3.d, W.5.3.e; W.5.5; L.5.6; SL.5.1

Detailed Description/Instructions:

One way to do this is to model this work with your own short story idea. It is important that their pieces contain only one or two main characters and only a couple obstacles, rather than a never-ending series of obstacles. This is your chance to cut some of these epic stories down to short episodes.

**Bloom’s Levels:** apply, create

**Webb’s DOK:** 2, 3

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**Engaging Experience 3**

Teaching Point: Writers develop aspects of their ideas in order to strengthen story elements

Suggested Length of Time: 1 mini-lesson

Standards Addressed

- Priority: W.5.3, W.5.4
- Supporting: W.5.3.a, W.5.3.b, W.5.3.c, W.5.3.d, W.5.3.e; W.5.5; L.5.6; SL.5.1

Detailed Description/Instructions:

One way to do this is to spend a day developing aspects of their story ideas. For example, you might suggest they flesh out an idea by writing long about the setting(s). They might also want to develop their main characters (or heroes) using some of the strategies they have learned in other grade levels.

Another way to do this is to look at mentor texts as an example. Help them to see, for example, that if there’s to be magic in a story, it needs to be introduced at the beginning of the story to make it more believable.

**Bloom’s Levels:** apply, create

**Webb’s DOK:** 2, 3

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**Topic 2: Draft and Revise: Craft a Compelling Fantasy Fiction Story**

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**Engaging Experience 4**

Teaching Point: Fantasy writers focus their imagination and draft quickly

Suggested Length of Time: 2 mini-lessons

Standards Addressed
Priority: W.5.3, W.5.4
Supporting: W.5.3.a, W.5.3.b, W.5.3.c, W.5.3.d, W.5.3.e; W.5.5; L.5.6; SL.5.1

Detailed Description/Instructions:
One way to do this is to have students focus their imaginations, by either closing their eyes and visualizing, or storytelling to a partner before they write. Have students think about the sights, sounds, and even smells of their story. You will, of course, want to be a close observer of your students’ drafts to assess what your students are most ready to learn as well as what they most need to learn. The Narrative Writing Checklist is a good guide for this work.

Bloom’s Levels: apply, create
Webb’s DOK: 2, 3

Engaging Experience 5
Teaching Point: Fantasy writers make their readers suspend disbelief
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: W.5.3, W.5.4, W.5.5
Supporting: W.5.3.a, W.5.3.b, W.5.3.c, W.5.3.d, W.5.3.e; L.5.1; L.5.3; L.5.6; SL.5.1

Detailed Description/Instructions:
One way to do this is by teaching students that the more specific they are in their descriptions about key characters, settings, and even objects, the more believable these things become. For example, if a writer wants to talk about a table that begins to float, one way to make that unbelievable concepts more believable is to describe it in a great and concrete detail, so that “The table floated across the room” becomes, “The round cherry wood table with seventeen pieces of gum stuck to its underside, suddenly began to vibrate under their fingers. Lyssa watched in shock, as her marble composition notebook slid off its shiny surface as it rose one foot and then two feet off the library’s sensible linoleum floor.” Give student a chance to revise their work, being sure to show what is happening, rather than telling.

Bloom’s Levels: apply, create
Webb’s DOK: 2, 3

Engaging Experience 6
Teaching Point: Fantasy writers think about the theme, or message their story portrays
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: W.5.3, W.5.4, W.5.5
Supporting: W.5.3.a, W.5.3.b, W.5.3.c, W.5.3.d, W.5.3.e; L.5.1; L.5.3; L.5.6; SL.5.1

Detailed Description/Instructions:
One way to do this is by teaching students that the more specific they are in their descriptions about key characters, settings, and even objects, the more believable these things become. For example, if a writer wants to talk about a table that begins to float, one way to make that unbelievable concepts more believable is to describe it in a great and concrete detail, so that “The table floated across the room” becomes, “The round cherry wood table with seventeen pieces of gum stuck to its underside, suddenly began to vibrate under their fingers. Lyssa watched in shock, as her marble composition notebook slid off its shiny surface as it rose one foot and then two feet off the library’s sensible linoleum floor.” Give student a chance to revise their work, being sure to show what is happening, rather than telling.

Bloom’s Levels: apply, create
Webb’s DOK: 2, 3

Engaging Experience 7
Teaching Point: Fantasy writers are intentional about their punctuation
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.5.3, W.5.4, W.5.5
  Supporting: W.5.3.a, W.5.3.b, W.5.3.c, W.5.3.d, W.5.3.e; L.5.1; L.5.3; L.5.6; SL.5.1
Detailed Description/Instructions:
  One way to do this, is to notice how author’s use punctuation in their work. You might teach your students that characters in fantasy fiction often refer to conversations they had in the past. Then, show how writers punctuate a quote within a quote, when one characters is quoting another, with single quotation marks. Use mentor texts to model this work for students. Remind students to hold themselves accountable to check for proper punctuation, capitalization, and spelling. Even first drafts!
Bloom’s Levels: apply, create
Webb’s DOK: 2, 3

Engaging Experience 8
Teaching Point: Fantasy writers reflect and set goals to advance their writing
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.5.3, W.5.4, W.5.5
  Supporting: W.5.3.a, W.5.3.b, W.5.3.c, W.5.3.d, W.5.3.e; L.5.1; L.5.3; L.5.6; SL.5.1
Detailed Description/Instructions:
  One way to do this is to have students reflect on the work they have done as writers. Ask students to study their work with the narrative checklist in hand and to take a brave critical stance as they do this. Then, give students some time to make revisions to their drafts based on what they noticed and to set some goals for their future work.
Bloom’s Levels: apply, create
Webb’s DOK: 2, 3

Topic 3: Develop, Draft, and Revise a Second Fantasy Short Story

Engaging Experience 9
Teaching Point: Fantasy writers find another idea to write and strengthen into a short story
Suggested Length of Time: 2-3 mini-lessons
Standards Addressed
  Priority: W.5.3, W.5.4
  Supporting: W.5.3.a, W.5.3.b, W.5.3.c, W.5.3.d, W.5.3.e; W.5.5; L.5.1; L.5.3; L.5.6; SL.5.1
Detailed Description/Instructions:
One way to do this is for students to return to their notebooks to collect story blurbs, and to find another seed idea to develop. Remind students that they should reflect on all they have learned about fantasy writing. Now, they should have a keener sense of what kinds of ideas would make a good fantasy story (in other words, those grounded in reality) and which ideas would be difficult to pull off. Then, channel them to choose a seed idea quickly and to lean on mentor texts as they rehearse and then draft.

Engaging Experience 10
Teaching Point: Fantasy writers can study craft moves fantasy authors regularly employ
Suggested Length of Time: 2 mini-lessons
Standards Addressed
- Priority: W.5.3, W.5.4
- Supporting: W.5.3.a, W.5.3.b, W.5.3.c, W.5.3.d, W.5.3.e; W.5.5; L.5.1; L.5.3; L.5.6; SL.5.1

Detailed Description/Instructions:
One way to do this, is to look at fantasy text with a writer’s eye. What can they notice about sentence length and variation? When do fantasy authors use longer and shorter sentences? What do they notice about the author’s use of dialogue? How does the author make different characters speak differently? Word choice? Punctuation? Speech habits? How do the fantasy stories that students love the most tend to start? How do they end? All of these things can be studied and then emulated.

Engaging Experience 11
Teaching Point: Fantasy writers develop some “expert” vocabulary
Suggested Length of Time: 1 mini-lesson
Standards Addressed
- Priority: W.5.3, W.5.4
- Supporting: W.5.3.a, W.5.3.b, W.5.3.c, W.5.3.d, W.5.3.e; W.5.5; L.5.1; L.5.3; L.5.4, L.5.6; SL.5.1

Detailed Description/Instructions:
One way to do this is to think about other genres of text. For example, mysteries are full of words such a perpetrator, investigator, red herring, and so on. Historical fiction is full of historical terms such as hearth, homestead, and pinafore. Fantasy often has archaic, medieval words such as saddlebags, abode, and so on. Additionally, you might teach your writers that many fantasy authors use some Latin or Greek words, or other forms of etymology, to create new words for the creations of their imagination. Your writers can also create individual and shared word banks of technical words they are collecting as they read, and they can weave these into their writing.

Bloom’s Levels: apply, create
Webb’s DOK: 2, 3
**In this bend, guide students to choose one of the stories they have written, and to prepare it for publication. You may want to begin by doing some shared thinking about the final product the class will be creating. If you have decided to channel writers toward an anthology, you may want to hold a whole-class discussion about some of the themes and issues they are developing in their stories.**

**Engaging Experience 12**
Teaching Point: Fantasy writers revise their work to bring out the theme within their stories
Suggested Length of Time: 2 mini-lessons
Standards Addressed
  - Priority: W.5.3, W.5.4
  - Supporting: W.5.3.a, W.5.3.b, W.5.3.c, W.5.3.d, W.5.3.e; W.5.5; L.5.1; L.5.3; L.5.4, L.5.6; SL.5.1
Detailed Description/Instructions:
  One way to do this is to ask writers to think about connections and to choose one for the class anthology. Your class may notice that many of the stories deal with the idea that one can only become great by facing one’s fears. Or many of the stories might tell of an underdog who comes out on top in the end. Once students have chosen a piece of publication, allow them to revise their work, with a goal of really bringing out the theme in their stories.
Bloom’s Levels: apply, create
Webb’s DOK: 2, 3

**Engaging Experience 13**
Teaching Point: Fantasy writers embark on rigorous editing work
Suggested Length of Time: 2 mini-lessons
Standards Addressed
  - Priority: W.5.3, W.5.4
  - Supporting: W.5.3.a, W.5.3.b, W.5.3.c, W.5.3.d, W.5.3.e; W.5.5; L.5.1; L.5.3; L.5.4, L.5.6; SL.5.1
Detailed Description/Instructions:
  One way to do this is to channel students toward some fairly rigorous editing work. You may want to begin by guiding students to study mentor texts for editing help. You can show students how to attend to the punctuation usage employed in longer sentences (commas, dashes, colons), as well the way fantasy writers choose to spell words --even made-up words-- with conventional spelling in mind.
Bloom’s Levels: apply, create
Webb’s DOK: 2, 3

**Engaging Experience 14**
Teaching point: Fantasy writers publish their anthologies
Suggested Length of Time: 2 mini-lessons
Standards Addressed
- Priority: W.5.3, W.5.4
- Supporting: W.5.3.a, W.5.3.b, W.5.3.c, W.5.3.d, W.5.3.e; W.5.5; L.5.1; L.5.3; L.5.4, L.5.6; SL.5.1

Detailed Description/Instructions:
When students move to publishing, you might opt to have them publish their books as picture books, since so much of fantasy writing lends itself nicely to visuals.

Bloom’s Levels: apply, create
Webb’s DOK: 2, 3

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**Post Assessment**

Administer the narrative on-demand writing assessment (see page 182 in the Writing Pathways book)

**Rubric for Post Assessment**

Use the narrative writing rubric to score the on-demand. Take note of what students were able to do independently on the on-demand opinion assessment.

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**Engaging Scenario**

**Engaging Scenario**

Situation: reflecting on their work
Challenge: using the Narrative Writing Checklist to evaluate their progress as a writer of narrative texts and where to go from here.
Specific roles: writer, reflector
Audience: peers and themselves
Product: a written reflection on how their thinking and writing has grown from the beginning of the year, along with peer discussion.

Types of celebrations could include:
- Story Hour: Where students read excerpts of their stories to a younger class. To add some drama, you might ask students to come to their publishing party dressed as one of the characters from their stories.
- Have students act out a portion of their stories
- Invite other teachers or parents in for a museum walk to celebrate the published fantasy picture books

**Rubric for Engaging Scenario:**

See Narrative Writing Rubric to score final narrative piece and on-demand
## Summary of Engaging Learning Experiences for Topics

<table>
<thead>
<tr>
<th>Topic</th>
<th>Engaging Experience Title</th>
<th>Description</th>
<th>Suggested Length of Time</th>
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<tbody>
<tr>
<td>Collect Ideas for Fantasy Fiction and Develop a Story with Depth, Significance, and Believability</td>
<td>When fantasy writers generate ideas they keep their stories grounded in the real world</td>
<td>One way to do this, is to have students write a list of story blurbs, a collection of short summaries that capture how a story might go, including possible main characters, the problem, and several possible resolutions. To generate these blurbs, students can: look into their own lives, and imagine how events and issues could be turned into fantasy stories. A student with a sick parent might create a fantasy story where the hero must go on a quest to find the magical potion to save the ailing queen, for example. - consider the stories setting. The stories can take place in the real world, built upon portals to another world, or entirely in a fantasy world. Students can then use these settings to imagine possible story ideas and even characters that might inhabit these settings. - revisit their writer’s notebooks. Big world ideas and issues can be particularly potent sources of inspiration.</td>
<td>2-3 mini</td>
</tr>
<tr>
<td>Collect Ideas for Fantasy Fiction and Develop a Story with Depth, Significance, and Believability</td>
<td>Fantasy writers write single-arc story lines</td>
<td>One way to do this is to model this work with your own short story idea. It is important that their pieces contain only one or two main characters and only a couple obstacles, rather than a never-ending series of obstacles. This is your chance to cut some of these epic stories down to short episodes.</td>
<td>1 mini-lesson</td>
</tr>
<tr>
<td>Collect Ideas for Fantasy Fiction</td>
<td>Writers develop</td>
<td>One way to do this is to spend a day developing aspects of their story ideas. For</td>
<td>1 mini-lesson</td>
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</table>
and Develop a Story with Depth, Significance, and Believability

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<tr>
<th>and Develop a Story with Depth, Significance, and Believability</th>
<th>aspects of their ideas in order to strengthen story elements</th>
<th>example, you might suggest they flesh out an idea by writing long about the setting(s). They might also want to develop their main characters (or heroes) using some of the strategies they have learned in other grade levels. Another way to do this is to look at mentor texts as an example. Help them to see, for example, that if there’s to be magic in a story, it needs to be introduced at the beginning of the story to make it more believable.</th>
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</table>

Draft and Revise: Craft a Compelling Fantasy Fiction Story

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<tr>
<th>Draft and Revise: Craft a Compelling Fantasy Fiction Story</th>
<th>Fantasy writers focus their imagination and draft quickly</th>
<th>One way to do this is to have students focus their imaginations, by either closing their eyes and visualizing, or storytelling to a partner before they write. Have students think about the sights, sounds, and even smells of their story. You will, of course, want to be a close observer of your students’ drafts to assess what your students are most ready to learn as well as what they most need to learn. The Narrative Writing Checklist is a good guide for this.</th>
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Draft and Revise: Craft a Compelling Fantasy Fiction Story

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<td>Draft and Revise: Craft a Compelling Fantasy Fiction Story</td>
<td>Fantasy writers think about the theme, or message their story portrays</td>
<td>One way to do this, is to have students reflect on the true meaning of their story. Many students get so lost in the fun of fantasy that their stories tend to go on, and on, and on. Using a mentor text, or connecting to the work they are doing in fantasy book clubs, show students how authors are clear about the real meaning or themes of their stories. For example, the magic stone can come to represent the bravery the heroine must show, despite her fears. It is tiny, but strong -- just as our heroine is. The dark night can stand for the fear the heroine is grappling with before the dawn comes. Allow students to work in their stories, to develop the real meaning of the stories they are writing.</td>
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<td>Fantasy writers are intentional about their punctuation</td>
<td>One way to do this, is to notice how author’s use punctuation in their work. You might teach your students that characters in fantasy fiction often refer to conversations they had in the past. Then, show how writers punctuate a quote within a quote, when one characters is quoting another, with single quotation marks. Use mentor texts to model this work for students. Remind students to hold themselves accountable to check for proper punctuation, capitalization, and spelling. Even first drafts!</td>
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<td>Fantasy writers reflect and set goals to advance their writing</td>
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<td>Fantasy writers find another idea to write</td>
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<td>2-3 mini lessons</td>
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<td><strong>One way to do this, is to look at fantasy text with a writer’s eye. What can they notice about sentence length and variation? When do fantasy authors use longer and shorter sentences? What do they notice about the author’s use of dialogue? How does the author make different characters speak differently? Word choice? Punctuation? Speech habits? How do the fantasy stories that students love the most tend to start? How do they end? All of these things can be studied and then emulated.</strong></td>
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<td><strong>Edit and Publish: Prepare</strong></td>
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<td><strong>One way to do this is to ask writers to think about connections and to choose one for the</strong></td>
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<tr>
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Unit 7: Revision & Digital Writing

Subject: Writer’s Workshop  
Grade: 5th  
Name of Unit: Revision: Digital Writing  
Length of Unit: Approx. 6 weeks (April - mid-May)

Overview of Unit:
This unit will provide your students with a chance to take the time to step back and reflect on what they have done and then dive back into previous work with new vigor, making shapely and significant changes. You will encourage them to look over their entire collection of written work and think about how they can make work they wrote earlier even stronger and create a digital piece that communicates their idea(s) to a larger audience with enhanced intent and focus. This sort of self-reflection increases students’ ownership over their own learning.

In Topic One (Bend One): Rallying Students to Revise
In this Bend, students are reminded that revision is a crucial stage of the writing process, that it separates “drafters” from real writers. Students will collect their best pieces of writing from work they have done so far—probably choosing previously published texts (and some entries) that feel worthy of revision. They will then be reminded of some of the basic, most essential of all revision strategies, such as trimming their writing down to the clearest and strongest words, adding details or examples where elaboration is necessary, and writing with a sense of audience. They’ll begin revising many of their selected pieces with these strategies in hand. Plan to spend about a week helping your class revise up a storm pulling small groups as needed to focus on specific craft traits and revision strategies.

In Topic Two (Bend Two): Revising Narrative, Informational or Argumentative Writing
In this Bend, students will choose one piece of writing from the folder of “good enough to revise work,” and they’ll revise this one piece of writing in far deeper, more meaningful ways that is usual. They’ll do this, in part, by asking, “What is the big thing I am trying to say? What message do I hope readers will take away from this?” Students will develop this core meaning, discarding chunks of text that take away from it and creating new text that adds to it. In this bend, support from a writing community (partnerships and clubs) will scaffold children’s individual revision efforts.

In Topic Three (Bend Three): Because Digital Writing Matters
In this bend, students will publish their revised piece in a new format. Digital tools and environments dramatically expand publication opportunities for students by allowing texts of all sorts to be distributed to a larger, global audience. In many ways, digital tools allow us to improve and extend our writing pedagogy. We turn now to areas where new digital tools are having an even larger impact on writing -- and therefore the teaching of writing.

Getting Ready for the Unit:  
- Gather Mentor Texts for Students
You will need to have on hand narrative, expository, and argumentative mentor texts for students to use. In addition, have on hand examples of strong digital writing. (Websites, blogs, podcasts, wikis, profile pages and videos.) You will want to have anchor charts and scoring rubrics from previous unit studies on narrative, expository and argumentative units displayed in your classroom.

- **Possible professional texts:**
  - *Craft Lessons and Nonfiction Craft Lessons* by Ralph Fletcher and JoAnn Portalupi
  - *The Revision Toolbox* by Georgia Heard
  - *Writing Tools: 50 Essential Strategies for Every Writer* by Roy Peter
  - *The Craft of Revision and A Writer Teaches Writing* by Don Murray
  - *Because Digital Writing Matters* by Danielle Nicole Devoss, Elyse Eidman-Aadahl, and Troy Hicks

**Pre-Assessment (given prior to starting the unit):**
- n/a

**Priority Standards for unit:**
- W.5.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
- W.5.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
- W.5.6: With some guidance and support from adults, use technology, including the internet, to produce and publish writings as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single setting.
- L.5.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**Supporting Standards for unit:**
- W.5.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.
  - W.5.1.a: Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose.
  - W.5.1.b: Provide logically ordered reasons that are supported by facts and details.
  - W.5.1.c: Link opinion and reasons using words, phrases, and clauses (e.g., *consequently, specifically*).
  - W.5.1.d: Provide a concluding statement or section related to the opinion presented.
- W.5.2: Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
  - W.5.2.a: Introduce a topic clearly, provide a general observation and focus, and group related information logically; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.
W.5.2.b: Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.

W.5.2.c: Link ideas within and across categories of information using words, phrases, and clauses (e.g., in contrast, especially).

W.5.2.d: Use precise language and domain-specific vocabulary to inform about or explain the topic.

W.5.2.e: Provide a concluding statement or section related to the information or explanation presented.

W.5.3: Write narratives to develop real or imagined experiences or events using effective techniques, descriptive details, and clear event sequences.

W.5.3.a: Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

W.5.3.b: Use narrative techniques such as dialogue, description, pacing to develop experiences and events or show the responses of characters to situations.

W.5.3.c: Use a variety of transitional words and phrases to manage the sequence of events.

W.5.3.d: Use concrete words and phrases and sensory details to convey experiences and events precisely.

W.5.3.e: Provide a conclusion that follows from the narrated experiences or events.

W.5.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.

SL.5.5: Include multimedia components (e.g. graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes

L.5.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking:

L.5.1a: Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences

L.5.1b: Form and use the perfect (e.g. I had walked; I have walked; I will have walked) verb tenses.

L.5.1c: Use verb tense to convey various times, sequences, states, and conditions.

L.5.1d: Recognize and correct inappropriate shifts in verb tense

L.5.1e: Use correlative conjunctions (e.g. either/or, neither/nor).

L.5.3: Use knowledge of language and conventions when writing, speaking, reading, or listening.

L.5.3a: Expand, combine, and reduce sentences for meaning, reader/listener interest and style
<table>
<thead>
<tr>
<th>Standard</th>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb's DOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>W.5.4</td>
<td>clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience</td>
<td>produce</td>
<td>create</td>
<td>4</td>
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<tr>
<td>W.5.5</td>
<td>Writing as needed by planning, revising, editing, rewriting, or trying a new approach</td>
<td>develop</td>
<td>create</td>
<td>3</td>
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<tr>
<td></td>
<td>Writing as needed by planning, revising, editing, rewriting, or trying a new approach</td>
<td>strengthen</td>
<td>evaluate</td>
<td>3</td>
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<td></td>
<td>technology, including the internet</td>
<td>use</td>
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<td></td>
<td>writing</td>
<td>produce</td>
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<td>with others</td>
<td>interact</td>
<td>apply</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>with others</td>
<td>collaborate</td>
<td>apply</td>
<td>2</td>
</tr>
<tr>
<td>W.5.6</td>
<td>sufficient command of keyboarding skills to type a minimum of two pages in a single setting</td>
<td>demonstrate</td>
<td>apply</td>
<td>1</td>
</tr>
<tr>
<td>L.5.2</td>
<td>command of the conventions of standard English capitalization, punctuation, and spelling when writing</td>
<td>demonstrate</td>
<td>apply</td>
<td>2</td>
</tr>
</tbody>
</table>

**Essential Questions:**
1. How can I reflect on the work I have produced so far to think about how to make its meaning more impactful through revision?
2. How can I use all that I know about narrative, expository, and argumentative writing, applying it to my previous work to make it stronger?
3. How can I publish a piece in a different digital format with a deeper focus or meaning?
4. How can I use editing techniques to put the finishing touches on my final work, making it the best that it can be?

**Enduring Understanding/Big Ideas:**
1. Writers analyze texts for meaning and purpose, applying the necessary strategies to make it powerful.
2. Writers edit their work for capitalization, punctuation, spelling, and grammar to ensure a polished final piece.

Unit Vocabulary:

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
</tr>
</thead>
<tbody>
<tr>
<td>produce</td>
<td>revision/revising</td>
</tr>
<tr>
<td>develop</td>
<td>editing</td>
</tr>
<tr>
<td>strengthen</td>
<td>development</td>
</tr>
<tr>
<td>demonstrate</td>
<td>organization</td>
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<tr>
<td>writing</td>
<td>task</td>
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<tr>
<td>speaking</td>
<td>purpose</td>
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<tr>
<td></td>
<td>conventions</td>
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<td></td>
<td>grammar</td>
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<tr>
<td></td>
<td>digital</td>
</tr>
</tbody>
</table>

Topic 1: Rallying Writers to Revise

Engaging Experience 1
Title: Students reflect on their writing
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: W.5.4, W.5.5
Supporting: N/A
Detailed Description/Instructions:
One way to do this is to use this time to reflect and reread their work and entries from the past year. You will want to have the students ask themselves as they read, “Which piece do I want to revise?” These can often be the best, most developed pieces, ones that children have invested thought and heart into creating.
Another way to do this is to guide students to find pieces to revise that have hidden potential, that have room for development. Ask questions, “Is the meaning clear?” “Can I bring the central meaning out more?” “Can I make the idea more interesting?”
Another way to do this is to have students select multiple pieces and have them place them in a revision folder. Encourage them to select different genre pieces. They may use these pieces throughout the lessons; developing the central ideas in them all, then choosing one to take to the final bend of digital publishing.
Bloom’s Levels: remember, understand
Webb’s DOK: 1
**Engaging Experience 2**
Title: Teach general revision strategies
Suggested Length of Time: 3-4 mini-lessons
Standards Addressed
  - Priority: W.5.4; W.5.5; L.5.2
  - Supporting: W.5.1, W.5.2, W.5.3, W.5.10, SL.5.1, L.5.1, L.5.3

Detailed Description/Instructions:
One way to do this is to remind students that they have used and can continue to develop and strengthen several basic revision strategies that they apply to all writing no matter what. They include decluttering, revising sentence structure, and considering audience. We are going to work on these over the next several days.

Another way to do this is to model how to declutter your writing. Writers do this by getting rid of inessential words, sentences, or paragraphs. Show students how first drafts often contain words that do not add value, they simply take up space. As you read through a shared writing piece, you’ll consider the question, “Are they really necessary?” as you model and think aloud about words, sentences, and paragraphs that could be taken out. Teach students to start at the word level by taking out redundant words, phrases, and ideas by replacing it with one single word. Set up partners for students to do this work.

Another way to do this by showing students how to vary sentence structure to avoid monotony. Use your own work or a student example to show how monotonous repeated subject-verb sentences can be. Then show them how to start sentences with verbs or perhaps some dialogue. It might also serve them well to remind them to vary the length of their sentences, too. This visual can provide a good example of sentence monotony due to length.

Another way to do this by modeling for students the importance of consider audience. You can do this several ways—one, by telling students you will be giving this work to their teacher next year so they get an idea of the type of writers their students will be, or by telling them they will celebrate this work by reading it to another class. Or, you could leave it up to the students entirely, having them pick their own audience and then making sure you have an outlet for that person or group to read it.

Bloom’s Levels: create; apply/evaluate; apply
Webb’s DOK: 1,2,3,4

**Topic 2: Revising Narrative, Informational or Argumentative Writing**

**The engaging experiences listed below are mini-lessons that all writers can benefit from, no matter the genre. You will need to pull small groups based on genre and focus on specific concepts that align with each given genre. See the chart at the bottom of this topic, for possible lessons for small genre groups**
Engaging Experience 3
Title: Writers go even deeper with their revision to analyze purpose and meaning
- Pull small genre groups during work times to closely work on genre revision moves and strategies. At this point, revision will look different for each type of writing (narrative, expository, and argumentative).

Suggested Length of Time: 2 mini-lessons
Standards Addressed
  Priority: W.5.4; W.5.5; L.5.2
  Supporting: W.5.1, W.5.2, W.5.3, W.5.10, SL.5.1, L.5.1, L.5.3

Detailed Description/Instructions:
- **One way to do this is by** thinking aloud about a piece you have worked on with students. You’ll ask yourself, “Is it working? Does it all go together? Is it the absolute best it can be?” Remind students that real authors revise deeply, not just by changing a word or adding a comma. Model for students how you mark places that don’t seem quite right or that you want to get feedback on. Send students off to do this same work with partners. Have them read each other’s work to get a different set of eyes on it and have them talk together about areas that need deeper revision.
- **Another way to do this is by** following up on the previous work that stood out as “not quite right” and asking, “What am I really trying to say? What is the one big thing I want readers to take away from this?” Show students how writers often find a place that seems to be standing on its own or doesn’t quite go with the rest. Model for them how they need to make their piece about one or the other, or if they want to integrate them both, how to do it effectively. Send students off to do this work independently first, then meeting up with partners to determine if the changes had the desired effect.

Bloom’s Levels: apply, create, evaluate
Webb’s DOK: 3, 4

Engaging Experience 4
Title: Writers read each other’s work aloud to them to determine tone and word choice
- Pull small genre groups during work times to closely work on genre revision moves and strategies. At this point, revision will look different for each type of writing (narrative, expository, and argumentative).

Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.5.4; W.5.5; L.5.2
  Supporting: W.5.1, W.5.2, W.5.3, W.5.10, SL.5.1, L.5.1, L.5.3

Detailed Description/Instructions:
- **One way to do this is by** modeling with a student how to read each other’s work aloud, listening specifically for tone. Then, how, as a writer, you revise your work to match that tone or change it if that was not how you were wanting it to sound. Remind students that even though partners read each other’s work yesterday, that was with a focus toward purpose and meaning. Today we are revising and listening through a new lens--tone. And we need to make sure our word choice matches our desired tone.

Bloom’s Levels: apply, create, evaluate
Webb’s DOK: 3, 4
Engaging Experience 5
Title: Writers take the time to reflect and revise
- Pull small genre groups during work times to closely work on genre revision moves and strategies. At this point, revision will look different for each type of writing (narrative, expository, and argumentative).

Suggested Length of Time: 2-3 mini-lessons

Standards Addressed
Priority: W.5.4; W.5.5; L.5.2
Supporting: W.5.1, W.5.2, W.5.3, W.5.10, SL.5.1, L.5.1, L.5.3

Detailed Description/Instructions:
- **One way to do this** is by revisiting revision strategies reviewed and utilized in the past few days. Provide students this time to work independently, as well as partnerships, thinking deeply and meaningfully about their piece. Ask questions such as “Have I gotten to the REAL meaning of our story?” “What is my story really about?” “Do readers understand my central message?” “How can I continue to strengthen my piece?”

Bloom’s Levels: apply, create, evaluate
Webb’s DOK: 3, 4

Narrative Small Group Lesson Ideas:
- Writers think about the heart of their story: What is the theme?
- Zooming in on a small moment
- Considering characters, setting, conflict, climax, resolution and theme
- Using dialogue and description to show character responses
- Using transition words to manage the sequence of events
- Providing a strong conclusion

Information Small Group Lesson Ideas:
- Introducing a topic clearly and formatting the article around the topic
- Using multimedia components in an effective way that aids comprehension
- Linking information with transitional words
- Using domain-specific vocabulary to inform or explain a topic
- Providing a conclusion related to the information being taught

Argumentative Small Group Lesson Ideas:
- Organizing an argumentative piece with a focus on a thesis statement
- Supporting reasons with concrete facts and details
- Using transition words to link reasons
- Citing specific quotes with in an argument
- Providing a strong conclusion that wraps up the argument
Engaging Experience 6
Teaching Point: Digital writers explore many types of publishing outlets, deciding on what is the best way to reach a larger audience.
Suggested Length of Time: 2-3 mini-lessons
Standards Addressed
  - Priority: W.5.6
  - Supporting: SL.5.1, SL.5.5
Detailed Description/Instructions:
  One way to do this, is to allow students to have time to explore many digital tools. As students explore the tools, it will be important for them to note whether or not the tool is the best outlet to reach their audience. For example, ThingLink could be better suited for informational writing, opposed to narrative. You might create an anchor chart, highlighting how these tools could be used as means to publishing writing.
  Possible publishing avenues:
    - Story Jumper
    - ThingLink
    - Windows Movie Maker
    - Smore
    - VoiceThread
    - NearPod
    - Animoto
    - KidBlog
    - StoryBird
    - HaikuDeck
Bloom’s Levels: remember, create, apply
Webb’s DOK: 1, 2, 3

Engaging Experience 7
Teaching Point: Digital writers consider their audience as they publish digital writing
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  - Priority: W.5.6
  - Supporting: SL.5.1, SL.5.5
Detailed Description/Instructions:
  One way to do this, is for writers to evaluate why they are publishing. Are they publishing to make a change within their community? Getting information across to a group of learners? Letting readers in on a personal moment? Have writers reflect on why they are publishing the way they are. Be sure that there is a solid reason behind why they are making the choices they are as a writer.
Bloom’s Levels: remember, create, and apply
Webb’s DOK: 1, 2, 3
Engaging Experience 8
Teaching Point: Digital writers use technology to get their writing across to a larger, global audience.
Suggested Length of Time: 4-5 mini-lessons
Standards Addressed
Priority: W.5.6
Supporting: SL.5.1, SL.5.5
Detailed Description/Instructions:
One way to do this is to spend time publishing and strengthening your digital piece of writing. During this time, it will be crucial to pull writers together by genre, not by tool. As you are conferring with writers, pull small genre groups to discuss how their craft moves are enhancing their central ideas and reaching a larger audience.
Bloom’s Levels: create
Webb’s DOK: 3, 4

Engaging Scenario

Engaging Scenario
Students will participate in a digital writing museum, rotating and viewing other students’ pieces. Students can comment on strengths of other writers, questions they may have, and ideas to strengthen their work even more.

Students will write a written reflection after the museum, expressing how this process helped them as writers, and how they can apply these strategies to the writing they will produce in 6th grade and beyond.

Summary of Engaging Learning Experiences for Topics

<table>
<thead>
<tr>
<th>Topic</th>
<th>Engaging Experience Title</th>
<th>Description</th>
<th>Suggested Length of Time</th>
</tr>
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<td>1 mini lesson</td>
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<tr>
<td>Activity</td>
<td>Objective</td>
<td>Duration</td>
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<tr>
<td><strong>Rallying Writers to revise</strong></td>
<td>Teach general revision strategies</td>
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