



Park Hill School District

Building Successful Futures • Each Student • Every Day

3rd Grade ELA – Writing Curriculum

Quarter	Unit	Instructional Topics
1	1: Crafting True Stories	Topic 1: Writing Personal Narratives with Independence Topic 2: Becoming a Storyteller on the Page Topic 3: Writing with New Independence on a Second Piece Topic 4: Fixing Up and Fancying Up Our Best Work: Revision and Editing
2	2: The Art of Information Writing	Topic 1: Organizing Information Topic 2: Reaching to Write Well Topic 3: Moving Toward Publication, Moving Toward Readers Topic 4: Transferring Learning from Long Projects to Short Ones
3	3: Changing the World	Topic 1: Launching Work on Persuasive Speeches Topic 2: Raising the Level of Persuasive Writing Topic 3: From Persuasive Speeches to Petitions, Editorial, and Persuasive Letters
3, 4	4: The Art of Revision	Topic 1: Rallying Students to Revise, Building Up a Basic Revision Toolkit Topic 2: Deep Revising in a Community of Writers Topic 3: Revising Narrative Writing Topic 4: Revising Expository Writing Topic 5: Editing and Celebrating
4	5: Once Upon a Time	Topic 1: Writing in the Footsteps of the Classics Topic 2: Follow the Path – Adapting Fairy Tales with Independence Topic 3: Blazing Trails – Writing Original Fairy Tales

Curriculum Revision Tracking

Spring, 2017

- Standards in each unit have been re-coded to align with the Missouri Learning Standards.

Spring, 2018

- Grammar document, added priority for dialogue/capitals/editing, but won't report out until Q2 & 4
- moved EE22 to EE15 in the Narrative unit to hit dialogue earlier.

Revisions for 2020-2021:

- Adjustments made to pacing due to the new 2020-2021 calendar

Unit 1: Crafting True Stories

Subject: Writing

Grade: 3

Name of Unit: Crafting True Stories

Length of Unit: approximately 8 weeks, August-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 the 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.

- Note: For this bend you have the option to teach these lessons to the whole group if you feel all students are ready, or teach the lessons within a small group for students who have the stamina and sophistication to complete another writing piece. As you are

working through the unit some of your students may need more time to finish editing and publishing, and this time can be allocated for that.

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)

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 create powerful leads and endings, use dialogue, descriptions, actions, thoughts, and feelings to show how characters respond to events in their stories.
2. Writers think of ideas, generate notebook entries to explore ideas, storytell an idea across pages of a book, and begin drafting their story.

Priority Standards for unit:

- 3.W.2.C: Write fiction or nonfiction narratives and poems
 - 3.W.2.C.a: establish a setting and situation/topic and introduce a narrator and/or characters
 - 3.W.2.C.b: use narrative techniques, such as dialogue and descriptions
 - 3.W.2.C.c: establish and organize an event sequence to establish a beginning/ middle/ end
 - 3.W.2.C.d: use transition words and phrases to signal event order

- 3.W.2.D.e: use specific and relevant words that are related to the topic, audience, and purpose
- 3.L.1.B.c: demonstrate and use commas and quotation marks in dialogue
- 3.L.1.B.d: capitalize dialogue correctly.
- 3.L.1.B.k: consult reference materials to check and correct spellings.

Supporting Standards for unit:

- 3.W.1.A: Follow a writing process to plan a first draft.
- 3.W.1.B: Develop a draft from pre writing that is appropriate to genre type.
- 3.W.1.C: Reread, revise, and edit drafts with assistance from adults and or peers.
- 3.W.1.D.a: With assistance from adults/peers use a variety of conventional tools and technology (including keyboarding skills) to produce and publish writing as well as to interact and collaborate with others.

Standard	Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
3.W.2.C	narratives	write	understand	3

Unit Vocabulary:

Academic Cross-Curricular Words	Content/Domain Specific
generate (ideas) dialogue	narrative editing revising (revision) writer's notebook flash draft

Cursive

In order to address the Missouri Learning Standard: 3.L.1.B.a: In written text write legibly (print, cursive), the first two weeks of this unit will allow time for an introduction into cursive writing. This instruction will be done while establishing the routines, expectations, and stamina building of your Writers' Workshop. Next year, 2nd graders will have had explicit instruction in the formation of letters. Students should be allowed to choose the form of writing they feel most comfortable communicating their ideas in all written tasks and assignments.

Topic 1: Writing Personal Narratives with Independence

Engaging Experience 1

Teaching Point: Writers follow a workshop structure daily.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: N/A

Detailed Description/Instructions:

- **One way to do this** is to use a Continuous Improvement 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: N/A

Webb's DOK: N/A

Engaging Experience 2

Teaching Point: Writers use a notebook as a place to save their words.

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. May be 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. Discuss the purpose of the notebook, which could sound something like . . .

What's In? What's Out	
In the Notebook	Out of the Notebook
Daily Entries - strategies for launching the notebook	Drafts
Collecting Around a Topic - strategies for thinking about a topic	Revisions
Revision Strategies - trying different things	Editing

for a draft	
Editing, Grammar Notes - class notes on grammar and editing skills	Final Copy

Bloom's Levels: N/A

Webb's DOK: N/A

Engaging Experience 3

Teaching Point: Writers understand notebook expectations.

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

For a possible Mid-Workshop Teaching Point on this day, you may wish to address what to do when you “need” teacher assistance during the workshop. One way you can do this is by making

a t-chart of the list of problems students are experiencing (ex: I need a pencil, I don't know how to spell a word, I need to use the restroom, I don't know what to write about) and what to do without bothering the teacher during these times.

Bloom's Levels: N/A

Webb's DOK: N/A

Engaging Experience 4

Teaching Point: Writers use Quick Writes as a tool to generate thoughts and revise our thinking.

Suggested Length of Time: 2-3 mini-lessons

Standards Addressed

Priority: N/A

Detailed Description/Instructions:

- **One way you can do this** is to explain to students what a quick write is.
 - Quick Write: An opportunity for students and teachers to experience joyful, ungraded practice. Quick writes allow students to try ideas and experiment with writer's craft and technique without commitment to that topic within their writer's notebook.
 - Explain to students that they will be getting exposed to different forms of media to generate and spark their ideas. This could take the form of a video, infographic, photo, or a piece of text.
 - Be sure that students understand that it is their job to respond to the media by jotting down their thinking. Then students will be given an opportunity to share and discuss their thinking with a partner, then they will be revising their thinking with a different pen after that conversation in their writer's notebooks.
 - Choose a type of media that you feel would be especially engaging for your students, model for them how you would complete this as a quick write and the process of discussion, and revise in your writing notebook.
 - Note: You will want to give them more than one day to practice how to complete quick writes so that they begin to feel comfortable with this skill.

Engaging Experience 5 (session 1)

Teaching Point: Writers make New Year's resolutions by imagining the kind of writing they want to make, and they set goals for themselves.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: N/A

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 the 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: N/A

Webb's DOK: N/A

Engaging Experience 6 (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-lesson

Standards Addressed:

Priority: 3.W.2.C

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 is** to 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 could explain 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.

Bloom's Levels: Apply

Webb's DOK: 3

Parts of Speech	
Noun Person, Place, Thing or Idea Ex: Ms. Long, student, Maryland, paper	Adjective Describes a Noun Ex: happy, purple, small, loud, excited, rude
Verb An Action Word Ex: Run, jumped, go, walking, dance, giggle	Adverb Describes a Verb Ex: Slowly, downstairs, accidentally

Engaging Experience 7 (session 3)

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

Suggested Length of Time: 2 mini-lessons

Standards Addressed

Priority: 3.W.2.C

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: 3

Engaging Experience 8 (session 4 pg. 34)

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: 3.W.2.C

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.

Bloom's Levels: Apply

Webb's DOK: 3

Engaging Experience 9 (session 5 pg. 45)

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.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: N/A

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

Engaging Experience 10 (session 6 pg. 55)

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?'

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 3.W.2.C; 3.L.1.B.k

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. Some tools include, but are not limited to: personal word walls, classroom word walls, dictionaries, word study sorts, etc.

Bloom's Levels: Apply

Webb's DOK: 3

Topic 2: Becoming a Storyteller on the Page

Engaging Experience 11 (Session 7 pg. 64)

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: 3.W.2.C

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: apply

Webb’s DOK: 3

Engaging Experience 12 (Session 7 pg.72)

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.

Suggested Length of Time: 1 mini-lesson

Standards Addressed:

Priority: 3.W.2.C

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: Apply

Webb’s DOK: 3

Engaging Experience 13 (Session 8 pg. 74)

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

Suggested Length of Time: 2 mini-lessons

Standards Addressed:

Priority: 3.W.2.C

Detailed Description/Instructions:

- **One way to do this is by** showing an example of a flash draft (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: apply

Webb's DOK: 3

Engaging Experience 14 (Session 9 pg. 82)

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: 2 mini-lessons

Standards Addressed:

Priority: 3.W.2.C

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: Apply

Webb's DOK: 3

Engaging Experience 15 (Session 16 pg.138)

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.

Suggested Length of Time: 1 mini-lesson

Standards Addressed:

Priority: 3.W.2.C; 3.L.1.B.c

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: 3

Engaging Experience 16 (Session 10 pg. 91)

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: N/A

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 17 (Session 11 pg. 102)

Teaching Point: Writers use paragraphs. 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: 3.W.2.C

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: 3

Topic 3: Writing with New Independence on a Second Piece

Engaging Experience 18 (Session 12 pg. 112)

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.

Suggested Length of Time: 1 mini-lesson

Standards Addressed:

Priority: N/A

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 could examine the way writers form 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.

Bloom’s Levels: N/A

Webb’s DOK: N/A

Engaging Experience 19 (Session 13 pg.121)

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. 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: 3.W.2.C

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 20 (Session 14 pg.124)

Teaching Point: Writing involves recreating your own experiences. Writers, like readers, get lost in a story. They pick up the pen and step into another time, another place.

Suggested Length of Time: 1 mini-lesson

Standards Addressed:

Priority: 3.W.2.C

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 21 (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)

Suggested Length of Time: 1 mini-lesson

Standards Addressed:

Priority: 3.W.2.C

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: Apply

Webb's DOK: 3

Engaging Experience 22 (Session 15 pg.133)

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: 3.W.2.C

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

Topic 4: Fixing Up and Fancying Up Our Best Work: Revision and Editing

Engaging Experience 23 (Session 17 pg.148)

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: 3.W.2.C

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: Apply

Webb’s DOK: 3

Engaging Experience 24 (Session 18 pg.155)

Teaching Point: Writers work just as hard - maybe even harder - on their endings as they do on their beginnings.

Suggested Length of Time: 1 mini-lesson

Standards Addressed:

Priority: 3.W.2.C

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: Apply

Webb’s DOK: 3

Engaging Experience 25 (Session 19 pg.161)

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: 3.W.2.C; 3.L.1.B.d

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

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

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.

Unit 2: The Art of Information Writing

Subject: Writing

Grade: 3

Name of Unit: The Art of Information Writing

Length of Unit: approximately 9 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 in. 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)

Essential Questions:

1. How do writers go about creating well-developed information writing?
2. How do writers go about producing strong information writing?

Enduring Understanding/Big Ideas:

1. Writing informational text is a way to teach others about a topic.
2. Writers structure, elaborate, and craft their information in a way that helps the readers understand.

Priority Standards for unit:

- 3.W.2.B: Write informative/explanatory texts that:
 - 3.W.2.B.a: introduce a topic or text being studied
 - 3.W.2.B.b: develop the topic with simple facts, definitions, details, and explanations
 - 3.W.2.B.c: use specific, relevant words that are related to the topic, audience and purpose
 - 3.W.2.B.e: use transition words to connect ideas within categories of information
 - 3.W.2.B.f: create a concluding statement or paragraph

Supporting Standards for unit:

- 3.W.2.B.d: Write informative/explanatory texts that **use the student's original language except when quoting from a source**
- 3.W.1.A: Follow a writing process to plan a first draft

- 3.W.1.B: Develop a draft from pre writing that is appropriate to genre
- 3.W.1.C: Reread, revise, and edit drafts with assistance from adults/peers
- 3.W.1.D.a: With assistance from adults/peers use a variety of convention/digital tools to produce and publish writing as well as to interact and collaborate with others.

Standard	Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
3.W.2.B	informative/explanatory texts	write	understand	3

Unit Vocabulary:

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

Topic 1: Organizing Information

Prior to launching into the formal mini-lessons for this unit, you may wish to take some time for your students to do 2-3 quick writes. As a reminder a quick write is an opportunity for students and teachers to experience joyful, ungraded practice. Quick writes allow students to try ideas and experiment with writer's craft and technique without commitment to that topic within their writer's notebook.

- Increases students independence
- Helps build writing fluency as they learn to outrun their writing censor and push through the critical voice in their head

- Helps students understand the craft of revision

While you may provide your students with infographics, pictures, video clips, or short writings that would typically lead to informational writing, please note that the intention of a quick write is for students to do whatever genre of writing they are inspired to do.

Engaging Experience 1 (session 1)

Teaching Point: Information writers are teachers. When one writes an information book, they are teaching 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

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 moves that information writers should borrow.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 3.W.2.B

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

Webb’s DOK: 3

Engaging Experience 3 (session 2)

Teaching Point: Information writers often make plans for how to organize their information writing by making 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 leading to a table of contents.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 3.W.2.B

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. Thinking about starting a table of contents.

Bloom's Levels: understand

Webb's DOK: 3

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: 3.W.2.B

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

Webb's DOK: 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: 3.W.2.B

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 mini-lesson to have writers choosing a chapter that they know well and just dive in.

Bloom's Levels: understand

Webb's DOK: 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: 3.W.2.B

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

Webb's DOK: 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: 3.W.2.B

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: understand

Webb's DOK: 3

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.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 3.W.2.B

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, pg. 49 (i.e., making sure to say more about one of the key points).

Bloom’s Levels: understand

Webb’s DOK: 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 and each paragraph connects to the one before it as well.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 3.W.2.B

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

Webb’s DOK: 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: 3.W.2.B

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

Webb's DOK: 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: 3.W.2.B

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: understand

Webb's DOK: 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: 3.W.2.B

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

Webb's DOK: 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: 3.W.2.B

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 writer's 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

Webb's DOK: 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: 3.W.2.B

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

Webb's DOK: 3

Engaging Experience 15 (session 13)

Teaching Point: Writers prepare for others to read their writing 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: 3.W.2.B

Detailed Description/Instructions:

- **One way to do this is** to remind writers that they need to shift from being a writer to being a 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

Webb's DOK: 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: 3.W.2.B

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: understand

Webb's DOK: 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 about 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: 3.W.2.B

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

Webb's DOK: 3

Engaging Experience 18 (session 15)

Teaching Point: Writers know 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: 3.W.2.B

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: understand

Webb's DOK: 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: 3.W.2.B

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

Webb's DOK: 3

Topic 4: Transferring Learning from Long Projects to Short Ones

Engaging Experience 20 (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: 3.W.2.B

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, demonstrating 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

Webb's DOK: 3

Engaging Experience 21 (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: 3.W.2.B

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

Webb's DOK: 3

Engaging Experience 22 (session 18)

Teaching Point: Authors ask themselves questions to see if they are done.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 3.W.2.B

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: understand

Webb's DOK: 3

Engaging Experience 23 (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: 3.W.2.B

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

Webb's DOK: 3

Engaging Experience 24 (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: 3.W.2.B

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

Webb's DOK: 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)

Unit 3: Changing The World

Subject: Writing

Grade: 3

Name of Unit: Changing the World- Opinion

Length of Unit: approximately 7 weeks, January-February

Overview of Unit:

Third graders are full of opinions and are eager to persuade others. This unit channels those opinions into writing that can make a difference. In this unit, students learn to introduce topics, support these by listing reasons, using transition words to connect the various parts of their pieces and to conclude. This unit moves writers from writing opinion speeches to forming cause groups to support various causes. Across the unit, there is a focus on considering the audience and considering word choice in light of audience.

This unit has two major goals. The first is to help writers live more wide-awake lives, taking in all that is happening around them--injustices, small kindnesses, and so on--and writing about these in ways that move others to action and new thinking. The second major goal is to help writers become increasingly more adept at opinion writing in ways that provide the beginning steps for more formal essay writing.

In Topic 1 (Bend I), you will rally your third-graders to gather and support bold and brave opinions as they write persuasive speeches. Children will learn that persuasive writers look at their world and imagine how it could be better to grow ideas for possible writing projects. They'll first work together on a shared topic and then write many more speeches in their notebooks. Allowing the class time to write and revise together through shared writing is a wonderful way to rally students around the idea of writing to make change.

In Topic 2 (Bend II), writers are given the opportunity to work for an extended amount of time on one piece, taking it through the writing process. They will gather facts and details and work to organize these. Students will "write long" about their topics, categorize the evidence they collect, and decide which evidence belongs in their speeches.

In Topic 3 (Bend III), students will transfer and apply everything they have learned about writing persuasive speeches to writing other types of opinion pieces--petitions, editorials, persuasive letters, and so on. After noticing that much of the work they've completed on speeches also applies to these other types of writing, you'll charge them to produce work in any of these genres.

If time allows....**In Topic 4 (Bend IV)**, "Cause Groups", students will work in collaborative groups to support causes. You may have one group dedicated to recycling, for example, and another group dedicated to animal rights. Groups will decide on projects they need to create to

get others to act for their cause. They may create speeches, petitions, or editorials, and they may assign different members of a small group to write on a different project. (*This bend appears in Lucy Calkins' "Changing the World" opinion unit, but has not been outlined in this curriculum due to time constraints.*)

Getting Ready for the Unit:

- Read "Changing the World" by Lucy Calkins
- Give the pre-assessment
- Notify your principal: In the first bend of this unit, the class creates a shared speech about a change they want to see in the school, and then invite the principal to the classroom so the students can deliver the speech. You'll want to do some behind the scenes engineering so that your students ask for something that is within the range of possibility and so that the principal says yes and takes action quickly.

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

- Administer the opinion writing on-demand assessment found on p. viii of the *Changing the World* book and also found in the *Writing Pathways* book.

Essential Questions:

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

Enduring Understanding/Big Ideas:

1. Writers use a claim that is brave and bold and use reasons and evidence to support their thesis. Writers research their reasons and evidence.
2. Writers consider their audience when producing opinion pieces.

Priority Standards for unit:

- 3.W.2.A: Write opinion texts
 - 3.W.2.A.a: Introduce a topic or text being studied, using connected sentences.
 - 3.W.2.A.b: State an opinion or establish a position and provide reasons for the opinion/position
 - 3.W.2.A.c: Use specific and accurate words that are related to the topic, audience, and purpose.
 - 3.W.2.A.f: Use transitions to connect opinion and reason.
 - 3.W.2.A.g: Provide clear evidence of a beginning, middle, and concluding statement or paragraph.

Supporting Standards for unit:

- 3.W.2.A.d: Contain information using student’s original language except when using a direct quote from a source.
- 3.W.2.A.e: Reference the name of the author(s) or name of the source used for details or facts included in the text.
- 3.W.1.A: Follow a writing process to plan a first draft
- 3.W.1.B: Develop a draft from pre writing that is appropriate to genre
- 3.W.1.C: Reread, revise, and edit drafts with assistance from adults/peers
- 3.W.1.D.a: With assistance from adults/peers use a variety of convention/digital tools to produce and publish writing as well as to interact and collaborate with others.

Standard	Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom’s Taxonomy Levels	Webb’s DOK
3.W.2.A	opinion texts	write	understand	3

Unit Vocabulary:

Academic Cross-Curricular Words	Content/Domain Specific
develop strengthen use understand analyze apply generate (ideas)	thesis problem solution noteworthy opinion speech editorial petition research reasons evidence persuasive subtopic past tense present tense

Topic 1: Launching Work on Persuasive Speeches

Prior to launching into the formal mini-lessons for this unit, you may wish to take some time for your students to do 2-3 quick writes. As a reminder a quick write is an opportunity for students and teachers to experience joyful, ungraded practice. Quick writes allow students to try ideas and experiment with writer’s craft and technique without commitment to that topic within their writer’s notebook.

- Increases students independence
- Helps build writing fluency as they learn to outrun their writing censor and push through the critical voice in their head
- Helps students understand the craft of revision

While you may provide your students with infographics, pictures, video clips, or short writings that would typically lead to opinion writing, please note that the intention of a quick write is for students to do whatever genre of writing they are inspired to do. However, infographics seem to lend themselves toward helping students generate feelings and ideas about selected issues such as, the environment, screen-time, animal rights, etc. Some selected infographics for this unit can be found on Schoology.

Engaging Experience 1 (session 1)

Teaching Point: Speechwriting is a kind of opinion writing. The writer, or speaker, puts forth an opinion--a thesis statement-- and then gives reasons, details, and examples that support that opinion.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.A

Detailed Description/Instructions:

- **One way to do this is** to teach through guided practice. Take children through multiple cycles: channel them to plan with a partner, then to write-in-the-air while you coach. Then elicit their work, coaching into it, before repeating the cycle. Give children a thesis statement and channel them to generate reasons, keeping the audience in mind. You may wish to do this with an opinion the whole class can agree on and the principal as the audience. Set up members of the class to write-in-the-air their own version of the essay's first paragraph. Listen in, interjecting lean prompts that raise the level of what individuals do. Then convene the class and elicit from students the first part of a shared essay. Coach into the writing to raise the level. Debrief. Show the class what the writer did that you are hoping all writers have learned to do.

Bloom's Levels: understand

Webb's DOK: 3

Engaging Experience 2 (session 1)

Teaching Point: Writers consider which reasons would be the most convincing to their audience.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority:3.W.2.A

Detailed Description/Instructions:

- **One way to do this is** to announce that students will soon give their speeches to the principal--or another class guest. Tell them this way they can try out whether their reasons actually persuade others to support the thesis. You may want to have students

work in partnerships to practice their speeches, revising them if needed.

Bloom's Levels: understand

Webb's DOK: 3

Engaging Experience 3 (session 2)

Teaching Point: One way writers of persuasive speeches come up with their ideas is by seeing problems and imagining solutions.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.A

Detailed Description/Instructions:

- **One way to do this is** to recruit students to join you in looking out at part of the world to see not only what it is but what could be there. Demonstrate that you see a problem and generate a possible solution, writing both to name the problem and to tell about your imagined solution. Debrief in ways that show how to apply the strategy you just demonstrated to the work students will do today and often throughout the unit.

Bloom's Levels: understand

Webb's DOK: 3

Engaging Experience 4 (session 2)

Teaching Point: Opinion writers know it is important to write with bold, brave opinions. Writers take away everything extra so their thesis stands there, clear as can be.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.A

Detailed Description/Instructions:

- **One way to do this is** to model taking a thesis from something like *I think it is kind of a problem that sometimes some kids and maybe teachers drop garbage, and I think it would be nice if we could help keep the school cleaner* to something like *Everyone should help keep the school cleaner.* (see pg. 16-17 Mid-Workshop Teaching)

Bloom's Levels: understand

Webb's DOK: 3

Engaging Experience 5 (session 3)

Teaching Point: Writers write to get others to pay attention to people, places, things, or ideas that they might otherwise walk right past.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.A

Detailed Description/Instructions:

- **One way to do this is** to demonstrate the strategy of collecting things you think are wonderful, that deserve more attention and recognition. Deliberately model messing up in ways your kids are apt to do, and then correct yourself. Debrief quickly, pointing out

replicable steps you have taken that you want others to follow. Then channel writers to follow those steps. Demonstrate choosing a person on your list and beginning an entry about that person.

Bloom's Levels: understand

Webb's DOK: 3

Engaging Experience 6 (session 3)

Teaching Point: Saying your writing aloud is helpful because this gets you to bring voice to the words on the page. Each new piece of writing should be better than the last.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.A

Detailed Description/Instructions:

- **One way to do this is** to remind writers that each new piece of writing should be better than the last, and give them a chance to assess their work using the Third-grade Opinion Writing Checklist. Set writer's up to study their best piece of writing and assess it using the goals chart.

Bloom's Levels: understand

Webb's DOK: 3

Engaging Experience 7 (session 4)

Teaching Point: Writers think about their audience and work to reach that audience.

Suggested Length of Time: 1-2 mini lessons

Standards Addressed

Priority: 3.W.2.A

Detailed Description/Instructions:

- **One way to do this is** to give an incendiary speech to your class and ignore their response, dramatizing the effect of a speaker by ignoring listeners and running off at the mouth without giving listeners a thought. Then, explain that a cardinal rule of persuasion is that the speaker needs to bring listeners along. Rewrite your speech to directly address audience concerns, and name what you are doing.
- **Another way to do this is** to ask questions the reader might have that you have too. Use the anchor chart on pg. 37 to help you with this.

Bloom's Levels: understand

Webb's DOK: 3

Engaging Experience 8 (session 5)

Teaching Point: You don't need to wait until you finish writing to go back and fix up your writing. Because you want to make sure your reader can grasp what you are saying, it helps to pay specific attention to spelling early and often.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.A

Detailed Description/Instructions:

- **One way to do this is** to demonstrate how you take a few seconds to make sure you correctly spell the words you know by heart as you write. Deliberately model making a mistake as you do this and fixing it. Debrief quickly, pointing out the replicable steps you have taken that you want other writers to follow.
- **Another way to do this is** to remind students of tools they have at their fingertips to check spelling including dictionaries, peers, charts around the room, and computers.

Bloom's Levels: understand

Webb's DOK: 3

Engaging Experience 9 (session 6)

Teaching Point: Whenever you want to get better at something, it helps to keep pausing, looking back on your progress, and asking, 'Am I getting better? What should I work on next? What will help me keep on getting better in big and important ways?'

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.A

Detailed Description/Instructions:

- **One way to do this is** to draw on an analogy to demonstrate that people resolving to get better check on their progress and set aspirations. Name the way writers pause to take stock, assessing their work and then setting new goals. Then once again show the Opinion Writing Checklists, this time, focusing on the craft section of the checklist.

At the end of today's session, you'll want to be sure that each student is choosing a seed idea that they will develop into persuasive speeches in the next bend.

Bloom's Levels: understand

Webb's DOK: 3

Topic 2: Raising the Level of Persuasive Writing

Engaging Experience 10 (session 7)

Teaching Point: Writers collect all the evidence they can to prove their opinion. One way they collect evidence is to gather all that they already know.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.A

Detailed Description/Instructions:

- **One way to do this is** to teach writers to transfer what they learned early in the information writing unit to this opinion writing project, using free writing to collect ideas and information related to the problem and the solution. Plan subtopics and use question marks as placeholders for later research. Demonstrate how you go about orienting yourself before free writing to gather information and then how you might outline the draft you plan to write. Pause to debrief quickly, pointing out the replicable steps you have taken that you want other writers to follow.

Bloom's Levels: understand

Webb's DOK: 3

Engaging Experience 11 (session 7)

Teaching Point: Another way writers collect evidence is by researching and observing.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.A

Detailed Description/Instructions:

- **One way to do this is** to brainstorm with your class a list of sources they can use for more information and use an anchor chart to collect these (see pg. 68). Teach writers that in addition to research, observation can be a source of information and then coach students to be more precise and data-based when observing. (see pg. 69)

Bloom's Levels: understand

Webb's DOK: 3

Engaging Experience 12 (session 8)

Teaching Point: Writers of persuasive speeches organize their evidence.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.A

Detailed Description/Instructions:

- **One way to do this is** to engage writers in helping you organize your evidence for the class opinion you have been working on. Highlight examples of how to categorize the evidence, demonstrating this process as you go.

Bloom's Levels: understand

Webb's DOK: 3

Engaging Experience 13 (session 9)

Teaching Point: Opinion writers need to be sure to collect examples that make your opinion come to life.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.A

Detailed Description/Instructions:

- **One way to do this is** to set writer's up to watch as you demonstrate coming up with a personal example to support your opinion and point out replicable steps you have taken that you want your writers to notice. You may wish to use the anchor chart about adding more in each part on pg. 82.
- **Another way to do this is** to channel writers to listen to evidence to determine if it exactly matches the opinion and reason (mid-workshop teaching, pg. 83).

Bloom's Levels: understand

Webb's DOK: 3

Engaging Experience 14 (session 9)

Teaching Point: When writing opinion essays, writers shift between writing about the present, the past, and the future. Those shifts in time need to be accompanied by shifts in tense.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.A

Detailed Description/Instructions:

- **One way to do this is** to draw attention to the way opinion writers will tell mini-stories to show examples and how those are usually in the *past* tense but when speaking about the problem they are speaking in the *present* tense. Remind writers that verbs are action words that can be written in past, present, or future tense. Reread the class demonstration text, literally walking between the three tenses as you name whether an action is occurring now, or could occur in the future, and stand on top of that sheet. (pg. 85)

Bloom's Levels: understand

Webb's DOK: 3

Engaging Experience 15 (session 10)

Teaching Point: When you are writing to convince someone of your opinion, you only put in the best, most convincing evidence. One way to do that is to read each piece of evidence and ask, 'Will this make the audience care?'

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.A

Detailed Description/Instructions:

- **One way to do this is** to set writer's up to help you select the most and least convincing evidence to support the class opinion. Point out the replicable steps you have taken that you want other writers to follow.

Bloom's Levels: understand

Webb's DOK: 3

Engaging Experience 16 (session 10)

Teaching Point: Writers take time to organize their sections in preparation for drafting, making sure their categories make sense and their evidence is organized.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.A

Detailed Description/Instructions:

- **One way to do this is** demonstrate how to organize sections of a speech using your demonstration text. List out the sections you have collected evidence for and think "what order makes sense for this speech?" and then come up with a plan for the persuasive speech. (see pg. 93-94)
- Another way to do this is to once again show the Opinion Writing Checklists, this time, focusing on the structure portion of the checklist and unpacking what the criteria means.

Bloom's Levels: understand

Webb's DOK: 3

Engaging Experience 17 (session 11)

Teaching Point: Writers use paragraphs to separate ideas, and use transition words to link paragraphs together.

Suggested Length of Time: 2 mini lessons

Standards Addressed

Priority: 3.W.2.A

Detailed Description/Instructions:

- **One way to do this is** to look over the plan for the persuasive speech from engaging experience 16 and then decide as a class whether it is all one paragraph or several paragraphs. Prompt writers to look over the evidence and ask “is each part saying something about the same idea, or are there several ideas within this subtopic?” Debrief, pointing out replicable steps you have taken that you want other writers to follow.
- **Another way to do this is** to introduce students to transition words and phrases that will help them link different parts of their opinion writing. You may wish to use the anchor chart on pg. 101 followed by a demonstration of how to add transition words using the class demonstration speech.

Bloom’s Levels: understand

Webb’s DOK: 3

Engaging Experience 18 (session 12)

Teaching Point: Writers use specific words and techniques to make their speeches more powerful.

Suggested Length of Time: 1-2 mini lessons

Standards Addressed

Priority: N/A

Detailed Description/Instructions:

- **One way to do this is** to lead the students through the inquiry question “What makes for a powerful and persuasive speech?” You may set writer's up to watch a video clip of a speech, letting them know that they should watch while thinking about the inquiry question. Collect students’ observations on a chart, highlighting the ways writers make their speeches more powerful (see chart on pg. 107).
- **Another way to do this is** to teach students that they can revise their speech so it evokes emotion, packing an emotional punch. You may wish to model how to revise part of the class speech to make it bring out a specific emotion (see share, pg. 110-111).

Bloom’s Levels: N/A

Webb’s DOK: N/A

Engaging Experience 19 (session 13)

Teaching Point: Writers take their time proofreading to catch all of their errors, but receiving help from a careful partner is equally important.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.A

Detailed Description/Instructions:

- **One way to do this is** to use the sample editing checklist on pg. 115, as well as modeling for the class how to do this with the class demonstration piece. Then once again show the Opinion Writing Checklists, this time, focusing on the editing criteria of the checklist.
- **Another way to do this** would be to distribute a sample of student work from a previous student (unnamed, of course) that contains a small variety of commonly seen errors. You could then demonstrate how you use an editing checklist to read and then reread the first few sentences, locating and correcting errors.

Bloom's Levels: understand

Webb's DOK: 3

Engaging Experience 20 (session 13)

Teaching Point: Speech writers take time to think about the delivery of their speech.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.A

Detailed Description/Instructions:

- **One way to do this is** to show the same clip of a speech you showed in session 12, and this time let them discuss what they have noticed that the speech writers have done well to *deliver* the speech in a way that makes you engaged. You might even add to your chart “Ways We Can Make our Speeches More Powerful” with a side that says “when we deliver them, we can...” (see anchor chart pg. 115)

In order to address standard SL 3.5, you may wish to have your students create audio recordings of their speeches.

Bloom's Levels: understand

Webb's DOK: 3

Topic 3: From Persuasive Speeches to Petitions, Editorials, and Persuasive Letters

Engaging Experience 21 (session 14)

Teaching Point: There are many things you learned about speech writing that you can use in other kinds of opinion writing.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.A

Detailed Description/Instructions:

- **One way to do this is** to guide students through the inquiry question “What moves have you learned as speechwriters that you see other writers using in other kinds of opinion writing?” You may then want to introduce students to a petition, setting them up to investigate the qualities of this type of opinion writing. Co-construct a chart in which you

list writerly moves the writer of the petition made that resembles those students made in their persuasive speeches (see chart pg. 123).

- Another way to do this is to analyze a mentor text such as a persuasive letter (see pg. 125) to find qualities of this type of persuasive writing.

Bloom's Levels: understand

Webb's DOK: 3

Engaging Experience 22 (session 15)

Teaching Point: Writers keep themselves on track when they are working to meet a deadline. One way to do this is by making a work plan for their writing.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.A

Detailed Description/Instructions:

- **One way to do this is** to let writers know that the class will be creating a new class opinion piece that is due in three days, and solicit their help in creating a plan for that piece. You may wish to follow the anchor chart “Work Plan for Opinion Writing” on pg. 130. The opinion piece could be a petition, editorial, or letter.

Bloom's Levels: understand

Webb's DOK: 3

Engaging Experience 23 (session 16)

Teaching Point: Persuasive writers have different types of evidence they gather to support their opinion.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.A

Detailed Description/Instructions:

- **One way to do this is** to reveal a chart listing ways members of the class have been including evidence (see chart, p. 137). Children could decide which of these they have done. You may also want to introduce those students who are ready to other types of evidence they possibly haven't thought of, like surveys and interviews. Of course, you will need to let your students know the nature of surveys and interviews and may wish to model this for a survey question related to the class opinion piece.

In tomorrow's lesson, you will be discussing introductions. You may wish to read ahead to this lesson before TODAY so that you can have a small group of students study introductions.

Bloom's Levels: understand

Webb's DOK: 3

Engaging Experience 24 (session 17)

Teaching Point: Writers use a variety of strategies to write strong introductions, specifically including a clear, focused thesis.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.A

Detailed Description/Instructions:

- **One way to do this is** to explain that a small group of students studied introductions in some mentor texts, and ask one child to list the ways they found for hooking in readers. Explain that kids are skilled already at this. You may wish to create the chart on pg. 143 to go over these ways. You may also want to suggest that students seem less skilled at stating their opinion succinctly, and give them some tips for doing so. Create an opportunity for students to try creating a succinct thesis for the class piece, coaching into this work.

Bloom's Levels: understand

Webb's DOK: 3

Engaging Experience 25 (session 17)

Teaching Point: Just as there are strategies writers rely on to create introductions, there are also strategies writers draw on to create strong conclusions.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.A

Detailed Description/Instructions:

- **One way to do this is** to give writers the opportunity to study and rank three different conclusions for a piece and discuss the reasons for their ranking decisions. You may wish to reference the second part of the anchor chart on pg. 147. Charge writers with looking at their own conclusions and trying out what they have noticed to make their conclusions stronger.

Bloom's Levels: understand

Webb's DOK: 3

Engaging Experience 26 (session 18)

Teaching Point: It helps to pause sometimes and look back at your progress as writers, asking “Am I living up to the goals I set for myself? Am I getting better?” and, “What should I work on next?”

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: N/A

Detailed Description/Instructions:

- **One way to do this is** to help children to assess their own writing using the Opinion Writing Checklist and their personal goal sheets. On this day, you may wish to use voice-overs to keep writers focused on their goals as they work, some suggested ones can be found on pg. 152.

Bloom's Levels: N/A

Webb's DOK: N/A

Post Assessment

Administer the opinion writing on-demand assessment found on p. viii of the *Changing the World* book and also found in the *Writing Pathways* book.

Use the opinion rubric to score each piece.

Engaging Scenario

Engaging Scenario

For the engaging scenario in this unit, students will be selecting one of their final pieces from either Topic 2 or Topic 3 and delivering it to their intended audience. Because students have been writing with an intended audience in mind, this will look different for each student. Some examples include:

- If a student had written a speech or letter about why Minecraft is the best game, they may be typing this piece onto Minecraft's website as a review of the game.
- If a student has written a speech about why third graders should be more respectful of the cafeteria staff, they may be recording this speech and sending it to third grade teachers to show to their class.
- If a student has written a petition for why their neighborhood needs better sidewalks, they may be getting signatures from neighbors and then taking it to their community leaders.

Unit 4: The Art of Revision

Subject: Writing

Grade: 3

Name of Unit: The Art of Revision

Length of Unit: approximately 6 weeks, March- April (may shorten to 4 weeks based on the needs of your students and time available)

Overview of Unit:

This unit will provide your children with a chance to take the time to step back and reflect on what they have done and then dive back into previous work with new vigor, making shapely and significant changes. You will encourage them to look over their entire collection of written work and think about how they can make work they wrote earlier even stronger. This sort of self-reflection increases students' ownership over their own learning. You can tell students that the purpose of this project is for them to have a collection of finished work that represents their writing over the entire year, so for this unit you are going to focus on the narrative and expository pieces that have been done so far.

In Topic 1 (Bend One) children are reminded that revision is a crucial stage of the writing process, that it separates “drafters” from real writers. Students will collect their best pieces of writing from work they have done so far--probably choosing previously published texts (and some entries) that feel worthy of revision--and they will place these in a special revision folder. They will then be reminded of some of the basic, most essential of all revision strategies, such as trimming their writing down to the clearest and strongest words, adding details or examples where elaboration is necessary, and writing with a sense of audience. They'll begin revising many of their selected pieces with these strategies in hand. Plan to spend about a week helping your class revise up a storm.

In Topic 2 (Bend Two), students will choose one piece of writing from the folder of “good enough to revise work,” and they'll revise this one piece of writing in far deeper, more meaningful ways that is usual. They'll do this, in part, by asking, “What is the big thing I am trying to say? What message do I hope readers will take away from this?” Students will develop this core meaning, discarding chunks of text that take away from it and creating new text that adds to it. In this bend, support from a writing community (partnerships and clubs) will scaffold children's individual revision efforts.

In Topic 3 (Bend Three), students will specifically revise one piece of narrative writing they produced earlier in the year, with an emphasis on the qualities of good narrative writing that they have learned. Specifically, they will focus on story arc, pacing, sequence, character development, setting, leads, and endings and will study mentor texts to find inspiration for revising toward specific effect. Above all, they will examine their work through a critical, revisionist lens.

In Topic 4 (Bend Four), students will specifically revise on piece of expository writing that they produced earlier in the year, with a special emphasis on structural clarity, paragraphing, sequencing, and following the thread of a unifying thesis statement (in the case of essays) or a heading/subheading (in the case of informational writing). They will also learn to revise with attention to the use of transitions or linking phrases to connect the thoughts with their writing.

In Topic 5 (Bend Five), students will consolidate all of their revised pieces and edit these for final publication. The focus will be on revising spelling, mechanics, and punctuation (proofreading their own--and perhaps a neighbor's--work), reflecting on what kind of writers they are and what kind of habits they need to build to become more effective. Students will also reflect on their growth and their process from initial drafting to final revision and editing, to take charge of their own future learning and move toward independence. At a final celebration, students will have the opportunity to share their before and after pieces with their classmates. This celebration doubles as an affirmation of students' work and an informal time to create continuity between grades.

Getting Ready for the Unit:

- Read through Lucy Calkins' *If...Then...Revision* writing unit
- Prepare folders for your students to place the work they wish to revise in this unit
- Draft a short piece of writing. This writing will be used for lessons 1-3 of the unit.
- Collect mentor texts that you have used during the year for narrative and expository writing, as well as finding a few new ones to add to the collection
- **Possible professional texts:**
 - *Craft Lessons and Nonfiction Craft Lessons* by Ralph Fletcher and JoAnn Portalupi
 - *The Revision Toolbox* by Georgia Heard
 - *Writing Tools: 50 Essential Strategies for Every Writer* by Roy Peter
 - *The Craft of Revision* and *A Writer Teaches Writing* by Don Murray

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

- n/a

Essential Questions:

1. How can I reflect on the work I have produced so far to think about how to make its meaning more impactful through revision?
2. How can writing within a community help me think deeply about my work?
3. How can I use all that I know about narrative and expository writing, applying it to previous work to make it stronger?
4. How can I use editing technique to put the finishing touches on my final working, making it the best that it can be?

Enduring Understanding/Big Ideas:

1. Writers analyze texts for meaning and purpose, applying the necessary strategies to make it powerful.
2. Writers use a community of peers to share their work with and gather ideas for moving

forward.

3. Writers edit their work for capitalization, punctuation, spelling, and grammar to ensure a polished final piece.

Priority Standards for unit:

- 3.W.1.C: Reread, revise, and edit drafts with assistance from adults and or peers.
 - 3.W.1.C.a: develop and strengthen writing by revising
 - Main idea
 - Sequence (ideas)
 - Focus
 - beginning/middle/end
 - details/facts (from sources when appropriate)
 - Word choice (related to topic)
 - Sentence structure
 - Transitions
 - Audience and purpose
 - Voice
 - 3.W.1.C.b: edit for language conventions

Supporting Standards for unit:

- 3.W.1.A: Follow a writing process to plan a first draft.
- 3.W.1.B: Develop a draft from pre writing that is appropriate to genre type.
- 3.W.1.D.a: With assistance from adults/peers use a variety of conventional tools and technology (including keyboarding skills) to produce and publish writing as well as to interact and collaborate with others.

Standard	Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
3.W.1.C	Reread, revise, and edit drafts with assistance from adults or peers.	Produce, develop, strengthen	create	4

Unit Vocabulary:

Academic Cross-Curricular Words	Content/Domain Specific
produce develop strengthen demonstrate writing speaking	revision/revising editing development organization task purpose

Topic 1: Rallying Students to Revise and Building Up a Basic Revision Toolkit

NOTE: Engaging Experiences 1-3 will be conducted as quick writes with your class. Writer's Workshop on these days will look different. You may wish to structure it as follows:

- Gather your students for a quick write experience, providing them with a form of media that will spark new writing for them.
- After giving time to follow through the quick-write, format the engaging experience as a mid-workshop teaching point that then prompts revision to their quick-write piece.

This will give students the opportunity to gather even more pieces that they could revise throughout this unit, as well as to begin dabbling in the work that revision calls for.

Engaging Experience 1

Teaching Point: Nouns play an integral role in our writing to make sure we are being precise in our language. Today we are going to explore abstract nouns and how to make all types of nouns plural.

Suggested Length of Time: 1-2 mini-lessons

Standards Addressed

Priority: 3.W.1.C.b

Detailed Description/Instructions:

- **One way to do this** is to show this video on [concrete vs. abstract nouns](#). It is likely that your students will be familiar with concrete nouns, but not as much with abstract. Highlight in your own writing that you have drafted where you have used abstract nouns. Have students do the same in their own work with writing they did during the quick write. You might create an anchor chart that outlines the difference between concrete and abstract nouns for students to have as a reference.
- **Another way to do this** is as a mid-workshop teaching point to remind students the different ways to make regular nouns plural--by adding -s, -es, or -ies. You may have an anchor chart ready that outlines the rules for each to provide a reference. Also provide examples of irregular nouns that do not follow the rules--child, man, woman, mouse, sheep, deer, geese, foot, tooth, etc.

NOTE: If you feel your students will need an entire lesson on this you may choose to use this [video](#) that outlines the plural forms of all nouns.

Bloom's Levels: apply

Webb's DOK: 2

Engaging Experience 2

Teaching Point: Just like nouns have regular and irregular forms, so, too, do verbs. We are going to look at those today, learning how to make sure we know how to write them in different tenses.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 3.W.1.C.b

Detailed Description/Instructions:

- **One way to do this** is to provide students an overview of how to form each tense of regular and irregular verbs. You may use an anchor chart to outline these rules, your writing that you have created, or both. From there, put students in groups to provide them a chance to apply this as well. Give each group a form that looks like this:

Verbs	
Present Tense	Past Tense
do	did
drive	drove
eat	ate
break	broke
like	liked
trap	trapped

Provide students one form of the verb and have them work to come up with the other form.

Make sure to include a sample of regular and irregular verbs. You can also vary the tenses as well. Once students have done this, send them off to review past work for different verb forms they have used.

Bloom's Levels: apply

Webb's DOK: 2

Engaging Experience 3

Teaching Point: Remind students of the work they have done over the past few days with nouns and verbs. Then tell them that adjectives describe nouns and adverbs describe action (verbs), and that is what we will be working on today.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 3.W.1.C.b

Detailed Description/Instructions:

- **One way to do this** is to use your own writing to show students comparative (-er) and superlative (-est) adjectives, and how those can be used to describe nouns. (e.g. She was close to the dog. /She moved closer to the dog). Provide this same information for comparative (more) and superlative (most) adverbs. Show them how this can more accurately describe action. (e.g.: She seriously needed to study for her test. / She needed to more seriously study for her test after scoring poorly on the last one). Send students off to see where they could do this in their own writing to create more descriptive work.

Bloom's Levels: apply

Webb's DOK: 2

Engaging Experience 4

Teaching Point: Writers get excited about revising their work and real authors do this all the time! Today we are going to talk about the general art of revision and determine the writing pieces we want to work on during this unit.

Suggested Length of Time: 2 mini-lessons

Standards Addressed

Priority: 3.W.1.C.a

Detailed Description/Instructions:

- **One way to do this** is to share with students quotes real authors have said about the work of revising (see page 56 of *If...Then...Curriculum* text). Get them excited for the work ahead. Show them the “revision station” you have set up in your classroom with all the materials needed to do this work. Materials might include: strips of paper to add sentences or sections in the middle of their work, flaps of paper to tape over discarded parts, single sheets of paper to staple onto the middle or end, sticky notes, tape, staplers, correction fluid/tape; colored pens, scissors. Along with the materials, create a chart that lists each of them, how they are used, and what revision strategies they support (e.g. adding details, inserting dialogue, showing internal thinking, physical description, etc.) Then pull out a piece of shared writing that you have created as a class and work on revising it together so they can see how much a piece changes through this process--how much better it can get.
- Send them off to look through their work, deciding on narrative and expository pieces they would like to revise. As they are considering pieces to revise, remind them that the least successful pieces are not necessarily the ones worth deep revision, even if it seems like there is a lot of work to do to them. Have them consider the following reflective questions to guide them:
 - Which piece do I want to revise? What might this piece be about? Can I bring this meaning out?
 - Is the meaning clear? Will the reader understand what I am trying to show? Is there a way to make this more gripping, more interesting?
- Encourage students to reread pieces to see if new meaning or ideas come out. You may even choose to have the narrative and expository checklists available for students in the revision area as another tool for them to use to reflect on their work. Do not limit students to the number of pieces they choose, having them place those they chose in their

special revision folders.

Bloom's Levels: apply, evaluate, create

Webb's DOK: 2, 3, 4

Engaging Experience 5

Teaching Point: Writers have several basic revision strategies that they apply to all writing no matter what. They include decluttering, revising sentence structure, and considering the audience. We are going to work on these over the next several days.

Suggested Length of Time: 3 mini-lessons

Standards Addressed:

Priority: 3.W.1.C.a

Detailed Description/Instructions:

- **One way to do this** is to model how to declutter your writing. Writers do this by getting rid of inessential words, sentences, or paragraphs. Show students how first drafts often contain words that do not add value, they simply take up space. As you read through a shared writing piece, you'll consider the question, "Are they really necessary?" as you model and think aloud about words, sentences, and paragraphs that could be taken out. Teach students to start at the word level by taking out redundant words, phrases, and ideas by replacing it with one single word. Set up partners for students to do this work.
- **Another way to do this** by showing students how to vary sentence structure to avoid monotony. Use your own work or a student example to show how monotonous repeated subject-verb sentences can be. Then show them how to start sentences with verbs or perhaps some dialogue. It might also serve them well to remind them to vary the length of their sentences, too. This [visual](#) can provide a good example of sentence monotony due to length.
- **Another way to do this** is by modeling for students the importance of considering the audience. You can do this several ways--one, by telling students you will be giving this work to their teacher next year so they get an idea of the type of writers their students will be, or by telling them they will celebrate this work by reading it to another class. Or, you could leave it up to the students entirely, having them pick their own audience and then making sure you have an outlet for that person or group to read it.

Bloom's Levels: create, apply, evaluate

Webb's DOK: 2, 3, 4

Topic 2: Deep Revising Within a Community of Writers

Engaging Experience 6

Teaching Point: Writers go even deeper with their revision to analyze purpose and meaning in their work.

Suggested Length of Time: 2 mini-lessons

Standards Addressed

Priority: 3.W.1.C.a

Detailed Description/Instructions:

- **One way to do this is by** thinking aloud about a piece you have worked on with students. You'll ask yourself, "Is it working? Does it all go together? Is it the absolute best it can be?" Remind students that real authors revise deeply, not just by changing a word or adding a comma. Model for students how you mark places that don't seem quite right or that you want to get feedback on. Send students off to do this same work with their partners. Have them read each other's work to get a different set of eyes on it and have them talk together about areas that need deeper revision.
- **Another way to do this is by** following up on the previous work that stood out as "not quite right" and asking, "What am I really trying to say? What is the one big thing I want readers to take away from this?" Show students how writers often find a place that seems to be standing on its own or doesn't quite go with the rest. Model for them how they need to make their piece about one or the other, or if they want to integrate them both, how to do it effectively (see page 60 of *If...Then...Curriculum* book for example). Send students off to do this work independently first, then meeting up with partners to determine if the changes had the desired effect.

Bloom's Levels: create, evaluate, apply

Webb's DOK: 2, 3, 4

Engaging Experience 7

Teaching Point: Writers read each other's work aloud to them to determine tone and word choice.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 3.W.1.C.a

Detailed Description/Instructions:

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

Bloom's Levels: create, apply, evaluate

Webb's DOK: 2, 3, 4

Topic 3: Revising Narrative Writing

Engaging Experience 8

Teaching Point: Writers use tools to reflect on the writing they have done in the past, considering where they can make it stronger and more powerful.

Suggested Length of Time: 1 mini-lesson

Standards Addressed:

Priority: 3.W.1.C.a

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 areas that are strong in your writing and areas you need to revisit. It would help to model these strategies with an underdeveloped narrative you have drafted yourself.
- Remind students of the story arc structure of a narrative and how it's the writer's job to carry the reader through the scenes. Also, let them know that regardless of the piece they worked on the first two bends, everyone will now choose a narrative from the beginning of the year to work on for this bend.

Bloom's Levels: create, apply, evaluate

Webb's DOK: 2, 3, 4

Engaging Experience 9

Teaching Point: Writers make sure the heart of their story is one that will connect to the reader and matches what they really want to say.

Suggested Length of Time: 1 mini-lesson

Standards Addressed:

Priority: 3.W.1.C.a

Detailed Description/Instructions:

- **One way you may do this is by** modeling for students how you know your piece really shows the heart of what you are trying to say. Use the story arc to remind students that we get to the heart of our story by making sure each scene comes alive in full detail for the reader and we have a message/moral that the reader can take away. Thinking aloud with your students, work through your piece to consider areas in your writing where each of these could be bolstered.

Bloom's Levels: create, apply, evaluate

Webb's DOK: 2, 3, 4

Engaging Experience 10

Teaching Point: Writers think like movie directors, considering where they should pan out for a wider view and other places where the close-up might tell the story best.

Suggested Length of Time: 1 mini-lesson

Standards Addressed:

Priority: 3.W.1.C.a

Detailed Description/Instructions:

- **One way you may do this is by** working with a student in front of the class to consider areas in your own work where it is appropriate to zoom out and where we want to zoom in, that is add details to pull our reader in. Have the student read your work aloud and as the writer consider where you need to make modifications, thinking aloud to show this work. Send students off with partners to work on this same thing. Remind them that they have two tasks: to identify where they became lost or uninterested in the reading and deciding if zooming out or in would help in that particular place.

Bloom's Levels: create, apply, evaluate

Webb's DOK: 2, 3, 4

Engaging Experience 11

Teaching Point: Writers consider characters, setting, and events when writing a story to ensure each are developed in a way appropriate to their purpose.

Suggested Length of Time: 3 mini-lessons

Standards Addressed:

Priority: 3.W.1.C.a

Detailed Description/Instructions:

- **One way you may do this is by** reminding students that characters come to life by bringing him or her to the center of the stage and letting them speak. Just like we can tell a lot about a person from the way he speaks, so too, can we with how characters act and speak. Pull out several mentor texts and read pieces of dialogue from beloved characters across the year. Ask students what they can tell about that character's mood, tone, personality (quirks and habits), lifestyle, behavior, etc. based on what they say in their story. Have students go back into their work to look for dialogue and how it brings their character alive. If they don't have much, encourage them to add it. If they do have it, encourage them to consider how it could help their character to become more alive. Allow time for partner work so they can test out what they have changed to see if it works.
- **Another way to do this is** by having students analyze the setting. Model this by returning to your piece and asking the following questions: "Where does the character live? Where does the story take place? What is the culture of this place?" Send students off to consider these questions in their own work, revising as they go to ensure the reader will know these answers through their writing. Allow time for partner work so they can test out what they have changed to see if it works.
- **Another way to do this is** by having students reconsider the sequence of events in their work. Start this work by having students identify the most important sections by asking, "Where do I show the biggest feelings or most important ideas?" Once they have identified those places have them consider if they should elaborate more by adding details. You'll also want them to consider where they have built suspense, where they start and end, and if resequencing might be necessary. If so, allow them to cut up their work and reorder it as needed. Allow time for partner work so they can test out what they have changed to see if it works.

Bloom's Levels: create, apply, evaluate

Webb's DOK: 2, 3, 4

Engaging Experience 12

Teaching Point: Writers evaluate the lead and ending of their story for effectiveness.

Suggested Length of Time: 1 mini-lesson

Standards Addressed:

Priority: 3.W.1.C.a

Detailed Description/Instructions:

- **One way you may do this is by** using mentor texts to show students how a variety of authors start and end their stories. You'll remind them that they were thinking about this yesterday with sequencing, so today we are going to go deeper to make sure I have an interesting lead and satisfying ending. Make this day more of an inquiry, where students can go around the classroom looking at different mentor texts you have set out that have strong beginnings and endings. Have them consider how these might apply to their own work and give them time to try it out. Allow time for partner work so they can test out what they have changed to see if it works.

Bloom's Levels: create, apply, evaluate

Webb's DOK: 2, 3, 4

Engaging Experience 13

Teaching Point: n/a--mini celebration

Suggested Length of Time: 1 mini-lesson

Standards Addressed:

Priority: N/A

Detailed Description/Instructions:

- **One way to do this is by** establishing a revision museum where students display their current revised work with the original version, allowing students to move around the room reading it and thinking about the different revision strategies their peers used to refine their work.

Bloom's Levels: N/A

Webb's DOK: N/A

Topic 4: Revising Expository Writing

Engaging Experience 14

Teaching Point: Writers revise informational text by considering structure and organization.

They ask themselves, "What is this text trying to teach me?"

Suggested Length of Time: 1 mini-lesson

Standards Addressed:

Priority: 3.W.1.C.a

Detailed Description/Instructions:

- **One way to do this is by** modeling how to make sure your writing follows a single structure--boxes and bullets, cause and effect, chronological, etc.? While revising structure you will also want to ask:
 - Is there a clear theme that threads throughout the essay or section?
 - Does each paragraph have a distinct topic sentence?
 - Do the subsequent sentences in this paragraph match this topic sentence?
 - Do paragraphs connect logically with each other to create flow?
- Send students off with this checklist and their partners to swap work and see if each other's essays meet the criteria. If not, this is a great opportunity for them to give each other feedback.

Bloom's Levels: create; apply/evaluate; apply

Webb's DOK: 4; 2/3; 2

Engaging Experience 15

Teaching Point: Writers revise informational text by ensuring they have transitional words that link the content from paragraph to paragraph.

Suggested Length of Time: 1 mini-lesson

Standards Addressed:

Priority: 3.W.1.C.a

Detailed Description/Instructions:

- **One way to do this is by** modeling for students how to highlight the topic sentence in each paragraph. Then consider aloud how these paragraphs connect and reread your work to ensure that you have placed the appropriate transitions in your writing to make those connections. You'll also want to show students how you evaluate your thesis, headings and subheadings for effectiveness, too. Send them off to work independently first and then meet up with their partner to review the work they have done.

Bloom's Levels: create, apply, evaluate

Webb's DOK: 2, 3, 4

Engaging Experience 16

Teaching Point: Writers revise informational text by considering the text features that would make the technical content of their work more accessible to the reader.

Suggested Length of Time: 1 mini-lesson

Standards Addressed:

Priority: 3.W.1.C.a

Detailed Description/Instructions:

- **One way to do this is by** showing students how nonfiction text features can make confusing or complex content easier for the reader to understand. Highlight technical vocabulary in your work, showing students how to add a footnote or glossary to define these words. You may choose to show students how a diagram or map can be helpful to the reader. Remind students of the different nonfiction text features we see in informational books, and encourage them to analyze their own work deciding which of those could be helpful for their content.

Bloom's Levels: create, apply, evaluate

Webb's DOK: 2, 3, 4

Topic 5: Editing and Celebrating

Engaging Experience 17

Teaching Point: Writers not only revise their work, but they also edit it to ensure it is polished to the best possible writing it can be.

Suggested Length of Time: 1-2 mini lessons

Standards Addressed:

Priority: 3.W.1.C.a

Detailed Description/Instructions:

- **One way to do this is** by providing students an editing checklist for them to put the finishing touches on their final work.
- **Another way you could do this is** to have students analyze their own work from across the year, determining their strengths and weaknesses to develop their own personal editing checklist around their weaknesses, or areas they consistently need to check to ensure they have done correctly. Calkins focuses mainly on spelling, but you can take this down any avenue needed for your kids.

Bloom's Levels: create, apply, evaluate

Webb's DOK: 2, 3, 4

Engaging Scenario

Engaging Scenario

Create a revision museum

This will closely emulate the mini-celebration done at the end of Bend 3, but with two important differences--this one will include a reflective component so that the writer is honored just as much as the writing, and it will also invite in outside people to share the work, whether it be parents or other students in the school.

Once again, you will pair the original with the revised piece. If you want to do this only for the informational piece that is fine, or if you want to pull out the narrative as well and show both pieces of work since the audience will be bigger that is fine, too.

Writers will stand by their work in the museum, prepared to articulate how this process not only helped them refine their writing techniques, but also what they learned about themselves as writers and revisionists.

Finally, you'll want students to write out this reflection as well as plans they have for carrying these strategies forward. You can pair this reflection with the writing they have produced, passing it on to their fourth grade teachers so that they can begin next year with writing that is familiar to them and remembering all they have learned as writers in third grade. You might even choose to invite fourth grade teachers in for this reflection so they can get an idea of the students they will be getting next year and their current ability level as writers.

Unit 5: Once Upon a Time

Subject: Writing

Grade: 3

Name of Unit: Once Upon a Time

Length of Unit: approximately 6 weeks, Mid-April - End of Year

Overview of Unit: In this unit, teachers will once again work with children to help them become better fiction writers. Over the course of this 3 topic unit, students will write two fairy tale adaptations and one original fairy tale. This unit will push students to use a strong storyteller's voice, write with a story arc, create the world of a story, and bring characters to life. Teachers will emphasize the importance of clear event sequence, and language that signals event order. Students will also be pushed toward 4th grade standards by helping them name some of the ways authors use words with alliteration and sensory language to create effects. Through the multiple writing cycles of this unit, students will have ample time to practice these writing lessons.

In Topic 1 (Bend One) of the unit, students will choose to adapt either “Little Red Riding Hood” or “The Three Billy Goats Gruff”. At the start of the unit, children will take time to study the storyline and qualities of fairy tale writing. They will plan their adaptations, thinking about which parts of the original tale they’ll adapt. Students will learn to make significant changes that alter the course of the tale. As a way to bring their stories to life, students will spend time rehearsing their adapted versions with partners. You will teach them that fairy tales are written as a collection of scenes and that a narrator can function as a way to stitch scenes together.

In Topic 2 (Bend Two), students will write their second adaptation. This time choosing from any fairy tale they wish. The theme of this bend is *independence* and *transference*. Children will use the anchor charts from the first bend to help them make writing plans for what they plan on trying in their second adaptation. During this unit you will guide students to notice the importance of a balance of dialogue, action, and narration. Early on, students will use the narrative checklist to self-assess their writing and make goals. The revisions lessons of this topic will help students revise their fairy tale with a focus on the power of using comparisons in their writing, including simile and metaphor. Also, children will revise for the use of alliteration and other memorable word choice.

In Topic 3 (Bend Three), you will teach students to write original fairy tales, applying all they’ve learned from the first two topics. This topic is fast-paced and rigorous. You will begin by teaching students to draw from the qualities of good stories--a character with traits and wants who encounters trouble, and then the trouble gets resolved. Students will spend time generating possible story ideas. They will soon begin drafting and revising their original fairy tale being sure to lift the level of their revisions. You will teach students how to be intentional with the details of their story--introducing readers to objects important to the character and magic that is connected to the heart of the story. Students will also learn the importance of revising their fairy tale for punctuation intended to support the reader. Finally, students share their fairy tales with a

younger audience.

Getting Ready for the Unit:

- Read through Lucy Calkins' *Once Upon a Time* unit.
- Gather a stack of fairy tales to help familiarize yourself with the type of writing. As a reader, notice which versions of which tales are most engaging. Plan to read these aloud to your students. Pay attention to which tales support the goals of crafting stories told in a storyteller's voice with rich and beautiful language.
- Gather a wide range of adapted and original fairy tales written by students found on the Heinemann website <https://www.heinemann.com/>
- Become familiar with *Prince Cinders* by Babette Cole (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 fairy tale adaptation to serve as a demonstration text for your students throughout the unit. The lessons ideas in this unit will reference the teacher's adaptation of Cinderella, but feel free to adapt any fairy tale of your choosing. 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):

- For this pre-assessment you may administer the narrative writing on-demand assessment (see *Writing Pathways*, pg. 182 for protocol and prompt). The advantage of this is you can compare their first on-demand with this recent one.
- Another form of pre-assessment you may choose to administer is the modified narrative writing on-demand assessment which is reworded to fit the task of writing a fairy tale. (found in Schoology) The advantage of this on-demand task is you can see which students are able to balance the inclusion of magical elements to tell a focused story and which become distracted by the characteristics of the genre.

Essential Questions:

1. Why and how do writers adapt classic fairy tales?
2. How do writers go about creating well-developed original fairy tales?

Enduring Understanding/Big Ideas:

1. Writers adapt classic fairy tales for many reasons. Some may adapt fairy tales to teach modern-day lessons, showcase a difference in character or setting, or to make their audience laugh.
2. Writers begin adapting classic fairy tales by knowing the original well and deciding on a meaningful change that will lead to other changes throughout the story.

Priority Standards for unit:

- 3.W.2.C: Write fiction or nonfiction narratives and poems
 - 3.W.2.C.a: establish a setting and situation/topic and introduce a narrator and/or characters
 - 3.W.2.C.b: use narrative techniques, such as dialogue and descriptions
 - 3.W.2.C.c: establish and organize an event sequence to establish a beginning/middle/end
 - 3.W.2.C.d: use transition words and phrases to signal event order
 - 3.W.2.D.e: use specific and relevant words that are related to the topic, audience, and purpose
- 3.W.1.A: Follow a writing process to plan a first draft.
- 3.W.1.B: Develop a draft from pre writing that is appropriate to genre type.
- 3.W.1.C: Reread, revise, and edit drafts with assistance from adults and or peers.

Supporting Standards for unit:

- 3.W.1.D.a: With assistance from adults/peers use a variety of conventional tools and technology (including keyboarding skills) to produce and publish writing as well as to interact and collaborate with others.
- 3.L.1.B.c: demonstrate and use commas and quotation marks in dialogue
- 3.L.1.B.d: capitalize dialogue correctly.

Standard	Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
3.W.2.C	narratives	write	apply	3

Unit Vocabulary:

Academic Cross-Curricular Words	Content/Domain Specific
develop strengthen demonstrate writing speaking	craft moves narrator dialogue conventions story tell refrain

Topic 1: Writing in the Footsteps of the Classics

Prior to launching into the formal mini-lessons for this unit, you may wish to take some time for your students to do 2-3 quick writes. As a reminder a quick write is an opportunity for students and teachers to experience joyful, ungraded practice. Quick writes allow students to try ideas

and experiment with writer's craft and technique without commitment to that topic within their writer's notebook.

- Increases students independence
- Helps build writing fluency as they learn to outrun their writing censor and push through the critical voice in their head
- Helps students understand the craft of revision

While you may provide your students with infographics, pictures, video clips, or short writings that would lend itself to narrative writing (possibly even fairy tale writing), please note that the intention of a quick write is for students to do whatever genre of writing they are inspired to do. Some ideas for the images you share during this unit's quick writes include, pictures from classic or revised fairy tales, infographics about favorite superheroes, etc.

Engaging Experience 1

Teaching Point: Writers study the classic fairy tale, noticing special craft moves that push the story forward.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: N/A

Detailed Description/Instructions: *This lesson serves as an inquiry lesson, where students spend time reading original versions of fairy tales identifying the craft moves authors utilize to keep readers reading. The goal is for students to read with a writer's eye, so they have an understanding of craft and use it intentionally in their own stories.*

- **One way to do this is** to explain that today's writing workshop will be unusual because they will spend more time reading and talking about stories rather than writing. Remind students the importance of studying the work of other writers as a way to improve our own craft. Share with students the common craft moves authors use to push a story forward.

Author Craft Moves: Pushing a Story Forward
<ul style="list-style-type: none">● Mood changes (tone)● A new character is introduced● Rules/guidelines are introduced● Characters motivations are revealed● Exclamations or announcements are made● A change in the repetitive portion of the story

Demonstrate how you go about reading a classic fairy tale, such as Cinderella, noting through annotation when the author utilizes one of the above mentioned craft moves. Provide students copies of Little Red Riding Hood and The Three Billy Goats Gruff found on the [Resources for Teaching Writing](#) CD-ROM for use during *Practice and Application*.

Bloom's Levels: N/A

Webb's DOK: N/A

Engaging Experience 2 (Session 1)

Teaching Point: Writers create their own fairy tales by adapting classic ones. Writers study several versions of a classic fairy tale, asking themselves, "Why might the author have made these versions?"

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: N/A

Detailed Description/Instructions: *This lesson serves as an inquiry lesson, where students spend time retelling original versions of fairy tales, studying fairy tales, analyzing why authors make the changes they do.*

- **One way to do this is** to explain that today's writing workshop will be unusual because they will spend more time reading and retelling rather than writing. Demonstrate how you go about retelling a classic fairy tale, using a four page story-planning booklet or a story mountain as the graphic organizer. Show students that each page of the booklet or place on the mountain represents an important element to the structure of a fairy tale: backstory (introducing character and setting), scene 1 (the motivation), scene 2 (the trouble), and resolution. You do not need to write the scenes of the classic fairy tale, rather use the blank pages to guide your retelling. Next, explain that writers often write adaptations of a classic story; pose the guided inquiry question to your class, "What changes has the author made and why?" Model for students how to study a mentor text, noting what the author changes and why. You may wish to model using Babette Cole's Prince Cinders, pausing frequently to note changes from the original version of Cinderella and pondering *why* the author would have made those changes. Possible prompts to encourage this thinking are *Maybe it is because...*, *Could it be that she was thinking...*, *My theory is that...* Begin to chart the big picture of the class's thinking about how authors adapt fairy tales in consequential ways.

By the end of this lesson, students should decide between either *Little Red Riding Hood* or *Billy Goats Gruff* to write their first adaptation.

Bloom's Levels: N/A

Webb's DOK: N/A

Engaging Experience 3 (Session 2)

Teaching Point: Writers adapt fairy tales in meaningful ways. When changes are made, they must be consequential changes that affect other elements of the story.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.C

Detailed Description/Instructions:

- **One way to do this is** to begin by reviewing what was worked on yesterday by making an anchor chart that will grow with your students through Topic 1 and will serve as a guide for them throughout Topics 2 and 3. The anchor chart may look something like this:

How to Write a Fairy Tale Adaptation

Know the classic story and tell it often.

Decide on a change to improve the story.

Make the change lead to other changes so the whole story fits together.

Now, through your think aloud, model for students how you have gone about deciding on the change you would like to make to Cinderella for your adaptation. Focus on a big reason to change the story, possibly a way to improve the original story. Model how you will record your ideas of possible changes and their significance in your Writer's Notebook so students have a clear understanding of what to do during their application time. You may also want to add to the chart you created with students yesterday recording ways authors adapt fairy tales.

Bloom's Levels: apply

Webb's DOK: 3

Engaging Experience 4 (Session 2)

**This engaging experience is broken into 2 parts. You may choose to teach part 2's teaching point and detailed description as a mid-workshop teaching point or as part of the share time.*

Teaching Point: (Part 1) While writers adapt fairy tales in meaningful ways they don't lose sight of the elements of good stories. Writers consider characters' motivations, traits, and trouble when planning their story. **(Part 2)** Writers organize their story-planning notes into a few scenes, or Small Moment stories.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.C

Detailed Description/Instructions (Part 1):

- **One way to do this** is to begin by reviewing what was worked on yesterday and adding a bullet point to the "How to Write a Fairy Tale Adaptation" chart

- Make a character with traits and wants who runs into trouble.

Now, through your think aloud and in your Writer's Notebook, model for students how you jot down character motivations and traits for each of the main characters in your adaptation of Cinderella. Be sure to share with students your thinking regarding how your character responds to other characters, or the trouble he faces.

As you wrap up your planning, you may wish to list out the general plot of your adaptation as a series of bulleted events. This shows your plan for the story and will serve as a scaffold as students move into writing scenes in the next lessons.

Detailed Description/Instructions (Part 2):

- **One way to do this** is to revisit your bulleted plan of Cinderella asking students to help you box off two or three scenes that could be written to capture the whole story. Remind students that multiple bullets might be combined into one scene. At this point, rally

children to plan with you the first scene of the class text. Guide students to begin the first scene close to the action because fairy tales are short-no words are wasted! Together write the first scene of Cinderella. Don't worry about revising for elaboration and craft at this time, that will be the work of tomorrow's lesson. Before allowing students time to begin their first scenes, add the next bullet to the "How to Write a Fairy Tale Adaptation" chart

- Tell the story in two or three scenes (Small Moment stories).

Bloom's Levels: apply

Webb's DOK: 3

Engaging Experience 5 (Session 3)

Teaching Point: Writers story-tell or act out their stories to help as they plan their drafts and as they write their drafts.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 3.W.2.C

Detailed Description/Instructions:

- **One way to do this** is to partner students up and use guided practice, beginning with the rehearsal of the class adaptation of Cinderella. Remind students of the work they did yesterday helping to plan the first scene of Cinderella. Ask one partner to story-tell to the other partner the scene the class just planned, reminding them to include specific actions and dialogue. Then write a class lead from ideas you've heard during the partner work. Now ask the next partner to retell and extend the story, building off of the lead you helped the class produce, this time encouraging them to highlight certain character traits and to enhance the storytelling. Finally, repeat the cycle, this time supporting children to reenact the same scene, adding small actions, gestures, and interactions. Be sure to jot notes as you listen to partners rehearse this scene. You will want to share these ideas and go back later to rewrite the story for students to see.

Bloom's Levels: apply

Webb's DOK: 3

Engaging Experience 6 (Session 4)

Teaching Point: Writers can rehearse for writing by storytelling or acting out each scene.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.C

Detailed Description/Instructions:

- **One way to do this** is to give children "acting" tips as they rehearse the story. The first tip is that when you act, you need to not only show what the character says, but also what the character does. The second tip is to not only bring characters to life, but also places. Perform the new, second scene of the class story in a flat, motionless way. Ask children to coach you to improve your performance to better help your writing. Perform the scene again, incorporating their ideas. Demonstrate how acting out the scene improves the

quality of writing.

Bloom's Levels: apply

Webb's DOK: 3

Engaging Experience 7 (Session 4)

Teaching Point: Writers think about their spelling and use strategies to improve. These strategies include: try spelling a word a few different ways, check the word wall, or circle the word and come back to it.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.C

Detailed Description/Instructions:

- **One way to do this** is to point out that *unlike* the fairy tales they are writing, there will be no magical fairy godmother appearing to fix their spelling errors. Remind students that it is up to them to use the strategies they've learned previously this year in order to make their spelling look like almost-fourth-graders. Share with students the three things you would like them to remember to do as spellers:

- Try a word a few different ways.
- Check the word wall.
- Circle the word and come back later.

At this point, you would want to model for students how you use these strategies in your own writing of Cinderella as you work to write scene 3 for students.

Bloom's Levels: apply

Webb's DOK: 3

Engaging Experience 8 (Session 4)

Teaching Point: Writers write effective endings by considering the central problem of the main character and writing an ending that solves that problem.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.C

Detailed Description/Instructions:

- **One way to do this** is by asking students to identify what happens at the ending of a classic fairy tale. Guide students to notice that many fairy tale endings fix the main character's problem. Next, challenge children to find the central problem of the main character in the class adaptation. Model for students how you write an ending that's different from what happens in the classic story, but also solves the big problems. You may want to incorporate the practice of rehearsing aloud for your students to see this strategy still being used. Finally, add the step to the class chart, "How to Write a Fairy Tale Adaptation"

- Figure out an ending that solves the character's big problem.

Bloom's Levels: apply

Webb's DOK: 3

Engaging Experience 9 (Session 5)

Teaching Point: Writers often weave narration through fairy tales as a way to establish background, tie together scenes, and teach a moral or end a story.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 3.W.2.C

Detailed Description/Instructions:

- **One way to do this** is by telling students you'll be giving them a lot of new information in the form of a little lecture, just like in a college class. Explain some of the different ways in which narration is used in stories. Start by discussing the jobs that narrators do at the start of fairy tales, during transitions between scenes, and finally at the ending of a fairy tale. It is important to provide examples. Create a new chart titled: "The Power of Narration"

The Power of Narration

- Provides backstory at the beginning of a story.
- Stitches together scenes or Small Moment stories.
- Wraps the story up at the end.

Model for students how you have used narration to provide backstory and stitch scenes together, or wrapping up the story by underlining examples of narration in a different color. You may also want to end the mini lesson by adding to the class chart, "How to Write a Fairy Tale Adaptation"

- With narration, give a backstory at the start and stitch scenes together.

Bloom's Levels: apply

Webb's DOK: 3

Engaging Experience 10 (Session 6)

Teaching Point: Writers check their work and plan for future projects.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.C

Detailed Description/Instructions:

- **One way to do this** is to explain that writers know their writing gets better when they reread their work and judge it against goals that will push them to the next level of writing. Demonstrate using the narrative writing checklist in a superficial way. Contrast superficial assessment and decision making with an explanation of thoughtful assessment and decision making. Encourage students to use their narrative checklists thoughtfully as they begin assessing their drafts and setting writing goals.

Bloom's Levels: apply

Webb's DOK: 3

Topic 2: Follow the Path: Adapting Fairy Tales with Independence

Engaging Experience 11 (Session 7)

Teaching Point: Writers rely on each other and themselves to independently plan not only their stories but their writing process.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.C

Detailed Description/Instructions:

- **One way to do this** is to convey that students will be working independently, and suggest they think of the anchor chart as the basis for a work plan, adding interim due dates for different items on it. You may wish to hand out personalized copies of the “*How to Write a Fairy Tale Adaptation*” planning chart found on the CD-ROM. Show students how you might plan your work by deciding which steps you will finish on which days of the work week and writing those dates on the planning chart next to the step. Remind writers that each item on the work plan is an activity that may be done especially well if the writer aspires to improve on what he or she did previously.
- **Another way to do this** is to encourage students who have chosen to adapt the same fairy tale to share ideas with one another in writing groups as they work through the planning steps of the process. Remind students of previous work they did making meaningful changes as they adapt fairy tales, referring to and adding on to the chart you created earlier in the unit.

Bloom’s Levels: apply

Webb’s DOK: 3

Engaging Experience 12 (Session 8)

Teaching Point: Fairy tales are written to be read aloud, using special language-in this case, by adding refrains.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.C

Detailed Description/Instructions:

- **One way to do this** is to draw students’ attention to the most popular refrains from familiar fairy tales. You may wish to turn this into a type of game by reciting a refrain and having students name the fairy tale the refrain is part of. Explain that people know the refrains of fairy tales by heart because these refrains often come up during climactic moments. Ask students to identify whether or not their new fairy tale adaptation has a refrain. Call on a volunteer willing to take part in a modeled writing conference and use this opportunity to demonstrate for the class when and how to change a traditional refrain to meet the purpose of their fairy tale adaptation.

Bloom’s Levels: apply

Webb's DOK: 3

Engaging Experience 13 (Session 9)

Teaching Point: Writers revise early and use those early revisions to lift the level of what they have yet to write.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: N/A

Detailed Description/Instructions:

- **One way to do this** is to convey that writers may decide when to do a second draft, but it is non negotiable that they do one. Suggest that front-end revisions are more economical and powerful than back-end revisions. Explain to students that stopping now to revise has a few advantages. Not much has been written, so rewriting the start to a draft is less writing than rewriting the whole draft. Also, your revision work will lift the rest of the story. Encourage them to draw a line in the draft, wherever they are and stop, reread, rethink, and start their second draft now.
- **Another way to do this** is to convey that to revise, a writer first makes himself or herself smarter, and to do that it helps to reread great writing and to think, "How did the author do that?" Model for students how a writer will reread their piece by becoming "a new person" and asking yourself, "Hmm...How could this story be made better?"

Bloom's Levels: N/A

Webb's DOK: N/A

Engaging Experience 14 (Session 10)

Teaching Point: Writers balance their dialogue by adding accompanying action.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.C

Detailed Description/Instructions:

- **One way to do this** is to demonstrate in ways that contrast what a conversation is like with no actions punctuating it, and what it is like with small actions bringing home the content. Step into the role of being a character, talking a string of thoughts. You may wish to use the conversation outlined on page 91 of Lucy Calkins' *Once Upon a Time* unit or you may wish to use another text. The point is to read just the dialogue without any action, first. Next, set students up to supply the actions themselves while you reread the thoughts. Model how as a writer you will insert the action students demonstrated around those places of dialogue to create a balance of *action, dialogue, action, dialogue*.

Bloom's Levels: apply

Webb's DOK: 3

Engaging Experience 15 (Session 11)

Teaching Point: Writers of fairy tales use figurative language, "painting a picture" in their readers' minds.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.C

Detailed Description/Instructions:

- **One way to do this** is to reveal a chart students may be familiar with from 2nd grade:

Language Paints a Beautiful Picture

- Use describing words.
- Reach for exact, precise words.
- Use opposites to show differences.
- Use repetition of sounds, words, and lines.
- Make a comparison, like... “He walked like a penguin.”

Refer back to these familiar strategies and demonstrate their use in writing fairy tales.

Using sample fairy tale sentences, have students first notice comparisons and then revise their work by generating them. Sample sentences you may use:

- Cinderella was sweet and gentle and good as gold.
- At once she arose and fled, nimble as a deer.
- The glass slipper went on at once, as easily as if it had been made of wax.

Invite students to discuss these comparisons and how they help paint pictures in the minds of the reader. Next, work with students to write a comparison sentence for the following prompt:

- Little Red Riding Hood wore a cape as red as...

Using fairy tale examples, draw students’ attention to the use of describing words to paint a picture in readers’ minds. You may choose to highlight the describing words in the sentence just written or in other sentences showcased for this lesson.

Bloom’s Levels: apply

Webb’s DOK: 3

Engaging Experience 16 (Session 12)

Teaching Point: Writers read their stories aloud, identifying short, choppy sentences or long, run-on sentences. Writers turn those sentences into smoother, more precise, and well-paced sentences.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.C

Detailed Description/Instructions:

- **One way to do this** is to let students know that sometimes when writers edit for sentence variety it’s hard to find a place to start. Suggest children start by reading aloud to locate short or choppy sentences. You may wish to use the model sentence on pg. 106 of Lucy Calkins’ *Once Upon a Time* unit. Demonstrate the contrast between using choppy sentences and smooth sentences to describe a student volunteer’s actions. Choose a student to go out of the room and reenter, seating themselves back with the group. Using chart paper model how a writer might record the student volunteer’s actions, being sure

to use over-the-top choppy sentences. Now, model for students how you would edit these sentences to make them smoother by adding more details about *how* the student walked into class or details about the setting. You may also wish to model how a writer edits run-on sentences by adding ending punctuation if there is an over reliance on a word such as *and*.

- **Another way to do this** is to pull examples of types of sentences mentor authors have used in their own fairy tales and guiding students through a study of those examples.

For the share of this day's lesson, you may consider celebrating the powerful editing of your students by having them identify examples in their drafts which showcase powerful editing and naming those skills on a Post-it placed on the draft for others to see.

Bloom's Levels: apply

Webb's DOK: 3

Topic 3: Blazing Trails: Writing Original Fairy Tales

Engaging Experience 17 (Session 13)

Teaching Point: Writers write original tales by using elements of strong narrative; specific characters, motivations, troubles, and resolutions.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.C

Detailed Description/Instructions:

- **One way to do this** is by explaining to the class that from the very beginning, a fairy tale writer thinks about the whole story. Quickly review the formula for a story: character, motivation, trouble, resolution. Direct students to think of and jot into their notebooks a story idea for an original fairy tale. Explain that writers generate a bunch of story ideas and use collaborators to help. Then send them off to work.

Bloom's Levels: apply

Webb's DOK: 3

Engaging Experience 18 (Session 13)

Teaching Point: Fairy tale writers add to the magic story formula by including a villain.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.C

Detailed Description/Instructions:

- **One way to do this** is by leading students in a discussion about the evil characters they have met throughout their study of fairy tales. You may wish to make a list of these evil villains as students call them out. Next, challenge students to consider who the evil villain in their original fairy tale might be. Ask them to think about how a villain could get in the way of the main character getting what he/she wants. Allow them time to talk these ideas out with a shoulder partner.

Bloom's Levels: apply

Webb's DOK: 3

Engaging Experience 19 (Session 13)

Teaching Point: Writers help one another work hard.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: N/A

Detailed Description/Instructions:

- **One way to do this** is by rallying students to be mirrors for each other and help each other make writing plans. Share with students the possible questions writers may ask of a writing partner during the early stages of writing such as, “What’s a good name for this place or that character?” or “What’s the lesson or the message of this story?” Explain to students that their writing partners can be a kind of “magic mirror”, helping you think about the questions you have and helping you with your plans to work hard. Direct students to take a moment to think about the big writing questions they have about their original fairy tale. When it appears students are ready with questions, have them begin working with their writing partners.

Bloom's Levels: N/A

Webb's DOK: N/A

Engaging Experience 20 (Session 15)

Teaching Point: To make scenes even more meaningful, writers not only include a character's actions but also objects important to the character.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.C

Detailed Description/Instructions:

- **One way to do this** is by using examples from familiar mentor texts, drawing students' attention to the fact that writers of narratives often tie small actions to objects that are important to their characters. Describe the process by laying out for students the steps authors take to connect a character with an object. First, they ask themselves, “What object could be important to my character?” Then, they imagine and even act out what the character might *do* with the object. Last, they continue drafting their scenes, making sure to include some actions the character makes with the object as they talk or think. Send students off, encouraging them to revise their drafts to include small actions based on characters' important actions.

Bloom's Levels: apply

Webb's DOK: 3

Engaging Experience 21 (Session 15)

Teaching Point: Writers use narration as a way to balance drafts.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.C

Detailed Description/Instructions:

- **One way to do this** is by drawing students' attention to a prior lesson when the class learned the importance of balancing their dialogue by adding accompanying action. Explain that one more technique writers use to keep their drafts balanced is to include small bits of narration to help move the story along. You may wish to have an example of a place in your writing or a student's writing where dialogue is weighing the story down and could be revised by adding a little narration. See the example in Lucy Calkins' *Once Upon a Time* pg. 132-133 (Fig. 15-1 Sophia's draft)

Bloom's Levels: apply

Webb's DOK: 3

Engaging Experience 22 (Session 16)

Teaching Point: Writers balance out *telling sentences* with *showing sentences*.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.C

Detailed Description/Instructions:

- **One way to do this** is by asking students to study and discuss descriptive bits you've collected from fairy tales as examples. You may wish to copy a few lines from *The Real Princess* by Amy Ehrlich (1985) onto a chart or whiteboard:

A princess stood outside, but the storm had left her in a terrible state. Water streamed from her hair and her clothes; it ran in the toes of her shoes and out at the heels; but still she said she was a real princess.

Underline the first sentence, modeling through think aloud how you notice the first sentence is telling what's happening. Then read on, pointing out to students that the next sentence is showing exactly what she looks like. Clearly state that one way writers add descriptive detail is by writing a telling sentence and then adding a showing sentence. Use other examples you've collected to make your point. Ask students to try adding descriptions to their own writing while you circulate and prompt them to be specific.

For the shared time of this lesson, you will first ask writers to look over their work with a partner to see the progress they've made, highlighting one example of a place you've grown as a writer. Then, set up writers to choose one of their drafts to revise, edit, and publish during the remainder of the unit.

Bloom's Levels: apply

Webb's DOK: 3

Engaging Experience 23 (Session 17)

Teaching Point: Writers revise their fairy tales and tether the magic in their stories to the heart of the story, the beginning, and/or the end of the story.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.C

Detailed Description/Instructions:

- **One way to do this** is to set students up to notice that magical elements of fairy tales are meaningfully embedded in stories' hearts, either solving or contributing to problems. Point out to students that magic usually makes a big appearance in the hearts of stories; the places in stories where the trouble really gets going. Contrast the magic of *Cinderella* and *Snow White* by emphasizing how Cinderella's fairy godmother appears and uses magic to solve the problem while the evil queen in *Snow White* uses a magic apple to cause problems for Snow White. Using the work of a willing writer, rally the class to think of ways to include magic that is tied to the story's heart. Emphasize the important first step of finding the heart of the story and *then* start thinking about how you can revise by adding meaningful magic. You will want to help students see that fairy tale magic needn't be fancy. Fairy tale magic is usually something simple-beans, a pea, a mirror, etc.

Bloom's Levels: apply

Webb's DOK: 3

Engaging Experience 24 (Session 18)

Teaching Point: Writers show their readers how to read a piece by varying the *pace* of the writing.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.C

Detailed Description/Instructions:

- **One way to do this** is through the context of a shared text, demonstrating how writers help readers slow down and savor a moment by adding more words, sentences, and details. (You may wish to use your adaptation of Cinderella written in the earlier topics of the unit.) Choose a sentence from the draft and model how an author plays with the pacing. First, try slowing the moment down by adding more description. Debrief, asking students to notice how slowing down a moment leads to using more words and sentences to describe it. Next, guide students to practice speeding up a moment by taking out words or sentences.

Bloom's Levels: apply

Webb's DOK: 3

Engaging Experience 25 (Session 18)

Teaching Point: Writers keep in mind places when a new paragraph might begin.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: 3.W.2.C

Detailed Description/Instructions:

- **One way to do this** is by reviewing the anchor chart you made earlier in the year when introducing paragraphing being sure it includes the following tips for creating a new paragraph:
 - time changes: *The next day...*
 - place changes: *Breana was walking home from swim practice...*

- o a new character arrives: *Then the shark comes in.*
- o a new person speaks: *Jill replied, "That's fine with me!"*
- o something important happens: *Poof! The pumpkin became a stagecoach.*

Using a mentor text of choice, ask students if they recognize why the author chose to begin a new paragraph based on the anchor chart.

- **Another way to do this** is by showing students a copy of text with the paragraphs taken out and having the class work together to analyze the text, providing feedback about where paragraphs should be.

Bloom's Levels: apply

Webb's DOK: 3

Engaging Experience 26 (Session 19)

Teaching Point: Writers make decisions about when their story is happening, either in the past or present. Correct verb tenses make this clear to the reader.

Suggested Length of Time: 1 mini lesson

Standards Addressed

Priority: N/A

Detailed Description/Instructions:

- **One way to do this is** by explaining to students that in the case of fairy tales, writers usually decide to write the story as if it already happened. Ask students if they can tell from the first page of *Prince Cinders* by Babette Cole whether this story is happening or has happened. Facilitate a discussion around the verb tenses that led students to their conclusion. The story has several modern elements and some students may be inclined to justify their thinking based on pictures. This is a great opportunity to show them the power of verb tenses. At this point, you may wish to make a two column chart listing present and past tenses. See page 159 of Lucy Calkins' *Once Upon a Time*. You may wish to create your own example of a text that begins using past tense verbs but changes to present tense. Model for students how you go about analyzing the text, noting inconsistencies in tenses and making the appropriate changes.

Bloom's Levels: N/A

Webb's DOK: N/A

Engaging Scenario

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

This engaging scenario provides children with the opportunity to not only read their published fairy tales to others, but encourages them to actually take on the role of storyteller.

Prior to the celebration, you may wish to watch a video excerpt of youth storytelling performances as a way to provide inspiration and a vision for the writing celebration. Form storytelling circles, where a small group of four to six writers mixes with a small group of audience members, perhaps a younger class. Allow students time practice their storytelling in their circles, reminding them of all they learned about storytelling and acting. Encourage them to play with their voice, use hand gestures, and even facial expressions as they read.

The day of the celebration, invite the younger class in and split them up among the storytelling circles.

You might wish to teach the class how to quickly and quietly applaud each storyteller in the circle when they are finished in order to keep the storytelling circle moving.

After the audience has left, congratulate your class on the amazing fairy tale writers they have become.

You may also wish to create a fairy tale anthology using the stories shared during the celebration. This anthology could ceremoniously be placed in your classroom library for present and future students to read.