Unit 1: Crafting True Stories

Subject: Writing  
Grade: 3  
Name of Unit: Crafting True Stories  
Length of Unit: approximately 9 weeks, September - October

Overview of Unit:  
This unit moves students from writing a book a day (primary workshop) to work on longer projects (intermediate workshop). Students invest time in rehearsal for writing, collecting quick drafts of possible stories in notebook entries, and later select one to take through the writing process. Students will develop stories that are driven by characters’ experiences and their responses to those experiences. Emphasis will be placed on volume of writing as third graders should be able to write a page-long entry in one sitting.

In Topic 1 (Bend One) of the unit, the focus is on providing a vision for the kinds of writing 3rd graders can do. Writers will examine examples of writer’s notebooks, set personal writing goals, and study storytelling moves through mentor texts. They will work on increasing volume and stamina for writing while adhering to clear expectations for the workshop time.

In Topic 2 (Bend Two), writers learn to keep writing in a notebook rather than a folder. They learn to reread stories, select a seed idea, and develop it through repetitive storytelling. By drafting several leads, and exploring a variety of ways the story may go, writers eventually come out of notebook and begin drafting. Children are introduced to paragraphing to help them organize their thoughts. Writers learn ways to elaborate through adding actions, dialogue, thoughts and feelings. They also begin partner work as a way to share ideas.

In Topic 3 (Bend Three), writers will finish one piece and begin another, transferring the knowledge gained thus far to a new story. Lessons will emphasize storytelling versus summary, remaining focused and adding details. Writers will also be introduced to punctuating dialogue.
In Topic 4 (Bend Four), writers will select one piece they wish to revise, edit, and publish. Children will be asked to look at mentor text to study how authors craft endings to their stories and try those techniques in their own writing. They also learn how to use an editing checklist.

Getting Ready for the Unit:
- Read through Lucy Calkins’ Crafting True Stories writing unit
- Prepare your own writer’s notebook, including entries about memorable moments and special places
- Have a writer’s notebook available for each student
- Gather examples of 3rd grade narrative writing
- Become familiar with Come On, Rain! by Karen Hesse (found in your writing trade book pack) or another book of your choice that will be studied throughout the unit during mini-lessons

Pre-Assessment (given prior to starting the unit):
- administer the narrative writing on-demand assessment (see Writing Pathways, pg. 182 for protocol and prompt)

Priority Standards for unit:
- W.3.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
  - W.3.3a: Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.
  - W.3.3b: Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.
  - W.3.3c: Use temporal words and phrases to signal event order.
  - W.3.3d: Provide a sense of closure.
- W.3.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.
- L.3.1: Demonstrate command of the conventions of standard English and usage when writing or speaking.
- L.3.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Supporting Standards for unit:
- W.3.4: With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Grade specific expectations for writing types are defined in standards 1-3.)
- W.3.8: Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.
• W.3.10: 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 tasks, purposes, and audiences.
• SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.
• SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.
• L.3.1a: Explain the function of nouns, pronouns, verbs, adjectives, and adverbs in general and their functions in particular sentences.
• L.3.1f: Ensure subject-verb and pronoun-antecedent agreement.
• L.3.2c: Use commas and quotation marks in dialogue.
• L.3.2.d: Form and use possessives.
• L.3.2e: Use conventional spelling for high-frequency and other studied words and for adding suffixes to base words (e.g., sitting, smiled, cried, happiness).
• L.3.2f: Use spelling patterns and generalizations (e.g., word families, position-based spellings, syllable patterns, ending rules, meaningful word parts) in writing words.
• L.3.2g: Consult reference materials, including beginning dictionaries, as needed to check and correct spellings.
• L.3.3: Use knowledge of language and its conventions when writing, speaking, reading, or listening.
  ○ L.3.3a: Choose words and phrases for effect
  ○ L.3.3b: Recognize and observe differences between the conventions of spoken and written standard English.
• L.3.6: Acquire and use accurately grade-appropriate conversational, general academic, and domain-specific words and phrases, including those that signal spatial and temporal relationships (e.g., After dinner that night we went looking for them).

<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.3.3</td>
<td>narratives</td>
<td>write</td>
<td>understand</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>real or imagined experiences or events</td>
<td>develop</td>
<td>apply</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>effective technique, descriptive details, and clear event sequences</td>
<td>use</td>
<td>analyze</td>
<td>3</td>
</tr>
<tr>
<td>W.3.5</td>
<td>writing by planning, revising, and editing</td>
<td>develop</td>
<td>apply</td>
<td>2</td>
</tr>
</tbody>
</table>
Essential Questions:
1. Where do writers’ ideas come from for narrative writing?
2. How do writers go about creating well-developed narratives?
3. How do writers go about producing strong narratives?

Enduring Understanding/Big Ideas:
1. Writers think of people or places that matter to them when writing narratives.
2. Writers make mental movies in their head, and then they write using as much detail as needed so the reader can see, hear, and feel the story.
3. Writers tell their stories aloud to rehearse what they want to say before writing it down on paper.
4. Writers use dialogue, descriptions, actions, thoughts, and feelings to show how characters respond to events in their stories.
5. Writers create powerful leads and endings.
6. Writers think of ideas, generate notebook entries to explore ideas, storytell an idea across pages of a book, and begin drafting their story.

Unit Vocabulary:

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
</tr>
</thead>
<tbody>
<tr>
<td>generate (ideas)</td>
<td>narrative</td>
</tr>
<tr>
<td>dialogue</td>
<td>editing</td>
</tr>
<tr>
<td></td>
<td>revising (revision)</td>
</tr>
<tr>
<td></td>
<td>writer’s notebook</td>
</tr>
<tr>
<td></td>
<td>flash draft</td>
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</tbody>
</table>
Engaging Experience 1

Teaching Point: Writers workshop follows a very similar structure each day. Let’s explore that structure and discuss what our “jobs” are during each component of our Writer’s Workshop time.

Suggested Length of Time: 1 mini-lesson

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

Detailed Description/Instructions:
- One way to do this is to use a CI tool like My Job, Your Job, Our Job to chart expectations for writer’s workshop time. Review the structure of the workshop (mini-lesson, independent practice and application time, and reflection) and jointly fill in the chart that can be referenced throughout the year.

Bloom’s Levels: Remember
Webb’s DOK: 1

Engaging Experience 2

Teaching Point: Writers use a notebook as a place to save their words - in the form of a memory, a reflection, a list, a rambling of thoughts, a sketch, or even a scrap of print taped on the page. Writers make their notebook their very own.

Suggested Length of Time: 1 mini-lesson

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

Detailed Description/Instructions:
- One way to do this is to share your writer’s notebook with students. Think aloud about a few things you’ve included on the cover to make your notebook your own. Students will decorate their notebooks during independent practice and application time. Discuss the purpose of the notebook, which could sound something like . . .
What’s In? What’s Out

<table>
<thead>
<tr>
<th>In the Notebook</th>
<th>Out of the Notebook</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Daily Entries</strong> - strategies for launching the notebook</td>
<td>Drafts</td>
</tr>
<tr>
<td><strong>Collecting Around a Topic</strong> - strategies for thinking about a topic</td>
<td>Revisions</td>
</tr>
<tr>
<td><strong>Revision Strategies</strong> - trying different things for a draft</td>
<td>Editing</td>
</tr>
<tr>
<td><strong>Editing, Grammar Notes</strong> - class notes on grammar and editing skills</td>
<td>Final Copy</td>
</tr>
</tbody>
</table>

**Bloom’s Levels:** Understand
**Webb’s DOK:** 1

**Engaging Experience 3**

**Teaching Point:** Writers understand notebook expectations. Writers are clear about what they are expected to do, and they know what they can depend on their teacher to do in regards to notebook work.

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

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

**Detailed Description/Instructions:**
- **One way to do this** is to share expectations for notebook work. You may consider the expectations below as a starting place, and knowing your class will help you adjust expectations.
### Notebook Expectations

<table>
<thead>
<tr>
<th>Students are expected to . . .</th>
<th>Students can depend on the teacher to . . .</th>
</tr>
</thead>
<tbody>
<tr>
<td>Write daily in notebooks - at home and at school</td>
<td>provide time each day for students to write during writing workshop</td>
</tr>
<tr>
<td>“find” topics for their notebook writing from their life, from reading, and from natural curiosity</td>
<td>teach writing strategies as ways to discover writing topics - confer with students to help nudge their thinking and writing when students get stuck</td>
</tr>
<tr>
<td>try strategies from the mini-lesson before continuing with their own work for the day</td>
<td>teach a mini-lesson each day to teach students how to better writers</td>
</tr>
<tr>
<td>respect the integrity of the notebook by taking care of it and having it in class every day</td>
<td>share my own writing throughout the year</td>
</tr>
<tr>
<td>practice what we know about conventional spelling and grammar - entries must be legible</td>
<td>teach rules of spelling and grammar that will enhance student writing and use the notebook as a place to practice new conventions</td>
</tr>
</tbody>
</table>

**Bloom’s Levels:** Understand  
**Webb’s DOK:** 1

### Engaging Experience 4 (session 1)

**Teaching Point:** Writers make New Year’s resolutions. They think about - they imagine - the kind of writing they want to make, and they set goals for themselves to write in the ways they imagine.

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

**Standards Addressed**
- **Priority:** N/A  
- **Supporting:** W.3.8

**Detailed Description/Instructions:**
- **One way to do this** is to tell students that writers benefit from having a clear picture of the kind of thing they are trying to make. Show strong samples of writer’s notebooks, and think aloud about what you notice the writer has done that you, too, might like to try. Also think aloud not just about what the writer did, but how they did it.

**Bloom’s Levels:** Understand  
**Webb’s DOK:** 3
Engaging Experience 5 (session 2)

Teaching Point: Writers think of a person who matters to them, list small moments with that person, and then write (or tell) the story of one of those small moments.

Suggested Length of Time: 1 mini-lessons

Standards Addressed:
  Priority: W.3.3a, L.3.1
  Supporting: L.3.1a

Detailed Description/Instructions:

- **One way to do this** is to model how to just get started when you already have an idea. Think aloud of a person who matters to you, show where you’ve listed small moments you’ve had with that person in your notebook, and then share the entry written about one of those small moments.

- **Another way to do this** model a step-by-step process to generate ideas for true stories. Think aloud of a person, talk about small moments related to that person, think aloud about one small moment that sticks out the most, and show students how to “write in the air”. Model how you would then write, fast and furious, to get your ideas down in your notebook (actually writing a few sentences in front of the students prior to sending them off to try it).

- **NOTE:** As a mid-workshop teaching point you will address Standard L.3.1a by explaining the function of nouns, pronouns, verbs, adjectives and adverbs. You may choose to create an anchor chart similar to the one shown below as you spend time explaining the function of each part of speech. After this, students will go off to begin writing on their own, having already talked with their partners about their work.

![Parts of Speech](image)

<table>
<thead>
<tr>
<th>Noun</th>
<th>Adjective</th>
</tr>
</thead>
<tbody>
<tr>
<td>Person, Place, Thing or Idea</td>
<td>Describes a Noun</td>
</tr>
<tr>
<td>Ex: Ms. Long, Student, Maryland, Paper</td>
<td>Ex: Happy, Purple, Small, Loud, Excited, Rude</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Verb</th>
<th>Adverb</th>
</tr>
</thead>
<tbody>
<tr>
<td>An Action Word</td>
<td>Describes a Verb</td>
</tr>
<tr>
<td>Ex: Run, Jumped, Go, Walking, Dance, Giggle</td>
<td>Ex: Slowly, Downstairs, Accidentally</td>
</tr>
</tbody>
</table>
Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 6 (session 3)
Teaching Point: Writers sometimes think of a place that matters to them and list story ideas that go with that place, choosing one story to write. Sometimes, instead of listing stories that happened in a place, they map them, and then they write, write, write.
Suggested Length of Time: 2 mini-lessons
Standards Addressed
    Priority: W.3.3a
    Supporting: N/A
Detailed Description/Instructions:
• One way to do this is by thinking aloud of a place you know well, sketching and labeling the place, jotting notes on the map about stories that could be told about places on the map.
• Another way to do this is by sharing that a great story about a place may just pop in your head. If that happens, share how you would just begin writing in your notebook - you wouldn’t have to map out the scene.

Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 7 (session 4)
Teaching Point: One way writers draw readers in is by telling their stories in scenes rather than summaries. Writers make their storytelling voices stronger by making a mental movie of what happened and tell it in small detail, bit by bit, so that your reader can almost see, hear, and feel everything.
Suggested Length of Time: 2 mini-lessons
Standards Addressed
    Priority: W.3.3b, L.3.1
    Supporting: SL.3.1, L.3.1f, L.3.6
Detailed Description/Instructions:
• One way to do this is by reading aloud portions of *Come On, Rain!* thinking aloud about what the author did that helps you (the reader) make a movie in your mind. Using the doc camera, show how the author wrote exact actions and exact words the people in the story said.
• Another way to do this is by thinking aloud about questions that help you know what to write. For example, you could ask yourself, “What did I do or see or hear first?” Think aloud about the movie in your mind and share what happened first, next, and then next. Be explicit about “showing” and not telling through your storytelling, using small actions and small details, and include dialogue.
• **NOTE:** As a mid-workshop teaching point you will address Standard L.3.1f by discussing with students the importance of subject-verb and pronoun-antecedent agreement by displaying a variety of sentences that model this skill both correctly and incorrectly. You may choose to create an anchor chart as you spend time working with this standard. After this, students will go off to begin writing on their own, paying attention to the subject-verb agreement in their writing.

![Anchor Chart for Subject-Verb Agreement](image)

**Bloom’s Levels:** Analyze  
**Webb’s DOK:** 3

**Engaging Experience 8 (session 5)**  
**Teaching Point:** Writers sometimes pause to consider what’s going well in their writing and what they might try next to take their writing up a level. When a person wants to get better at something - at anything - it helps to look back and think, ‘How have I grown?’ And it helps to look forward and to ask, ‘What can I do in the future to get better?’  
**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
**Priority:** W.3.5  
**Supporting:** W.3.4  
**Detailed Description/Instructions:**  
• **One way you may do this is by** reviewing the Narrative Writing Checklist (found in the *Writing Pathways* book, pg. 189). Model how you use the checklist to keep track of
ways your writing is getting better. Using language from the rubric, think aloud about a goal you might set for yourself.

- Another way you may do this (which may not look like a typical mini-lesson) is to use the checklist to assess a piece of 3rd grade writing together. Think aloud how you use the checklist to name what the writer did and what could be done next. Together, turn those next steps into a goal.

**Bloom’s Levels:** Evaluate  
**Webb’s DOK:** 2

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**Engaging Experience 9 (Session 6)**

**Teaching Point:** Writers don’t wait to edit; they take a minute as they write to make sure their writing is as clear as possible for their readers. Writers ask themselves ‘Am I correctly spelling the words I know by heart?’ They take an extra second to think, and then spell the word correctly by thinking about how the word looks.

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

**Standards Addressed**
- **Priority:** W.3.5
- **Supporting:** L.3.2f

**Detailed Description/Instructions:**
- One way writers do this is by modeling a variety of spelling tools that you could use/reference to help spell words correctly.

**Bloom’s Levels:** Apply  
**Webb’s DOK:** 1

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**Topic 2: Becoming a Storyteller on the Page**

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**Engaging Experience 10 (Session 7)**

**Teaching Point:** Writers story-tell to rehearse a story. Just as a choir rehearses for a concert, writers rehearse for writing. They story-tell their story repeatedly in lots of different ways. (Introduce partner work)

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

**Standards Addressed:**
- **Priority:** W.3.5
- **Supporting:**

**Detailed Description/Instructions:**
- One way to do this is by modeling how to tell a story across the pages of a booklet, assuming the role of storyteller. Tap each page (showing how you chunk a story across pages) while telling what happened first, second, next, etc. while providing lots of details for each.
Another way to do this is to use the “fishbowl” strategy to model rehearsing your story with a writing partner while the rest of the class circles around you and observes. Then listen to your partner while they tell their story aloud. Ask your partner clarifying questions (placing question stems on an anchor chart as a reference) to help them create a scene that is engaging to the listener/reader.

**Bloom’s Levels:** Create
**Webb’s DOK:** 1

**Engaging Experience 11 (Session 7)**

**Teaching Point:** Writers generate alternate leads as a way to rehearse a story. A lead in a story matters, and great leads set us up to write great stories. Notice what authors do to begin their stories, and imagine how you, too, could try that strategy.

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

**Standards Addressed:**
- **Priority:** W.3.3a
- **Supporting:** W.3.4

**Detailed Description/Instructions:**
- **One way** to do this is by revisiting the mentor text *Come On, Rain!* Think aloud about what, specifically, the author is doing for the lead of her story, and list out what you notice. Then think aloud about how you might try that in your writing, “writing aloud” about what that may sound like.
- **Another way to do this is to** share a few leads that you’ve written for your story, pointing out the techniques used for each lead. Create an anchor chart of the various techniques that could be used to create powerful leads.

**Bloom’s Levels:** Analyze
**Webb’s DOK:** 3

**Engaging Experience 12 (Session 8)**

**Teaching Point:** Writers draft by writing fast and furiously, working to capture the mental movie on the page.

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

**Standards Addressed:**
- **Priority:** W.3.3
- **Supporting:** W.3.8, W.3.10

**Detailed Description/Instructions:**
- **One way to do this is by** showing an example of a flashdraft (yours or another student’s piece). Model for students how to draft your story (moving out of the notebook at this point to either notebook paper or a stapled booklet). After reading this aloud, notice how the writer used exact words, including what was seen/thought/felt.
Another way to do this is to model asking yourself questions such as, ‘Where was I? What was I doing?’ and quickly writing the story on paper. Think aloud about how you keep your mind fixed on everything that happened and write fast and long without stopping, without worrying much about perfect spelling or word choice.

**Bloom’s Levels:** Understand  
**Webb’s DOK:** 3

**Engaging Experience 13 (Session 9)**  
**Teaching Point:** One way writers revise is by studying other authors’ craft and naming what the author does so they can try it in their own writing.  
**Suggested Length of Time:** 3 mini-lessons  
**Standards Addressed:**  
- **Priority:** W.3.3, W.3.5  
- **Supporting:** N/A  
**Detailed Description/Instructions:**  
- **One way to do this is by** facilitating guided inquiry, asking students to closely study *Come On, Rain!* With the question, ‘What does Karen Hesse do to make this story so powerful and meaningful?’ in mind, model for students how you find the places in the story you love the most. Closely study what the author did in that part to make it so powerful, and jot it down in some way - giving it a name.

- **Another way to do this is to** share that published authors write their stories with a certain tone (mood) in mind. They convey this mood by asking questions such as, “What am I trying to make my readers feel?” Using a mentor text (ex; *Come On, Rain!*), point out parts where the author used specific language to create a feeling.

**Bloom’s Levels:** Analyze  
**Webb’s DOK:** 3

**Engaging Experience 14 (Session 10)**  
**Teaching Point:** Writers revise by asking, “What’s the most important part of this story?”  
Revision is not about fixing errors; it is about finding and developing potentially great writing, sometimes by adding more to the heart of the story.  
**Suggested Length of Time:** 2 mini-lessons  
**Standards Addressed:**  
- **Priority:** W.3.5  
- **Supporting:** W.3.3, W.3.4, L.3.3  
**Detailed Description/Instructions:**  
- **One way to do this is by** modeling how to reread your draft with the following questions in mind; “What’s the most important part of this story? What’s the heart of this story?” Share the spot, cut the paper in two at that spot, tape in more paper. Then reread the story up to that part, think aloud about the movie in your mind up to that point, and begin
writing details to stretch the important part - providing exact language to further develop that part of the story.

- **Another way to do this is** to copy a student’s draft story on to chart paper. The student (with help from you) can teach the class how they found the most important part of their story. Together, cut the chart paper at the “heart” of the story and model for the class how to revise that part by adding more details - stretching that one part out.

**Bloom’s Levels:** Apply  
**Webb’s DOK:** 3

**Engaging Experience 15 (Session 11)**

**Teaching Point:** There are a few places where writers typically begin new paragraphs. Keeping these places in mind can help us know when to start a new paragraph. Some of those typical places are when there is a new subtopic, when time has moved forward, and when a new person is speaking.

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

**Standards Addressed:**
- **Priority:** W.3.3c
- **Supporting:** W.3.5

**Detailed Description/Instructions:**

- **One way to do this is by** using a mentor text of choice, study places where the author began a new paragraph and think aloud about why the author may have intentionally made the choice. Make an anchor chart with tips on when to start new paragraphs.

- **Another way to do this is to** use student writing from class, and think aloud about where and why this writing may be better if some of the ideas were separated into paragraphs. Model how to insert a paragraph symbol to signify that a new topic is starting, that time is moving forward, or that a new person is speaking.

**Bloom’s Levels:** Apply  
**Webb’s DOK:** 2
**Engaging Experience 16 (Session 12)**

**Teaching Point:** When writers are in charge of their own writing, they think back over everything they know how to do and they make a work plan for their writing. Writers sometimes use charts and their own writing to remind them of stuff they know how to do.

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

**Standards Addressed:**
- **Priority:** W.3.3, L.3.2
- **Supporting:** W.3.4, L.3.2d

**Detailed Description/Instructions:**

- **One way to do this is to** think aloud about the process decisions you make as a writer. Referring to anchor charts around the room, think aloud about how you could take some time to find new story ideas, generate more notebook entries, storytell an idea across pages of a booklet, or write different leads for a story. Model how you use charts around the room, along with your writing, to make decisions on the next steps in your writing process with a second piece of writing.

- **Another way to do this** is to encourage students to be independent problem solvers of their writing. Share with students a “Monitoring My Progress” sheet that reflects the work/teaching points thus far. Think aloud about problems writers may encounter, and model how you could use the progress sheet to make decisions to push you forward with the writing work.

- **Note:** As a mid-workshop teaching point or during this day’s share time you will want to address Standard L.3.2d by examining the way writers for and use possessives. You may choose to have students identify within a mentor text or their own writing where possessives have been used. List the possessive and discuss how the writer made the noun possessive. You may also wish to create an anchor chart similar to this one:
Bloom’s Levels: Understand, Analyze
Webb’s DOK: 3

**Engaging Experience 17 (Session 13)**

**Teaching Point:** Writers try to remember that the qualities of good writing they learned during revision in one piece become qualities of good writing they then think of at the very start of their work with another piece. To make the start of a piece show all the writer knows about good writing, writers often pause after just a bit of writing to ask, ‘Does this show everything I know?’ And then they revise.

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

**Standards Addressed:**

- **Priority:** W.3.3
- **Supporting:** W.3.4, W.3.5

**Detailed Description/Instructions:**

- **One way to do this is by** showing a poor example of narrative writing - one that contains common mistakes made by 3rd graders. Ask students to join you in pretending this is your piece of writing and help you do the work of revising it. Prior to reading the piece aloud, ask students to think about if the writing reflects all that the class has learned about thus far. Together, discuss plans for fixing this piece so that it reflects the narrative work...
that you’ve done as a class. Begin some early revision work on the spot in front of students.

**Bloom’s Levels:** Analyze  
**Webb’s DOK:** 3

**Engaging Experience 18 (Session 14)**

**Teaching Point:** Writing involves reenacting your own experiences. Writers, like readers, get lost in a story. They pick up the pen and step into another time, another place. As they get ready to draft, they can relive that event, re-experience that time.

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

**Standards Addressed:**
- **Priority:** W.3.3b  
- **Supporting:** W.3.8, SL.3.1

**Detailed Description/Instructions:**
- **One way to do this is by** pointing out that we all have memories that are seared into our minds forever. Give your own personal examples of a few memories (could be traumatic and life-changing, but also little moments that have mattered to you personally). Think aloud about how you take a memory, make a movie of that time in your mind by putting yourself in that movie, and relive that memory out loud. Write excerpts in front of the children. Share how you aren’t just giving information, or reporting, but writing what you saw, heard, and thought.

**Bloom’s Levels:** Analyze  
**Webb’s DOK:** 3

**Engaging Experience 19 (Session 14)**

**Teaching Point:** Writers need deadlines. Writers make decisions about what they are doing, how they are doing it, but they also have deadlines to meet. We need a finished stories in ___ days (2 or 3). Deadlines are a part of every writer’s work.

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

**Standards Addressed:**
- **Priority:** W.3.10  
- **Supporting:** W.3.3

**Detailed Description/Instructions:**
- **One way to do this is by** taking out your “Modeling My Process” guide sheet and think aloud about where you are in the process. Ask yourself, “What do I need to do to get ready to finish my second story two days from now?” Then make a plan, giving yourself deadlines. Model how to make notes about your plan.

**Bloom’s Levels:** Understand  
**Webb’s DOK:** 3
Engaging Experience 20 (Session 15)
Teaching Point: Writers balance the kinds of details in their stories. Writers use dialogue, elaborate by adding actions, thoughts, and even setting details.
Suggested Length of Time: 1 mini-lesson
Standards Addressed:
  Priority: W.3.3b
  Supporting: W.3.3
Detailed Description/Instructions:
  - **One way to do this is by** using the mentor text *Come On, Rain!* show how the author starts a section with an action (I stare out over rooftops, past chimneys, into the way off distance.). Next, show how the author gives setting details through the next line (And that’s when I see it coming, clouds rolling in, gray clouds, bunched and bulging under a purple sky.). And then point out how the author includes the narrator’s thoughts and feelings (A creeper of hope circles ’round my bones.). And finally, show how the author ends this excerpt with dialogue (“Come on, rain!” I whisper.). Next, using your own writing, show how you could use dialogue, setting details, and add thoughts and feelings.
  - **Another way to do this** would be to choose another excerpt from a book of your choice to point out how the author balances a variety of details (dialogue, actions, thoughts/feelings, setting details).

Bloom’s Levels: Analyze
Webb’s DOK: 3

Engaging Experience 21 (Session 16)
Teaching Point: When writers include people talking in their stories, they capture their exact words and use quotation marks to signal that the person is actually saying those words. We can study what writers do to punctuate quotations and try to do those exact same things.
Suggested Length of Time: 1 mini-lesson
Standards Addressed:
  Priority: L.3.2c
  Supporting: W.3.3b
Detailed Description/Instructions:
  - **One way to do this is by** using the mentor text *Come On, Rain!* study a few quotes from the book (written on chart paper). Model how to look closely and notice how the author punctuates quotes. Circle different parts of the punctuation you notice while students share with a partner what they are noticing. Think aloud about why the author punctuated the way they did while creating an anchor chart with a few rules for punctuating quotations.

Bloom’s Levels: Apply
Webb’s DOK: 1
**Engaging Experience 22 (Session 17)**

**Teaching Point:** When writers finish a piece of writing, they revise in big, important ways. They try to read their finished work like a stranger might, asking, ‘Is this clear? Can I take away a part or add a part to make it clearer?’ They read it aloud to themselves, checking if it flows.

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

**Standards Addressed:**
- **Priority:** W.3.5
- **Supporting:** W.3.3, L.3.3a

**Detailed Description/Instructions:**
- **One way to do this** is by demonstrating how reading aloud can help a writer hear whether or not parts sound right, flow smoothly, and are important to the story. Read aloud an excerpt from your own writing, and think aloud about how you may have overdone dialogue in that particular part. Show how you would place a note at that part of the story where you need to go back and revise.
- **Another way to do this** is to name specific questions a writer may ask to determine what words to keep and what words to cross out. Create an anchor chart with questions such as, “Who am I writing about? And what am I trying to say? Is this clear? Can I take away a part or add a part to make it clearer?” Model how to mark parts in your story that you want to go back and consider further. Then go back and reread some of those parts, showing how you would revise to add clarity.

**Bloom’s Levels:** Analyze

**Webb’s DOK:** 2

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**Engaging Experience 23 (Session 18)**

**Teaching Point:** Writers work just as hard - maybe even harder - on their endings as they do on their beginnings. Writers learn techniques for improving their own work by studying published writing.

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

**Standards Addressed:**
- **Priority:** W.3.3d
- **Supporting:** N/A

**Detailed Description/Instructions:**
- **One way to do this** is by projecting the ending of the mentor text *Come On, Rain!* Think aloud about how to study the author’s writing closely to learn ways to make endings more powerful. Reread the ending, and mark noticings right on the text. Think aloud about how the author chose an important action to end the story, and mark the precise
words that show that action. Repeat by pointing out how the author also used important dialogue and images to make the ending powerful.

Bloom’s Levels: Analyze
Webb’s DOK: 3

Engaging Experience 24 (Session 19)
Teaching Point: Most writers rely on an editing checklist, and each item on the checklist reminds them of a lens they can use to reread and to refine their writing. If we have six items on our checklist, we’re apt to reread our draft at least six times, once with each item as our lens.

Suggested Length of Time: 1 mini-lesson

Standards Addressed:

Priority: W.3.5
Supporting: L.3.1, L.3.2

Detailed Description/Instructions:

- One way to do this is by modeling how to use the checklist to reread your writing, using each item on the list as a lens for editing. Read aloud one of the items on the checklist, and then using student work, model rereading the piece with that one item from the checklist in mind. Mark any places where you feel you need more work. Then model how to read the next item on the editing checklist and reread the writing piece with that new lens, marking places where more attention needs to be paid.

Bloom’s Levels: Apply
Webb’s DOK: 1

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 assessment.
Engaging Scenario

Create a gallery wall of writing

Writing celebrations help our young students regard themselves as authors in a working, thriving community of other authors. The purpose for this first celebration is to help writers feel proud of their change into writers and strengthen their motivation for writing. Let the children’s work stand as their best work to date. You may want to bring in a class of younger students to take part in this celebration.

Have partners write introductions about each other prior to the celebration. During the celebration, break students into four groups, each group taking a corner of the room. One author in the group will take the author’s chair, and their partner will introduce them. Then the author will read their story. After the story, those in the group may ask the author one question. Stems may be provided, such as Where did you get the idea for your story? Who especially helped you to write this story? What did you learn from writing this?

Once all authors have shared their writing and answered one question, unveil a bulletin board (preferably in the hallway to showcase the writing for others) where their writing will be displayed for the school community. Have each student attach their writing to the board for display.

Finally, have your guests (those from a younger class) share out what they noticed about the bigger kids’ writing. End by enjoying a drink/snack and toasting the work of the class.
### 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>Writing Personal Narratives with Independence</td>
<td>Writer’s workshop follows a very similar structure each day. Let’s explore that structure and discuss what our “jobs” are during each component of our Writer’s Workshop time.</td>
<td><strong>One way to do this</strong> is to use a CI tool like My Job, Your Job, Our Job to chart expectations for writer’s workshop time. Review the structure of the workshop (mini-lesson, independent practice and application time, and reflection) and jointly fill in the chart that can be referenced throughout the year.</td>
<td>1 mini-lesson</td>
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<td></td>
<td>Writers use a notebook as a place to save their words - in the form of a memory, a reflection, a list, a rambling of thoughts, a sketch, or even a scrap of print taped on the page. Writers make their notebook their very own.</td>
<td><strong>One way to do this</strong> is to share your writer’s notebook with students. Think aloud about a few things you’ve included on the cover to make your notebook your own. Students will decorate their notebooks during independent practice and application time. Discuss the purpose of the notebook, which could sound something like . . .</td>
<td>1 mini-lesson</td>
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<td></td>
<td>Writers understand notebook expectations. Writers are clear about what they are expected to do, and they know what they can depend on their teacher to do in regards to notebook work.</td>
<td><strong>One way to do this</strong> is to share expectations for notebook work. You may consider the expectations below as a starting place, and knowing your class will help you adjust expectations.</td>
<td>1 mini-lesson</td>
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<tr>
<td>Writers make New Year’s resolutions. They think about - they imagine - the kind of writing they want to make, and they set goals for themselves to write in the ways they imagine.</td>
<td><strong>One way to do this</strong> is to tell students that writers benefit from having a clear picture of the kind of thing they are trying to make. Show strong samples of writer’s notebooks, and think aloud about what you notice the writer has done that you, too, might like to try. Also think aloud not just about what the writer did, but how they did it.</td>
<td>1 mini-lesson</td>
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<td>Writers think of a person who matters to them, list small moments with that person, and then write (or tell) the story of one of those small moments.</td>
<td><strong>One way to do this</strong> is to model how to just get started when you already have an idea. Think aloud of a person who matters to you, show where you’ve listed small moments you’ve had with that person in your notebook, and then share the entry written about one of those small moments. <strong>Another way to do this</strong> model a step-by-step process to generate ideas for true stories. Think aloud of a person, talk about small moments related to that person, think aloud about one small moment that sticks out the most, and show students how to “write in the air”. Model how you would then write, fast and furious, to get your ideas down in your notebook (actually writing a few sentences in front of the students prior to sending them off to try it).</td>
<td>1 mini-lesson</td>
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<tr>
<td>Writers sometimes think of a place that matters to them and list story ideas that go with that place, choosing one story to write. Sometimes, instead of listing stories that happened in a place, they map them, and then they write, write, write.</td>
<td>One way to do this is by thinking aloud of a place you know well, sketching and labeling the place, jotting notes on the map about stories that could be told about places on the map. <strong>Another way to do this is by</strong> sharing that a great story about a place may just pop in your head. If that happens, share how you would just begin writing in your notebook - you wouldn’t have to map out the scene.</td>
<td>2 mini-lessons</td>
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<td>One way writers draw readers in is by telling their stories in scenes rather than summaries. Writers make their storytelling voices stronger by making a mental movie of what happened and tell it in small detail, bit by bit, so that your reader can almost see, hear, and feel everything.</td>
<td><strong>One way to do this is by</strong> reading aloud portions of <em>Come On, Rain!</em> thinking aloud about what the author did that helps you (the reader) make a movie in your mind. Using the doc camera, show how the author wrote exact actions and exact words the people in the story said. <strong>Another way to do this is by</strong> thinking aloud about questions that help you know what to write. For example, you could ask yourself, “What did I do or see or hear first?” Think aloud about the movie in your mind and share what happened first, next, and then next. Be explicit about “showing” and not telling through your storytelling, using small actions and small details, and include dialogue.</td>
<td>2 mini-lessons</td>
<td></td>
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<tr>
<td>Writers sometimes pause to consider</td>
<td><strong>One way you may do this is by</strong> reviewing the Narrative Writing</td>
<td>1 mini-lesson</td>
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</table>
what’s going well in their writing and what they might try next to take their writing up a level. When a person wants to get better at something - at anything - it helps to look back and think, ‘How have I grown?’ And it helps to look forward and to ask, ‘What can I do in the future to get better?’

Checklist (found in the *Writing Pathways* book, pg. 189). Model how you use the checklist to keep track of ways your writing is getting better. Using language from the rubric, think aloud about a goal you might set for yourself.

**Another way you may do this** (which may not look like a typical mini-lesson) is to use the checklist to assess a piece of 3rd grade writing together. Think aloud how you use the checklist to name what the writer did and what could be done next. Together, turn those next steps into a goal.

Writers don’t wait to edit; they take a minute as they write to make sure their writing is as clear as possible for their readers. Writers ask themselves ‘Am I correctly spelling the words I know by heart?’ They take an extra second to think, and then spell the word correctly by thinking about how the word looks.

**One way writers do this is by** modeling a variety of spelling tools that you could use/reference to help spell words correctly.

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<tr>
<th><strong>Becoming a Storyteller on the Page</strong></th>
<th>Writers story-tell to rehearse a story. Just as a choir rehearses for a</th>
<th><strong>One way to do this is by</strong> modeling how to tell a story across the pages of a booklet,</th>
</tr>
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| | | 1 mini-lesson | 2 mini-lessons |
**Writers generate alternate leads as a way to rehearse a story.** A lead in a story matters, and great leads set us up to write great stories. Notice what authors do to begin their stories, and imagine how you, too, could try that strategy.

**One way to do this** is by revisiting the mentor text *Come On, Rain!* Think aloud about what, specifically, the author is doing for the lead of her story, and list out what you notice. Then think aloud about how you might try that in your writing, “writing aloud” about what that may sound like.

Another way to do this is to share a few leads that you’ve written for your story, pointing out the techniques used for each lead. Create an anchor chart of the various techniques that could be used to create powerful leads.

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**assessing the role of storyteller.** Tap each page (showing how you chunk a story across pages) while telling what happened first, second, next, etc. while providing lots of details for each.

**Another way to do this** is to use the “fishbowl” strategy to model rehearsing your story with a writing partner while the rest of the class circles around you and observes. Then listen to your partner while they tell their story aloud. Ask your partner clarifying questions (placing question stems on an anchor chart as a reference) to help them create a scene that is engaging to the listener/reader.

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<tr>
<th>concert, writers rehearse for writing. They story-tell their story repeatedly in lots of different ways. (Introduce partner work)</th>
<th>assuming the role of storyteller. Tap each page (showing how you chunk a story across pages) while telling what happened first, second, next, etc. while providing lots of details for each. <strong>Another way to do this</strong> is to use the “fishbowl” strategy to model rehearsing your story with a writing partner while the rest of the class circles around you and observes. Then listen to your partner while they tell their story aloud. Ask your partner clarifying questions (placing question stems on an anchor chart as a reference) to help them create a scene that is engaging to the listener/reader.</th>
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2 mini-lessons
| Writers draft by writing fast and furiously, working to capture the mental movie on the page. | **One way to do this is by** showing an example of a flashdraft (yours or another student’s piece). Model for students how to draft your story (moving out of the notebook at this point to either notebook paper or a stapled booklet). After reading this aloud, notice how the writer used exact words, including what was seen/thought/felt.  
**Another way to do this is to** model asking yourself questions such as, ‘Where was I? What was I doing?’ and quickly writing the story on paper. Think aloud about how you keep your mind fixed on everything that happened and write fast and long without stopping, without worrying much about perfect spelling or word choice. |
| --- | --- |
| One way writers revise is by studying other authors’ craft and naming what the author does so they can try it in their own writing. | **One way to do this is by** facilitating guided inquiry, asking students to closely study *Come On, Rain!* With the question, ‘What does Karen Hesse do to make this story so powerful and meaningful?’ in mind, model for students how you find the places in the story you love the most. Closely study what the author did in that part to make it so powerful, and jot it down in some way - giving it a name.  
**Another way to do this** is to share that published authors write their stories with a certain tone | 3 mini-lessons |
(mood) in mind. They convey this mood by asking questions such as, “What am I trying to make my readers feel?” Using a mentor text (ex; *Come On, Rain!*), point out parts where the author used specific language to create a feeling.

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<tr>
<th>Writers revise by asking, “What’s the most important part of this story?” Revision is not about fixing errors; it is about finding and developing potentially great writing, sometimes by adding more to the heart of the story.</th>
<th><strong>One way to do this is by</strong> modeling how to reread your draft with the following questions in mind; “What’s the most important part of this story? What’s the heart of this story?” Share the spot, cut the paper in two at that spot, tape in more paper. Then reread the story up to that part, think aloud about the movie in your mind up to that point, and begin writing details to stretch the important part - providing exact language to further develop that part of the story. <strong>Another way to do this</strong> is to copy a student’s draft story on to chart paper. The student (with help from you) can teach the class how they found the most important part of their story. Together, cut the chart paper at the “heart” of the story and model for the class how to revise that part by adding more details - stretching that one part out.</th>
<th>2 mini-lessons</th>
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<tr>
<td>There are a few places where writers typically begin new paragraphs.</td>
<td><strong>One way to do this is by</strong> using a mentor text of choice, study places where the author began a</td>
<td>1 mini-lesson</td>
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<td>Keeping these places in mind can help us know when to start a new paragraph. Some of those typical places are when there is a new subtopic, when time has moved forward, and when a new person is speaking.</td>
<td>new paragraph and think aloud about why the author may have intentionally made the choice. Make an anchor chart with tips on when to start new paragraphs. <strong>Another way to do this</strong> is to use student writing from class, and think aloud about where and why this writing may be better if some of the ideas were separated into paragraphs. Model how to insert a paragraph symbol to signify that a new topic is starting, that time is moving forward, or that a new person is speaking.</td>
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<tr>
<td><strong>Writing with New Independence on a Second Piece</strong></td>
<td>When writers are in charge of their own writing, they think back over everything they know how to do and they make a work plan for their writing. Writers sometimes use charts and their own writing to remind them of stuff they know how to do.</td>
<td><strong>One way to do this is to</strong> think aloud about the process decisions you make as a writer. Referring to anchor charts around the room, think aloud about how you could take some time to find new story ideas, generate more notebook entries, storytell an idea across pages of a booklet, or write different leads for a story. Model how you use charts around the room, along with your writing, to make decisions on the next steps in your writing process with a second piece of writing. <strong>Another way to do this</strong> is to encourage students to be independent problem solvers of their writing. Share with students a “Monitoring My Progress” sheet that reflects the work/teaching points thus far. Think aloud about problems writers may</td>
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<tr>
<td>Writers try to remember that the qualities of good writing they learned during revision in one piece become qualities of good writing they then think of at the very start of their work with another piece. To make the start of a piece show all the writer knows about good writing, writers often pause after just a bit of writing to ask, ‘Does this show everything I know?’ And then they revise.</td>
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<td><strong>One way to do this is by</strong> showing a poor example of narrative writing - one that contains common mistakes made by 3rd graders. Ask students to join you in pretending this is your piece of writing and help you do the work of revising it. Prior to reading the piece aloud, ask students to think about if the writing reflects all that the class has learned about thus far. Together, discuss plans for fixing this piece so that it reflects the narrative work that you’ve done as a class. Begin some early revision work on the spot in front of students.</td>
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<td>2 mini-lessons</td>
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<tr>
<th>Writing involves reenacting your own experiences. Writers, like readers, get lost in a story. They pick up the pen and step into another time, another place. As they get ready to draft, they can relive that event, re-experience that time.</th>
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</thead>
<tbody>
<tr>
<td><strong>One way to do this is by</strong> pointing out that we all have memories that are seared into our minds forever. Give your own personal examples of a few memories (could be traumatic and life-changing, but also little moments that have mattered to you personally). Think aloud about how you take a memory, make a movie of that time in your mind by putting yourself in that movie, and relive that memory out loud. Write</td>
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<tr>
<td>1 mini-lesson</td>
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<tr>
<td>Writers need deadlines. Writers make decisions about what they are doing, how they are doing it, but they also have deadlines to meet. We need a finished stories in ____ days (2 or 3). Deadlines are a part of every writer’s work.</td>
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<tr>
<td>Writers balance the kinds of details in their stories. Writers use dialogue, elaborate by adding actions, thoughts, and even setting details.</td>
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</tbody>
</table>
When writers include people talking in their stories, they capture their exact words and use quotation marks to signal that the person is actually saying those words. We can study what writers do to punctuate quotations and try to do those exact same things.

**Another way to do this** would be to choose another excerpt from a book of your choice to point out how the author balances a variety of details (dialogue, actions, thoughts/feelings, setting details).

| Fixing Up and Fancying Up Our Best Work: Revision and Editing |
|---|---|
| **When writers finish a piece of writing, they revise in big, important ways. They try to read their finished work like a stranger might, asking, ‘Is this clear? Can I take away a part or add a part to make it clearer?’ They read it aloud to themselves, checking if it flows.** | **One way to do this** is by demonstrating how reading aloud can help a writer hear whether or not parts sound right, flow smoothly, and are important to the story. Read aloud an excerpt from your own writing, and think aloud about how you may have overdone dialogue in that particular part. Show how you would place a note at that part of the story where you need to go back and revise. |
|  | **1 mini-lesson** |

**One way to do this** is by using the mentor text *Come On, Rain!* study a few quotes from the book (written on chart paper). Model how to look closely and notice how the author punctuates quotes. Circle different parts of the punctuation you notice while students share with a partner what they are noticing. Think aloud about why the author punctuated the way they did while creating an anchor chart with a few rules for punctuating quotations.

**1 mini-lesson**
Another way to do this is to name specific questions a writer may ask to determine what words to keep and what words to cross out. Create an anchor chart with questions such as, “Who am I writing about? And what am I trying to say? Is this clear? Can I take away a part or add a part to make it clearer?” Model how to mark parts in your story that you want to go back and consider further. Then go back and reread some of those parts, showing how you would revise to add clarity.

Writers work just as hard - maybe even harder - on their endings as they do on their beginnings. Writers learn techniques for improving their own work by studying published writing.

One way to do this is by projecting the ending of the mentor text *Come On, Rain!* Think aloud about how to study the author’s writing closely to learn ways to make endings more powerful. Reread the ending, and mark noticings right on the text. Think aloud about how the author chose an important action to end the story, and mark the precise words that show that action. Repeat by pointing out how the author also used important dialogue and images to make the ending powerful.

Most writers rely on an editing checklist, and each item on the checklist reminds them of a lens they can use to model how to use the checklist to reread your writing, using each item on the list as a lens for editing. Read aloud one of the
| reread and to refine their writing. If we have six items on our checklist, we’re apt to reread our draft at least six times, once with each item as our lens. | items on the checklist, and then using student work, model rereading the piece with that one item from the checklist in mind. Mark any places where you feel you need more work. Then model how to read the next item on the editing checklist and reread the writing piece with that new lens, marking places where more attention needs to be paid. |
Unit 2: The Art of Information Writing

Subject: Writing
Grade: 3
Name of Unit: The Art of Information Writing
Length of Unit: approximately 8 weeks, October- December

Overview of Unit: This unit builds upon the skills students have learned as writers of information in 2nd grade. It is centered on a particular type of information writing—a structured, written-to-teach, expert-based project. During the unit you will teach students a handful of qualities of strong informational writing. Students will learn to write introductions, organize information, and include text features that help their readers. Students will also be taught many different ways to elaborate on their topics through the use of facts, definitions, and other important details, but also through the use of descriptions and anecdotes. Initially, students will be guided through the writing process, with guidance from teachers. There is an extensive amount of time spent teaching students various strategies for “planning, revising, and editing”. By the end of the unit, students will be pushed toward independence and transference.

In Topic 1 (Bend One) of the unit, students will be writing texts that aim to teach others about topics on which the students have expertise, you will position students to write with authority, for real audiences, by inviting them to actually do some teaching on their topics. Students also learn how powerful a table of contents can be as a tool for structuring an expository piece. Students will be taught the power of rehearsing various structures with a partner before drafting. They will learn the importance of structure in the early drafting process.

In Topic 2 (Bend Two), the emphasis will be on drafting and revising. Students will revise by learning concrete strategies and using those strategies to lift the level of all the work they have done to date. They will draw upon strategies taught in prior grades, but then learn newer, more complex revision strategies such as using grammar with meaning and tapping research for elaboration.

In Topic 3 (Bend Three), guides students through preparing for publication. You will emphasize the importance of being aware of one’s audience, keeping in mind: using text features, fact checking, and being aware of grammar and conventions.

In Topic 4 (Bend Four), students will work more independently, transferring all they have learned about writing information texts to teach others about a topic they’ve been studying in school. Students will be encouraged to write this final information piece in the form of a speech, brochure, article, or guidebook.

Getting Ready for the Unit:
- Read through Lucy Calkins’ The Art of Information Writing unit.
● Gather a stack of information books and texts to help familiarize you with the type of writing, such as: National Geographic for Kids, Sports Illustrated for Kids, and the ever-popular DK Readers (especially the early chapter book varieties).

● Watch some nightly news shows, or a TED talk online to try to wrap your hands a bit around the art of writing to teach.

● Become familiar with *Dangerous Animals* by Melissa Stewart (found in your writing trade book pack) or another book of your choice that will be studied throughout the unit during mini-lessons.

● Prepare your own information book, a text that will serve as a demonstration text for your students throughout the unit. Choose a topic which you feel you are an expert. Give yourself time to explore it in writing. Try the first few sessions in your writer’s notebook, prior to beginning your teaching.

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

● administer the information writing on-demand assessment (see *Writing Pathways*, pg. 128 for protocol and prompt)

**Priority Standards for unit:**

● **W 3.2** Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
  ○ **W 3.2 a:** Introduce a topic and group related information together; include illustrations when useful to aiding comprehension.
  ○ **W 3.2 b:** Develop the topic with facts, definitions, and details.
  ○ **W 3.2 c:** Use linking words and phrases (e.g., also, another, and, more, but) to connect ideas within categories of information.
  ○ **W 3.2 d:** Provide a concluding statement or section.

● **W.3.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

● **L.3.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**Supporting Standards for unit:**

● **RI 3.3:** Describe the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 3 topic or subject area.

● **RI 3.8:** Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence)

● **W 3.4:** With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.

● **W 3.10:** 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.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.
• SL.3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.
• SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.
• SL.3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.
• L.3.1: Demonstrate command of the conventions of standard English and usage when writing or speaking.
  ○ L.3.1h: Use coordinating and subordinating conjunctions.
• L.3.2a: Capitalize appropriate words in titles.
• L.3.2c: Use commas and quotation marks in dialogue.
• L.3.2e: Use conventional spelling for high-frequency and other studied words and for adding suffixes to base words (e.g., sitting, smiled, cried, happiness).
• L.3.2f: Use spelling patterns and generalizations (e.g., word families, position-based spellings, syllable patterns, ending rules, meaningful word parts) in writing words.
• L.3.2g: Consult reference materials, including beginning dictionaries, as needed to check and correct spellings.
• L.3.3: Use knowledge of language and its conventions when writing, speaking, reading, or listening.
  ○ L.3.3a: Choose words and phrases for effect
  ○ L.3.3b: Recognize and observe differences between the conventions of spoken and written standard English.
• L.3.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 3 reading and content, choosing flexibility from a range of strategies.
  ○ L.3.4d: Use glossaries or beginning dictionaries, both print and digital, to determine or clarify the precise meaning of key-words and phrases.
• L.3.6: Acquire and use accurately grade-appropriate conversational, general academic, and domain-specific words and phrases, including those that signal spatial and temporal relationships (e.g., After dinner that night we went looking for them).
## Essential Questions:

1. Where do writers’ ideas come from for information writing?
2. How do writers go about creating well-developed information writing?
3. How do writers go about producing strong information writing?

## Enduring Understanding/Big Ideas:

1. Writers get ideas for informational writing from topics they are already passionate and knowledgeable about.
2. Writing informational text is a way to teach others about a topic.
3. Writers organize the information they have to teach in a way that helps the reader understand.
4. Writers elaborate on their topics by using facts, definitions, details, and observations.
5. Writers chose expert words to teach readers a lot about the subject and use text features as a way to support the reader’s understanding.
6. Writers study the work of others as a way to improve their own craft.
7. Writers use what they know about standard English conventions to publish pieces enabling their work to be read with ease.
**Unit Vocabulary:**

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
</tr>
</thead>
<tbody>
<tr>
<td>generate (ideas)</td>
<td>informative/explanatory</td>
</tr>
<tr>
<td>produce</td>
<td>revise</td>
</tr>
<tr>
<td>write</td>
<td>draft</td>
</tr>
<tr>
<td>develop</td>
<td>edit</td>
</tr>
<tr>
<td>examine</td>
<td>craft</td>
</tr>
<tr>
<td>genre</td>
<td>elaborate</td>
</tr>
<tr>
<td>structure</td>
<td>subtopic</td>
</tr>
<tr>
<td></td>
<td>pronoun</td>
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<tr>
<td></td>
<td>antecedent</td>
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<tr>
<td></td>
<td>capitalization</td>
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<td></td>
<td>punctuation</td>
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<td></td>
<td>spelling</td>
</tr>
<tr>
<td></td>
<td>conventions</td>
</tr>
<tr>
<td></td>
<td>brochure</td>
</tr>
</tbody>
</table>

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**Topic 1: Organizing Information**

**Engaging Experience 1 (session 1)**

**Teaching Point:** Information writers are teachers. When one writes an information book, they are teaching a unit of study on a topic, and it helps to rehearse by actually teaching real students, watching to see which information especially matters to them.

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

**Standards Addressed**

- **Priority:** N/A
- **Supporting:** SL 3.3, SL 3.6

**Detailed Description/Instructions:**

- **One way to do this is** to explain that today’s writing workshop will be unusual, with children teaching each other about their topics rather than writing. Demonstrate how you go about teaching a topic, using your fingers as the graphic organizers to help you structure a list of subtopics, one of which you then develop as an example of how to do this. Then, debrief to highlight the main things you hope students take from your demonstration.

**Bloom’s Levels:** N/A

**Webb’s DOK:** N/A
Engaging Experience 2 (session 1)
Teaching Point: Writers don’t actually get ready for writing by teaching real people their topics. Writers are more apt to imagine themselves teaching, to teach in their minds, than to actually have a chance to do this. We can take note from our teaching yesterday about move that information writers should borrow.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W 3.2.a, b
  Supporting: W 3.4, W 3.10
Detailed Description/Instructions:
  ● One way to do this is to have your students share out about moves that “teachers” made yesterday that could also be moves writers make. Reference the anchor chart on pg. 10 of The Art of Information Writing. Ask children to write long on their topics, filling pages with all they know. Explain the value of a throwaway draft.
Bloom’s Levels: understand, analyze
Webb’s DOK: 3, 2

Engaging Experience 3 (session 2)
Teaching Point: Information writers often make plans for how to organize their information writing. Writers make one plan, then they think about a different possible plan, and they keep doing this over and over. Each plan includes a different way to divide a topic into parts.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W 3.2.a, b
  Supporting: W 3.10, SL.3.1, SL.3.3, SL 3.6
Detailed Description/Instructions:
  ● One way you can do this is to demonstrate, using your hand as a graphic organizer, considering several ways your book could be structured. Perhaps list different kinds and then list different ways. Then, you may debrief to highlight the work that could be replicated with another topic, on another day.
Bloom’s Levels: understand, analyze
Webb’s DOK: 3, 2

Engaging Experience 4 (session 3)
Teaching Point: Writers try different organizational structures on for size. They explore a few different structures, noting how those structures affect the way they think about a topic.
Suggested Length of Time: 1-2 mini-lessons
Standards Addressed
  Priority: W 3.2.a, b, W 3.5
  Supporting: RI 3.3, RI 3.8, W 3.4, W 3.10, SL 3.4, SL 3.6
Detailed Description/Instructions:

- **One way to do this is** to model, and guide students to try several structures. You may want to introduce the first structure: *boxes and bullets* and then ask students to try boxes-and-bullets for their own topics. Next, you may want to introduce the next structure: *cause and effect* and have students try this template with their work. Introduce the next structure: *pros and cons* and encourage students to try pros and cons. Lastly, show them one more structure: *compare and contrast* and have students try it with their topics.

**Bloom’s Levels:** understand, analyze, apply

**Webb’s DOK:** 2, 3

**Engaging Experience 5 (session 4)**

**Teaching Point:** Writers write information books by taking chunks of information and laying them alongside each other. When we begin writing, our goal is to write and write a lot.

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

**Standards Addressed**

- **Priority:** W 3.5
- **Supporting:** W 3.4, W 3.10

**Detailed Description/Instructions:**

- **One way to do this is** to point out to students that the unit we’re in is called Information Writing for a reason, because it is made up of information. You may want to tell them that writing is a lot like a brick wall, only the bricks are pieces of information. You may want the end of the minilesson to have writers choosing a chapter that they know well and just dive in.

**Bloom’s Levels:** apply, evaluate

**Webb’s DOK:** 2, 3

**Engaging Experience 6 (session 5)**

**Teaching Point:** Everything you’ve learned about organizing a table of contents applies also to the work of organizing any chapter or any information text you write.

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

**Standards Addressed**

- **Priority:** W 3.2.a-b
- **Supporting:** W 3.4, W 3.10

**Detailed Description/Instructions:**

- **One way to do this is** to let students know that organizing the whole book can be transferred so that it is also the way they go about organizing any chapter. Next, you may want to explain and demonstrate that planning for a short text can be quick. Remind students they can draw on all they know even while planning quickly. Debrief in a way that pops out the transferable aspects of what you have just done.

**Bloom’s Levels:** understand, analyze

**Webb’s DOK:** 2, 3
Engaging Experience 7 (session 5)

Teaching Point: When writers want to get good at writing, it helps to find ways to look back and ask ‘How have I been doing?’ and it helps to look forward and to ask, ‘What can I do in the future to get better?’

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: N/A
Supporting: W 3.2.a, b, c, d, W 3.5, L 3.1, L 3.2, L 3.3, L 3.2

Detailed Description/Instructions:

- One way to do this is to show the third graders the checklist that third-grade teachers around the world suggest can be an end-of-the-year goal for third-grade information writers and read through it with the students. Read through a piece of student work together, using the checklist as you go along. Encourage students to set new writing goals with this information in mind.

Bloom’s Levels: N/A
Webb’s DOK: N/A

Topic 2: Reaching to Write Well

Engaging Experience 8 (session 6)

Teaching Point: When informational writers revise, they often consider ways they can add more, or elaborate. Information writers can learn to elaborate by studying mentor texts, taking note of all of the different kinds of information that writers use to teach readers about subtopics.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: W 3.2.b
Supporting: W 3.5, W 3.4, W 3.10

Detailed Description/Instructions:

- One way to do this is to explain that just as narrative writers elaborate by sketching out the “heart of the story” and telling key points bit by bit, information writers also have ways to elaborate. Select and name an elaboration strategy you can borrow from your mentor (i.e., making sure to say more about one of the key points).

Bloom’s Levels: understand, analyze
Webb’s DOK: 2, 3
Engaging Experience 9 (session 7)
Teaching Point: Writing chapters is like making paper chains. Writers know that each chapter needs to connect to the chapter before it. Actually, each paragraph connects to the one before it as well. There are two secrets to this. First, the order needs to make sense. Second, the author uses transitional words like because and also to glue parts of the text together.

Suggested Length of Time: 1 mini-lesson

Standards Addressed
- Priority: W 3.2.a-c, L.3.2
- Supporting: W 3.10, W 3.4

Detailed Description/Instructions:
- **One way to do this** is to demonstrate how to link pieces of information. Before demonstrating this, explain that you first need to have compiled information and review the information you have compiled. Next, review your writing and highlight replicable things you can do to link things together in your writing:
  - Make sure order is logical
  - Think carefully about how to connect one sentence to the next by using transitional words (also, another)
  - Use words and phrases that were mentioned in earlier paragraphs

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

Engaging Experience 10 (session 8)
Teaching Point: When you write information books, you try to interest your reader. Readers love fascinating facts, and they love ideas too. Writers make sure their writing contains both facts and ideas.

Suggested Length of Time: 1 mini-lesson

Standards Addressed
- Priority: W 3.2.a-d, W 3.5
- Supporting: W 3.10, SL 3.1, SL 3.3, SL 3.6

Detailed Description/Instructions:
- **One way to do this** is to demonstrate a couple of ways that an idea might be added to a fact-filled paragraph and then debrief in a way that highlights the replicable aspects of the work you have demonstrated. You may want to include the anchor chart on pg. 67.

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

Engaging Experience 11 (session 9)
Teaching Point: Writers don’t just write, write, write all the stuff from their brains. Real writers are researchers. Writers often leave the page in search of the perfect fact or the perfect example.

Suggested Length of Time: 1 mini-lesson
Standards Addressed

Priority: W 3.5
Supporting: W 3.10

Detailed Description/Instructions:

- One way to do this is to let students know that experts don’t just magically know everything—they often have resources at their fingertips that they use frequently. Point out all of the resources for research available in the classroom and outside of it. Then, set students up to watch you research and debrief about the various quick ways you researched.

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

Engaging Experience 12 (session 10)

Teaching Point: To do large-scale revision, writers first reread, thinking, “Is this the best I could possibly do?” Writers do this, keeping in mind the checklist for strong information writing, and if they are ambitious, they look not only at goals for their grade level, but also for the grade level above.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: W 3.2, W 3.5, L 3.2
Supporting: SL3.1, SL 3.3, SL 3.6

Detailed Description/Instructions:

- One way to do this is by demonstrating, showing kids that you glance over the third- and fourth-grade checklist, looking at the categories that are worth double, because they must be especially important. After reading the elaboration and description categories aloud, you could then show children that you reread your draft with these in mind.

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

Engaging Experience 13 (session 11)

Teaching Point: Writers can create introductions and conclusions through researching mentor authors.

Suggested Length of Time: 2 mini-lessons

Standards Addressed

Priority: W 3.2 a, d

Detailed Description/Instructions:

- One way to do this is by guiding the class through an inquiry question: ‘What do our mentor authors do when writing powerful introductions and conclusions for information writing?’ You may begin this by setting the writers up to investigate a mentor text with
you, guiding the work in a series of steps that help them answer the inquiry question. Then, you may want to direct children to get into conversation circles to talk about how the mentor author wrote the introduction or conclusion. Channel students to try the same work with another text, then to discuss it in small groups.

Bloom’s Levels: understand, analyze
Webb’s DOK: 2, 3

**Topic 3: Moving Toward Publication, Moving Toward Readers**

**Engaging Experience 14 (session 12)**

Teaching Point: Information writers stop, before they are completely done with their pieces, to take stock. They reread what they’ve done so far and think about any guidelines, checklists, or mentor texts, asking, ‘What’s working already?’ and ‘What do I still want to do to make this as strong as possible?’

Suggested Length of Time: 1 mini-lesson

Standards Addressed

- **Priority:** W 3.2, W 3.5, L 3.2
- **Supporting:** W 3.4, W 3.10, SL 3.1, SL 3.3, SL 3.4, SL 3.6, L 3.1, L 3.2, L 3.3, L 3.4, L 3.6

Detailed Description/Instructions:

- **One way to do this** is to set up the third- and fourth-grade checklists to serve as an elaboration tool with your demonstration text. Model finding something to work on that closely aligns with what a majority of the students still need to work on. Name how you were really exacting, looking for evidence that you’d mastered each item on the checklist and collecting a to-do list for yourself.

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

**Engaging Experience 15 (session 13)**

Teaching Point: Writers know that eventually other people will read their writing, so writers prepare for that by rereading their pieces very carefully, looking for places that are confusing or undeveloped. Writers then revise to make sure that the writing will reach readers.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

- **Priority:** W 3.2, W 3.5
- **Supporting:** W 3.4, W 3.10, SL 3.1, SL 3.3, SL 3.4, SL 3.6, L 3.1, L 3.2, L 3.3, L 3.4, L 3.6
Detailed Description/Instructions:

- **One way to do this** is to remind writers that they need to shift from being writer to being reader, rereading their writing as if seeing it for the first time. Next, you may want to model reading a few lines of the demonstration text, noting where things might be confusing and thinking of ways to revise those things.

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

**Webb’s DOK:** 2, 3

**Engaging Experience 16 (session 13)**

**Teaching Point:** Writers use conjunctions at the beginning (subordinate) and middle (coordinate) of sentences to make their writing more complex.

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

**Standards Addressed**

- **Priority:** L 3.2, W.3.2.c
- **Supporting:** L.3.1.h, W 3.10

**Detailed Description/Instructions:**

- **One way to do this** is to remind students of the coordinating conjunctions they’ve used in the past and then introducing subordinate conjunctions that go at the beginning of sentences, to let readers know that the sentences will be longer and fancier. You can use the chart of conjunctions on pg. 103 and model how to use these in your own writing.

**Bloom’s Levels:** apply, understand, analyze

**Webb’s DOK:** 2, 3

**Engaging Experience 17 (session 14)**

**Teaching Point:** Information writers think, ‘Will that text feature help readers?’ and they only include the one that will really help readers. They think what the text is mainly about, and that helps them decide what should be popped out or highlighted.

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

**Standards Addressed**

- **Priority:** W 3.2, W 3.5
- **Supporting:** W 3.4, W 3.10, SL 3.1, SL 3.3, SL 3.4, SL 3.6, L 3.1, L 3.2, L 3.3, L 3.4, L 3.6

**Detailed Description/Instructions:**

- **One way to do this** is to list possible text features and their uses, giving children a few minutes to see which of these are used in a nonfiction text they have on hand. You may want to use the chart on pg. 107 to help with this.

- **Another way to do this** is to encourage students to use technology to look up text features or create text features they may want to add to their work. (see pg. 110)

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

**Webb’s DOK:** 2, 3
Engaging Experience 18 (session 15)
Teaching Point: It is important to check the major facts to make sure they are as accurate as possible.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: W 3.5
Detailed Description/Instructions:
- One way to do this is by emphasizing to students how readers need to be able to trust the things they are learning. Then, model for students how a writer will scan their own draft for facts they feel might be shaky, highlighting or underlining those facts, and then quickly looking to another source or two to confirm that these facts are true. If they are not true, the writer revises those facts. You will also want to model how tempting it is to go back and add more information. *If your students have access to computers, you will want to model your own fact-checking by showing students how to use a student-safe search engine quickly and efficiently.
Bloom’s Levels: apply, evaluate
Webb’s DOK: 2, 3

Engaging Experience 19 (session 16)
Teaching Point: Informational writers edit by paying close attention to paragraphing. Paragraphs separate groups of sentences into topics.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: W 3.2, W 3.5, L 3.2
Detailed Description/Instructions:
- One way to do this is to explain when writers choose to start a new paragraph, they are often making that choice in much the same way they decide to end a sentence. Demonstrate looking back through the model text, looking for places with long chunks of text that might need to be broken up into paragraphs. Model this revision of a paragraph, thinking aloud about meaning, pace, and purpose. You may want to model this process by using a different colored pen and encouraging students to do so, as well today and anytime in the future when editing.
Bloom’s Levels: understand, analyze, apply, evaluate, apply
Webb’s DOK: 2, 3
Engaging Experience 20 (session 16)

Teaching Point: Writers edit not only to keep from making mistakes but also to make sure readers are not confused. One way they do this is by making sure pronouns and antecedents connect appropriately.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: L 3.2, W 3.5
Supporting: W 3.5, W 3.10, SL 3.1, SL 3.3, SL 3.4, SL 3.6, L 3.1, L 3.1.f L 3.2, L 3.3, L 3.4, L 3.6,

Detailed Description/Instructions:

• One way to do this is by showing the Abbott & Costello skit “Who’s on First” and then guiding students through a discussion about how if a writer isn’t careful to first introduce who the pronoun is referencing, readers will get confused. (see pg. 120)

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

Topic 4: Transferring Learning from Long Projects to Short Ones

Engaging Experience 21 (session 17)

Teaching Point: When writers move to other subject areas, they take their writing skills with them. They use their knowledge about well-organized information texts in all content areas.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: W 3.2, W 3.5
Supporting 3.4, W 3.10, SL 3.1, SL 3.3, SL 3.4, SL 3.6, L 3.1, L 3.2, L 3.3, L 3.4, L 3.6,

Detailed Description/Instructions:

• One way to do this is by drawing on the boxes-and-bullets (main idea and details) planning that students did earlier in the unit, demonstrate two alternative ways you could imagine structuring a text on a topic from your class’s recent social studies unit. Then, recall other ways to structure information writing, and mention quickly at least one other possible way to partition the overall topic into parts, such as ways the topic is the same as or different from something. Today, you may want your students to begin writing about a new information topic related to science or social studies.

Bloom’s Levels: understand, analyze, evaluate, apply
Webb’s DOK: 2, 3
Engaging Experience 22 (session 18)
Teaching Point: Nonfiction writers assess their own writing to see what works and what doesn’t. They reread to see whether the draft matches the plan for it and whether or not they need to re-work their draft.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.3.2, W.3.5, L.3.2
  Supporting: W 3.4, W 3.10, SL 3.1, SL 3.3, SL 3.4, SL 3.6, L 3.1, L 3.2, L 3.3, L 3.4, L 3.6,
Detailed Description/Instructions:
  ● One way to do this is to explain that to assess what you did, you first need to read over what you wrote yesterday, trying to read as someone who has never seen the piece before. Then, you may demonstrate that you refer to charts, previous pieces of information writing you’ve written, and other materials in the classroom as you assess your writing and make further plans.
Bloom’s Levels: understand, analyze, apply, evaluate
Webb’s DOK: 2, 3

Engaging Experience 23 (session 18)
Teaching Point: Authors ask themselves questions to see if they are done.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.3.5
  Supporting: W 3.4, W 3.10, SL 3.1, SL 3.3, SL 3.4, SL 3.6, L 3.1, L 3.2, L 3.3, L 3.4, L 3.6,
Detailed Description/Instructions:
  ● One way to do this is to teach children that they can ask themselves a set of questions to determine if their draft is ready to be declared done. Next, you may give students an opportunity to use the questions to make decisions about their pieces. Here is a list of questions you may use (can be found on pg. 140):
    ○ Is the language fresh?
    ○ Is it clear?
    ○ Where is it too long?
    ○ Where is it too short?
    ○ Will the reader learn everything I want the reader to learn?
Bloom’s Levels: apply, evaluate
Webb’s DOK: 2, 3
Engaging Experience 24 (session 19)
Teaching Point: Information writers can use their skills at structuring and elaborating, introducing and closing, to create all sorts of information texts.
Suggested Length of Time: 1-2 mini-lessons
Standards Addressed

Priority: W.3.2, W.3.5, L.3.2
Supporting: W 3.4, W 3.10, SL 3.1, SL 3.3, SL 3.4, SL 3.6, L 3.1, L 3.2, L 3.3, L 3.4, L 3.6,

Detailed Description/Instructions:

● **One way to do this** is to show a sample of something that has many of the same qualities of information writing that your students studied. After giving children time to think to themselves about aspects of the text that reflect what they have learned information writers do, name a few of these yourself, jotting them on a chart (see chart on pg. 144). Show a sample of another type of text, perhaps one related to your content-area study or a hot topic of interest for your students. Cite and chart ways in which the writer of the article has used moves that students studied when writing their information chapter books. List possible forms for information writing, and stress that writers need to choose among these forms (i.e., travel guides, brochures, letters, blogs, lectures, reports, newscasts). Demonstrate your own process for deciding on a form and then beginning to draft.

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

Engaging Experience 25 (session 20)
Teaching Point: Writers draw on everything they know to make their work the best it can be.
Suggested Length of Time: 1-2 mini-lessons
Standards Addressed

Priority: W 3.2, W 3.5, L 3.2
Supporting 3.4, W 3.10, SL 3.1, SL 3.3, SL 3.4, SL 3.6, L 3.1, L 3.2, L 3.3, L 3.4, L 3.6

Detailed Description/Instructions:

● **One way to do this** is to let students know that today’s minilesson is different. They will do the teaching. Suggest students leaf through their work and find a place where they did something they could remind others to do. You may divide the students into groups and set them up to teach each other briefly. Last, you may name some of the great writing tips about structure and elaboration you heard from the “teachers”.

● **Another way to do this** is to channel students to return to the information checklist to see how they have grown from the start of the unit until now and set goals using this checklist.

Bloom’s Levels: understand, analyze, apply, evaluate
Webb’s DOK: 2, 3
Post Assessment

Administer the information writing on-demand assessment (see *Writing Pathways*, pg. 128 for protocol and prompt).

**Rubric for Post Assessment**

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

Engaging Scenario

**Engaging Scenario**

**Situation:** A final celebration to teach all you know about information writing

**Challenge:** Tell your class that they will be working in pairs to make short presentations to younger children (in small groups) in which they teach them what they’ve learned about information writing.

**Specific Roles:** Because students are working in partnerships, you will want them to both be doing the planning and writing of their presentation. You will also want both students work to be represented as examples of informational writing. However, you may find that it suits your class best for one student to be the spokesperson while the other is supporting.

**Audience:** A group of younger students (a first or second grade class would be perfect). If it is possible to find a group of younger students who is also working on informational writing, this scenario would be ideal.

**Product/ Performance:** In your presentation, be sure to include the following:

- The most important things you’ve learned about information writing, broken down into subtopics.
- Examples to support each subtopic (from your own writing, preferably)
### Summary of Engaging Learning Experiences for Topics

<table>
<thead>
<tr>
<th>Topic</th>
<th>Teaching Point</th>
<th>Description</th>
<th>Suggested Length of Time</th>
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<tr>
<td>Organizing Information</td>
<td>Information writers are teachers. When one writes an information book, they are teaching a unit of study on a topic, and it helps to rehearse by actually teaching real students, watching to see which information especially matters to them.</td>
<td><strong>One way to do this is</strong> to explain that today’s writing workshop will be unusual, with children teaching each other about their topics rather than writing. Demonstrate how you go about teaching a topic, using your fingers as the graphic organizers to help you structure a list of subtopics, one of which you then develop as an example of how to do this. Then, debrief to highlight the main things you hope students take from your demonstration.</td>
<td>1 mini-lesson</td>
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<td></td>
<td>Writers don’t actually get ready for writing by teaching real people their topics. Writers are more apt to imagine themselves teaching, to teach in their minds, than to actually have a chance to do this. We can take note from</td>
<td><strong>One way to do this is</strong> to have your students share out about moves that “teachers” made yesterday that could also be moves writers make. Reference the anchor chart on pg. 10 of <em>The Art of Information Writing</em>. Ask children to write long on their topics, filling pages with all they know. Explain the value of a throwaway draft.</td>
<td>1 mini-lesson</td>
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<td><strong>our teaching yesterday about move that information writers should borrow.</strong></td>
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<th>Information writers often make plans for how to organize their information writing. Writers make one plan, then they think about a different possible plan, and they keep doing this over and over. Each plan includes a different way to divide a topic into parts.</th>
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<th><strong>One way you can do this</strong> is to demonstrate, using your hand as a graphic organizer, considering several ways your book could be structured. Perhaps list different kinds and then list different ways. Then, you may debrief to highlight the work that could be replicated with another topic, on another day.</th>
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<th>Writers try different organizational structures on for size. They explore a few different structures, noting how those structures affect the way they think about a topic.</th>
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<th><strong>One way to do this</strong> is to model, and guide students to try several structures. You may want to introduce the first structure: <em>boxes and bullets</em> and then ask students to try boxes-and-bullets for their own topics. Next, you may want to introduce the next structure: <em>cause and effect</em> and have students try this template with their work. Introduce the next structure: <em>pros and cons</em> and encourage students to try pros and cons. Lastly, show them one more structure: <em>compare and contrast</em> and have students try it with their topics.</th>
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<th>Writers write information books by taking chunks of information and laying them alongside each other. When we begin</th>
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<th><strong>One way to do this</strong> is to point out to students that the unit we’re in is called Information Writing for a reason, because it is made up of information. You may want to tell them that writing is a lot like a brick wall, only the bricks are pieces of information. You may</th>
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<td>Writing, our goal is to write and write a lot.</td>
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<td>Everything you’ve learned about organizing a table of contents applies also to the work of organizing any chapter or any information text you write.</td>
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<td>When writers want to get good at writing, it helps to find ways to look back and ask ‘How have I been doing?’ and it helps to look forward and to ask, ‘What can I do in the future to get better?’</td>
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<td><strong>Reaching to Write Well</strong></td>
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| Writing chapters is like making paper chains. Writers know that each chapter needs to connect to the chapter before it. Actually, each paragraph connects to the one before it as well. There are two secrets to this. First, the order needs to make sense. Second, the author uses transitional words like because and also to glue parts of the text together. | **One way to do this** is to demonstrate how to link pieces of information. Before demonstrating this, explain that you first need to have compiled information and review the information you have compiled. Next, review your writing and highlight replicable things you can do to link things together in your writing:
- Make sure order is logical
- Think carefully about how to connect one sentence to the next by using transitional words (also, another)
- Use words and phrases that were mentioned in earlier paragraphs | 1 mini-lesson |

| When you write information books, you try to interest your reader. Readers love fascinating facts, and they love ideas too. Writers make sure their writing contains both facts and ideas. | **One way to do this** is to demonstrate a couple of ways that an idea might be added to a fact-filled paragraph and then debrief in a way that highlights the replicable aspects of the work you have demonstrated. You may want to include the anchor chart on pg. 67. | 1 mini-lesson |

| Writers don’t just write, write, write all the stuff from their brains. Real writers are researchers. Writers often leave the page in search of the perfect fact or the perfect example. | **One way to do this** is to let students know that experts don’t just magically know everything--they often have resources at their fingertips that they use frequently. Point out all of the resources for research available in the classroom and outside of it. Then, set students up to watch you research and debrief about the various quick ways you researched. | 1 mini-lesson |

<p>| To do large-scale revision, writers first | <strong>One way to do this</strong> is by demonstrating, showing kids that you | 1 mini-lesson |
| <strong>Moving Toward Publication, Moving Toward Readers</strong> | reread, thinking, “Is this the best I could possibly do?” Writers do this, keeping in mind the checklist for strong information writing, and if they are ambitious, they look not only at goals for their grade level, but also for the grade level above. | glance over the third- and fourth-grade checklist, looking at the categories that are worth double, because they must be especially important. After reading the elaboration and description categories aloud, you could then show children that you reread your draft with these in mind. |
| | Writers can create introductions and conclusions through researching mentor authors. | <strong>One way to do this</strong> is by guiding the class through an inquiry question: ‘What do our mentor authors do when writing powerful introductions and conclusions for information writing?’ You may begin this by setting the writers up to investigate a mentor text with you, guiding the work in a series of steps that help them answer the inquiry question. Then, you may want to direct children to get into conversation circles to talk about how the mentor author wrote the introduction or conclusion. Channel students to try the same work with another text, then to discuss it in small groups. |
| | Information writers stop, before they are completely done with their pieces, to take stock. They reread what they’ve done so far and think about any guidelines, checklists, or mentor texts, asking, ‘What’s working already?’ and ‘What do I still want to do’ | <strong>One way to do this</strong> is to set up the third- and fourth-grade checklists to serve as an elaboration tool with your demonstration text. Model finding something to work on that closely aligns with what a majority of the students still need to work on. Name how you were really exacting, looking for evidence that you’d mastered each item on the checklist and collecting a to-do list for yourself. |
| | | 2 mini-lessons |
| | | 1 mini-lesson |
| <strong>to make this as strong as possible?</strong>”  | <strong>Writers know that eventually other people will read their writing, so writers prepare for that by rereading their pieces very carefully, looking for places that are confusing or undeveloped. Writers then revise to make sure that the writing will reach readers.</strong> | <strong>One way to do this is</strong> to remind writers that they need to shift from being writer to being reader, rereading their writing as if seeing it for the first time. Next, you may want to model reading a few lines of the demonstration text, noting where things might be confusing and thinking of ways to revise those things. | 1 mini-lesson |
| <strong>Writers use conjunctions at the beginning (subordinate) and middle (coordinate) of sentences to make their writing more complex.</strong> | <strong>One way to do this is</strong> to remind students of the coordinating conjunctions they’ve used in the past and then introducing subordinate conjunctions that go at the beginning of sentences, to let readers know that the sentences will be longer and fancier. You can use the chart of conjunctions on pg. 103 and model how to use these in your own writing. | <strong>1 mini-lesson</strong> |
| <strong>Information writers think, ‘Will that text feature help readers?’ and they only include the one that will really help readers. They think what the text is mainly about, and that helps them decide what should be popped out or highlighted.</strong> | <strong>One way to do this is</strong> to list possible text features and their uses, giving children a few minutes to see which of these are used in a nonfiction text they have on hand. You may want to use the chart on pg. 107 to help with this. | <strong>1-2 mini-lessons</strong> |
| <strong>It is important to check the major facts</strong> | <strong>One way to do this is</strong> by emphasizing to students how readers need to be able | 1 mini-lesson |</p>
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<th>to make sure they are as accurate as possible.</th>
<th>to trust the things they are learning. Then, model for students how a writer will scan their own draft for facts they feel might be shaky, highlighting or underlining those facts, and then quickly looking to another source or two to confirm that these facts are true. If they are not true, the writer revises those facts. You will also want to model how tempting it is to go back and add more information. *If your students have access to computers, you will want to model your own fact-checking by showing students how to use a student-safe search engine quickly and efficiently.</th>
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<td>Informational writers edit by paying close attention to paragraphing. Paragraphs separate groups of sentences into topics.</td>
<td><strong>One way to do this is</strong> to explain when writers choose to start a new paragraph, they are often making that choice in much the same way they decide to end a sentence. Demonstrate looking back through the model text, looking for places with long chunks of text that might need to be broken up into paragraphs. Model this revision of a paragraph, thinking aloud about meaning, pace, and purpose. You may want to model this process by using a different colored pen and encouraging students to do so, as well today and anytime in the future when editing.</td>
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<td>Writers edit not only to keep from making mistakes but also to make sure readers are not confused. One way they do this is by making sure pronouns and antecedents connect appropriately.</td>
<td><strong>One way to do this is</strong> by showing the Abbott &amp; Costello skit “Who’s on First” and then guiding students through a discussion about how if a writer isn’t careful to first introduce who the pronoun is referencing, readers will get confused. (see pg. 120)</td>
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<td><strong>Transferring Learning from Long Projects to Short Ones</strong></td>
<td><strong>One way to do this is</strong> by drawing on the boxes-and-bullets (main idea and details) planning that students did earlier in the unit, demonstrate two alternative ways you could imagine structuring a text on a topic from your class’s recent social studies unit. Then, recall other ways to structure information writing, and mention quickly at least one other possible way to partition the overall topic into parts, such as ways the topic is the same as or different from something. Today, you may want your students to begin writing about a new information topic related to science or social studies.</td>
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<td>When writers move to other subject areas, they take their writing skills with them. They use their knowledge about well-organized information texts in all content areas.</td>
<td><strong>One way to do this is</strong> to explain that to assess what you did, you first need to read over what you wrote yesterday, trying to read as someone who has never seen the piece before. Then, you may demonstrate that you refer to charts, previous pieces of information writing you’ve written, and other materials in the classroom as you assess your writing and make further plans.</td>
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| Nonfiction writers assess their own writing to see what works and what doesn’t. They reread to see whether the draft matches the plan for it and whether or not they need to re-work their draft. | **One way to do this is** to teach children that they can ask themselves a set of questions to determine if their draft is ready to be declared done. Next, you may give students an opportunity to use the questions to make decisions about their pieces. Here is a list of questions you may use (can be found on pg. 140):  
  - Is the language fresh?  
  - Is it clear?  
  - Where is it too long?  
  - Where is it too short?  
  - Will the reader learn everything I want the reader to learn? | 1 mini-lesson |
| Authors ask themselves questions to see if they are done. | | |
Information writers can use their skills at structuring and elaborating, introducing and closing, to create all sorts of information texts.

**One way to do this is** to show a sample of something that has many of the same qualities of information writing that your students studied. After giving children time to think to themselves about aspects of the text that reflect what they have learned information writers do, name a few of these yourself, jotting them on a chart (see chart on pg. 144). Show a sample of another type of text, perhaps one related to your content-area study or a hot topic of interest for your students. Cite and chart ways in which the writer of the article has used moves that students studied when writing their information chapter books. List possible forms for information writing, and stress that writers need to choose among these forms (i.e., travel guides, brochures, letters, blogs, lectures, reports, newscasts). Demonstrate your own process for deciding on a form and then beginning to draft.

| Writers draw on everything they know to make their work the best it can be. Suggested Length of Time: 1-2 sessions | **One way to do this is** to let students know that today’s minilesson is different. They will do the teaching. Suggest students leaf through their work and find a place where they did something they could remind others to do. You may divide the students into groups and set them up to teach each other briefly. Last, you may name some of the great writing tips about structure and elaboration you heard from the “teachers”. | 1-2 mini-lessons |