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

Scope and Sequence:

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<td>Gem Unit: Recommitting to Writing</td>
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<td>5</td>
<td>The Research-Based Argument Essay</td>
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Unit 1: Agency and Independence as Writers

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

Getting Ready for the Unit:

- Several of these lessons will not take the full length of Writer’s Workshop. Spend this time brainstorming potential ideas for student narratives. This way, they have a wealth of ideas to fall back on during Unit 2: Narrative Craft. Some ideas could be:
  - Idea buffet
  - Hand map
  - Writing beside poetry
  - 50 favorite things
  - “I wonder” list
  - Strong emotions
  - Setting up class genre notebooks

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

Getting Ready for the Unit: Grammar and Conventions:

Board Approved: June 7, 2018
● Standard 5.L.1.A.d: In speech and written form, apply standard English grammar to use and correct verb tenses, will be taught to the mastery level for the first two weeks of this unit. This will allow you time to get your WTW inventories done and groups determined, yet still teach valuable grammar/conventions instruction that will strengthen student writing throughout the year. Consider using the following mentor sentences from Patterns of Power, or determine your own mentor sentences to use from your class read aloud(s):
  ○ **I use verbs to show time: past, present, and future.**
    ■ A loud clap of thunder shook the house, rattled the windows, and made me grab her close. Patricia Polacco, *Thunder Cake*

    A loud clap of thunder shakes the house, rattles the windows, and makes me grab her close.

    A loud clap of thunder will shake the house, will rattle the windows, and will make me grab her close.

  ○ **I check my verbs to make sure they sound right. (Irregular, nonconforming verbs)**
    ■ My ears rang with crickets and my eyes stung from staring too long. Julie Brinkloe, *Fireflies*

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

Priority Standards for unit:
● 5.W.1.A.a: Follow a writing process to plan a first draft by selecting a genre appropriate for conveying the purpose to an intended audience
● 5.W.1.C: Reread, revise, and edit drafts with assistance:
  a. to develop and strengthen writing by revising
  b. to edit for language conventions
● 5.L.1.A: in speech and written form, apply standard English grammar to:
  d. use and correct verb tenses

Supporting Standards for unit:
● 5.W.1.A.c: Follow a writing process to plan a first draft by Accessing prior knowledge or building background knowledge related to the topic
● 5.W.1.A.d: Follow a writing process to plan a first draft by using a prewriting strategy
● 5.W.1.B.a: Appropriate to genre and type, develop a draft from prewriting by choosing an appropriate organizational structure and building on one main idea to create a multiple-paragraph text appropriate to the genre
● 5.W.1.B.b: Appropriate to genre and type, develop a draft from prewriting by establishing and supporting a main idea with an overall topic sentence at, or near, the beginning of the
Essential Questions:
1. How can I identify who I am as a writer and work to write faster, longer, stronger in a variety of situations?
2. How can I plan and develop writing pieces that hold meaning to myself and the reader?

Enduring Understanding/Big Ideas:
1. Identifying who I am as a writer allows me to generate ideas and create stories.
2. Writers realize that writing isn't always easy.

<table>
<thead>
<tr>
<th>Standard</th>
<th>Unwrapped Concepts</th>
<th>Unwrapped Skills</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb's DOK</th>
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<tbody>
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<td>plan</td>
<td>create</td>
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Unit Vocabulary:

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<th>Content/Domain Specific</th>
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<td>punctuation</td>
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<td></td>
<td>spelling</td>
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</table>
Engaging Experience 1

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

Suggested length of time: 1 mini lesson

Standards Addressed

Priority: N/A

Detailed Description/Instructions:

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

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

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

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

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

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

**Bloom’s Levels:** N/A

**Webb’s DOK:** N/A

**Engaging Experience 2**

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

**Suggested length of time:** 1 mini lesson

**Standards Addressed**

- **Priority:** 5.W.1.A.a

**Detailed Description/Instructions:**

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

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

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

**Bloom’s Levels:** create

**Webb’s DOK:** 3

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**Engaging Experience 3**

**Teaching Point:** “Writers, today I am going to teach you the components of a Quick Write and how this is going to be an effective tool that we will be using to generate our thinking and revise our thinking across multiple genres of writing that we will be completing this year.”

**Suggested length of time:** 2-3 mini lessons

**Standards Addressed**


**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 within their writer’s notebook without commitment to that topic.
  
  - 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 revising 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.

- **Another way to do this** is by showing the video “Hands” (a spoken word poem) by Sarah Kay. Then have them trace their own hand in their notebook have students write a collection of things that they have touched, and write memories or create a collage to brainstorm seed ideas. Add to “Writers…” anchor chart. Add: use visuals and multimedia to develop writing ideas

**Bloom’s Levels:** create
Engaging Experience 4

Teaching Point: “Writers, today I am going to teach you the power of understanding why we revise. I want you to remember that revision does not have to come at the end when you are finished. In fact, it shouldn’t. Revision should happen throughout as you monitor how your piece is coming together and to strengthen your writing.”

Suggested length of time: 2 mini lessons

Standards Addressed

Detailed Description/Instructions:
- **One way you can do this** is by modeling for students a quick write, like you did the day before. However, this time stop and make sure students see and hear you talk through rereading your writing. Change the color of your writing device and model for students places where you are making changes to clarify, or to change your ideas. Talk to students about how the more you stop and reread your writing, the more you are able to make your writing more powerful.
- **Another way to do this** is to provide students with an infographic that has interesting information. Ask students to write about what they see or notice. Give each student a different colored pen or colored pencil. Ask them to now spend 3 minutes rereading and looking for a place where they might make changes, add information, remove repeated information, or answer their own questions.

Bloom’s Levels: create
Webb’s DOK: 3

Engaging Experience 5

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

Suggested length of time: 2 mini lessons

Standards Addressed

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

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

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**Engaging Experience 6**  
**Teaching Point:** “You’ll remember back on the first day, when we discussed roles, that I would be conferring with you as well. Today, I am going to teach you what student-teacher writing conferences looks like so we can always make the most of our time together to strengthen and develop our writing.”

**Suggested length of time:** 1 mini lesson  
**Standards Addressed**
  
  **Priority:** N/A

**Detailed Description/Instructions:**

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

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

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

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**Engaging Experience 7**  
**Teaching Point:** “Writers, today I am going to teach you sometimes when we are ready to improve our writing, it helps to have a published writer as a guide. A published mentor helps us to continue to develop our skills as writer. You just look at a published book that you love and notice cool things that the author has done, then you revise to do those same things in your writing.”

**Suggested length of time:** 2 mini lessons  
**Standards Addressed**
  

**Detailed Description/Instructions:**
- **One way you can do this** is by showing students a piece of text by a familiar author. Model for students pieces of the text that you like, and how you might use these strategies and skills in your own writing. Pieces such as *Eleven* by Sandra Cisneros and *Shortcut* by Donald Crews would lend themselves to this lesson.

- **Another way to do this** would be to use a short text, such as one used above, and have students read through this text in partnerships looking for strategies and techniques they see the author use. Reminding students that this is one way that we will use collaborative discussions, to push our thinking and continue growing our writing.

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

### Engaging Experience 8

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

**Suggested length of time:** 1 mini lesson  
**Standards Addressed**


**Detailed Description/Instructions:**

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

- **Another way you can do this** is to only set up response groups. Since this is new to students, you can model an example and nonexample using role playing. Assign each student one of the roles and share some writing you have done with them. Have them each respond accordingly to your writing based on the role they are playing. Then model an effective response group with each person participating and providing valid feedback. Again, use the cards to facilitate this conversation.
• Add to “Good Writers…” anchor chart. Add: talk with others to think about their 
writing in new ways

Bloom’s Levels: create
Webb’s DOK: 3

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Post Assessment

N/A

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Engaging Scenario

**Engaging Scenario**
Over the last few weeks we have learned many things to help us strengthen and develop 
writing. Today, you will be creating a “visual tip” that will be displayed on a classroom 
anchor chart or digitally through buffer.com/pablo, and then displayed on a class Padlet. We 
will celebrate all we know about the writing process through these tips from our peers.

![Good writers look at the writing of published writers to get ideas.](image-url)
Unit 2: Narrative Craft

Subject: Writer’s Workshop
Grade: 5
Name of Unit: Narrative Craft
Length of Unit: 20 Days

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

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

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

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

Getting Ready for the Unit:

- Get students excited about their sophisticated writing tool--their very own writer’s notebook. The best way to do this is by having one of your own that is filled with various entries sparked by your own memories, people, and special events or places. If students will be allowed to decorate their notebooks, you should decorate yours as well. Also, make sure that it is carried around at all times in order to model collecting those seed moments that happen in our everyday lives.
- Gather examples of fifth grade writing so that students have a vision of the kind of writing they will be doing. You can find examples on the Heinemann website under your registered resources, but the best come from your own students.
- Choosing mentor texts so that students can return to the same writer for the purpose of understanding how to read closely like a writer. The texts suggested and provided in your unit are “Eleven” and “Papa” by Sandra Cisneros, but you can choose any text or author you like. We also recommend Knucklehead by Jon Scieszka. By using these texts, writers become used to reading closely like a writer.
- Before Topic 2, have some personal ideas for your own writing generated. Doing this work of drafting alongside students is a powerful way of modeling the writing process during mini lessons.
- During Topic 3, we will revisit many lessons using mentor texts at a higher level of sophistication. According to your pre-assessment data, you might pull students who are ready for this level of work, or pull a small group to study the work in a mentor text to help strengthen their writing.
- Read Lucy Calkins’ Narrative Craft unit from your Writing Units of Study

Pre-Assessment (given prior to starting the unit):
- Administer Narrative On-Demand in one 45-minute session.

Essential Questions:
1. How can I learn to write big about small moments in my life?
2. How can I study the work of published authors to develop a story that has meaningful scenes, including dialogue, figurative language, thought, and action, as well as strong leads and endings?
3. How can I apply all that I have learned about narrative writing to write my own piece, independently, from start to finish?
**Enduring Understanding/Big Ideas:**

1. Writers see small stories in everyday life and develop those into a text with complex characters and a focused setting.
2. Writers use familiar processes and try new techniques, like experimenting with theme to strengthen their writing.

**Priority Standards for unit:**

- 5.W.1.C: Reread, revise, and edit drafts with assistance:
  a. to develop and strengthen writing by revising
  b. to edit for language conventions
- 5.W.2.C: Write fiction or nonfiction narratives and poems that
  a. establish a setting and situation/topic and introduce a narrator/or characters
  b. use narrative techniques, such as dialogue, motivation, and descriptions
  c. organize an event sequence that unfolds naturally
  d. use a variety of transitions to manage the sequence of events E: use specific, relevant, and accurate words that are suited to the topic, audience and purpose.

**Supporting Standards for unit:**

- 5.W.1.A.c: Follow a writing process to plan a first draft by Accessing prior knowledge or building background knowledge related to the topic
- 5.W.1.A.d: Follow a writing process to plan a first draft by using a prewriting strategy
- 5.W.1.B.a: Appropriate to genre and type, develop a draft from prewriting by choosing an appropriate organizational structure and building on one main idea to create a multiple-paragraph text appropriate to the genre
- 5.W.1.B.b: Appropriate to genre and type, develop a draft from prewriting by establishing and supporting a main idea with an overall topic sentence at, or near, the beginning of the first paragraph
- 5.W.1.B.c: Appropriate to genre and type, develop a draft from prewriting by categorizing, organizing, and sequencing facts, details, and/or events (from sources when appropriate) into clear introductory, supporting, and concluding paragraphs applicable to the organizational structure
- 5.W.1.B.d: Appropriate to genre and type, develop a draft from prewriting by restating the overall main idea in the concluding statement
- 5.W.1.B.e: Appropriate to genre and type, develop a draft from prewriting by addressing an appropriate audience, organization, and purpose
- 5.W.1.D.a: With assistance from adults/peers, use technology, including the internet to produce and publish writing.
- 5.W.1.D.b: With assistance from adults/peers, demonstrate sufficient command of keyboarding skills to type a minimum of two pages, ideally in a single sitting.
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<tr>
<th>Standard</th>
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<th>Unwrapped Skills (Students need to be able to do)</th>
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**Topic 1: Generating Personal Narratives**

**Engaging Experience 1**

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

**Suggested length of time:** 2 mini lessons

**Standards Addressed**
Priority: 5.W.2.C

Detailed Description/Instructions:

- **One way you can do this** is by having students think of first times, last times, or times when you realized something. Model for students how you might think of one of these times, and start by telling the story aloud. Encourage students to turn to their writing partner and take turns telling their stories aloud.

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

Bloom’s Levels: create
Webb’s DOK: 3

**Engaging Experience 2**

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

**Suggested length of time:** 1 mini lesson

**Standards Addressed**

Priority: 5.W.2.C

**Detailed Description/Instructions:**

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

Bloom’s Levels: create
Webb’s DOK: 3

**Engaging Experience 3**

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

**Suggested length of time:** 1 mini lesson
Standards Addressed
Priority: 5.W.2.C

Detailed Description/Instructions:

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

Bloom’s Levels: create
Webb’s DOK: 3

**Engaging Experience 4**

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

**Suggested length of time:** 2 mini lessons

Standards Addressed
Priority: 5.W.2.C

Detailed Description/Instructions:

- **One way you can do this** Tell the story of one time when you wrote a story, staying inside the constraints of your particular perspective (point of view). *(e.g. I was in the middle of washing dishes and the phone rang. My arms were deep in soap suds, so I couldn’t answer it. My sister picked up the receiver and I heard to say, “Hello?” I held my arms down in front of me (reenacting the scene). I heard her say, “What’d he say?” and “Did he give you anything for it?” After she hung up she said, “That was mom. She’s been at the doctor.”)*

- Debrief by asking why this viewpoint of the story worked? You have to stand in the character’s shoes and to write from only what that character feels and hears; capturing what happened from his or her perspective. This can leave empty holes for the reader, but lends to more engagement in the story.

- **Another way to do this is to** set up the students to practice telling the story from within the narrator’s point of view and perspective. Have students pick out a time in their life that they want to tell about through storytelling. Allow this lesson to let students showcase how they use craft (dialogue, description and pacing to develop experiences and events or show the responses of characters to situations.) to tell a story.

**Bloom’s Levels:** create
Engaging Experience 5
Teaching Point: “Today I want to remind you that it helps to pause sometimes and to look back on your progress as writers, asking, “Am I getting better?” “Am I strengthening my writing?” “Is my writing clear and coherent?” And also asking, “What should I work on next?” What will help me keep getting better in big important ways?”

Suggested length of time: 1 mini lesson

Standards Addressed
Priority: 5.W.2.C

Detailed Description/Instructions:

- **One way you can do this** is to tell students that when working to get better, it helps to have tools for measuring progress and then tell them about the Narrative Writing Checklist for fifth and sixth grades, and introduce a snippet of it. I have a checklist that can help measure yourself as a writer in this craft. You are going to have a chance to score one of your entries, but before you do we are going to look at another fifth grade narrative. Use the copy of “Goosebumps” (page 45 of unit). Focus on just two parts of the checklist: elaboration and craft which they have been working extremely hard on during the last few days. Ask students to join you in assessing a benchmark narrative for fifth grade against a portion of the checklist and do this in a way that allows you to demonstrate how to use the checklist with accountability. Debrief in ways that help students extract lessons you have just taught about the craft. (e.g. I looked at the checklist to see what strong writers do, and then checked to see how the writer of ‘Goosebumps” measures up.

- **Another way to do this** is to give students the narrative writing checklist. Ask students to look for one area where they know that they have struggled in the past. Model for students how you might write a personal goal for yourself, as a writer.

Bloom’s Levels: create
Webb’s DOK: 3
develop true stories from beginning to end.”

**Suggested length of time:** 1 mini lesson

**Standards Addressed**

  **Priority:** 5.W.2.C

**Detailed Description/Instructions:**

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

**Bloom’s Levels:** create

**Webb's DOK:** 3

**Engaging Experience 7**

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

**Suggested length of time:** 1 mini lesson

**Standards Addressed**


**Detailed Description/Instructions:**

- **One way you can do this** is to demonstrate that when you ask the questions, “What is the story really about?” this leads you to want to tell your story differently, leading to another draft. Show children how to plan for this new draft by thinking and talking across the pages of a planning booklet.
- Fold a sheet of unlined paper in half and then half again, producing a tiny rehearsal booklet. (see page 67 of unit) This will focus on the small details of the beginning, middle and the end of the story.
- Debrief by highlight what they can do with their own writing piece. Remind them you retold the story of your flash draft, but this time pulling out specific meaning by adding emotions and feelings.
- Push them to write their story from yesterday’s flash draft really differently. Use techniques up your sleeve to draw on in order to push yourself as a writer of this new draft. Here are some tips:
  - *Tell the story differently to bring out a different important meaning or message.*
  - *Start the story earlier or later.*
Bloom’s Levels: create
Webb’s DOK: 3

Engaging Experience 8
Teaching Point: “Whenever you want to learn a punctuation mark’s secret, what you have to do is study that mark. Today what I want to teach you is this: you can figure out any punctuation mark’s secrets by studying it in great writing. It is important for writers to be knowledgeable about conventions when writing.”
Suggested length of time: 1 mini lesson
Standards Addressed
Detailed Description/Instructions:
  ● One way you can do this is to explore the comma with partners. To study a punctuation mark, you’ll need to read aloud parts of a text with the mark in them and think about it and talk about it. Think about what the writing would be like without it? What message does the mark send to readers about the words? Does the mark change the sound or speed or importance of the words? Have students copy the following chart in their writer’s notebooks, and analyze Eleven thinking about the use of commas. **See sample chart on page 170 of the Narrative unit.**
  ● Channel students to compare notes as they discuss what you laid out, and what it means for their writing. Where could students try these techniques in their own writing?

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

Bloom’s Levels: create
Webb’s DOK: 3

Engaging Experience 9
Teaching Point: “Today I want to remind you that when you write personal narratives, you are writing stories. And you already know that stories have a way they usually go. One of the most powerful ways to improve your personal narrative is to look at it as a story, and to think about whether you have brought everything you know about how stories go into your draft.”
Suggested length of time: 3 mini lessons
Standards Addressed

Priority: 5.W.2.C

Detailed Description/Instructions:

- **One way you can do this** is to remind students of the essential elements of a story (page 77 of unit).
- Recruit students to join you in thinking how a familiar narrative is guided by story architecture. Using a familiar text, let’s look and find the character’s motivations, the trouble, and so forth. Let us pay close attention to how stories tend to go.
- Read the story aloud, skipping nonessential parts, and facing the book outward.
- Draw a mountain arc, placing key events on the arc, showing the creation of the storyline and arc.
- **Another way to do this** is to read familiar stories closely. Making notes about how authors develop characters.
- **Another way to do this** is to study story beginnings and endings, paying attention to familiar themes.

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

**Engaging Experience 10**

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

**Suggested length of time**: 2 mini lessons

**Standards Addressed**


**Detailed Description/Instructions**:

- **One way you can do this** is by setting up a piece of your own writing so you can demonstrate the work of the teaching point. Circle an important part of the story. Think aloud as you demonstrate the process of elaborating on an important part.
- **Another way to do this** is to notice that writers stretch out important parts and fill it with details, to help the reader’s imagination see it clearly. Take the part you have circled in your own writing and model how to elaborate on that particular moment. Debrief and repeat that writers elaborate on parts that reveal what the story is really about. The most important thing to remember is that you shouldn’t pick just any place in your story to elaborate, pick specific parts that truly connect to the story.
- Revisit Techniques for Raising the Level of Narrative Writing (page 91 of unit).

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

**Engaging Experience 11**
Teaching Point: “Today I want to teach you that authors sometimes make characters in personal narratives travel through time and place, this helps to orient the reader. They often do this to highlight the meaning they most want to show, and do it by imagining future events or remembering past events that connect to what their story is really about.”

Suggested length of time: 1 mini lesson

Standards Addressed

Priority: 5.W.2.C

Detailed Description/Instructions:

- **One way you can do this** is to model how you imagine the possibilities for adding scenes from the past and future in your own stories. Revisit your text you have been revising during the unit.
- Remembering how I edited one page to showing strong emotion? Ask students to find places within your story that you could fast forward in the piece to continue to show the relationship(s) between characters. (see page 98 of unit).
- Channel students to study a piece of writing, noticing when the author jumps forward in time. Using a mentor text that jumps forward and backward in time having students recognize and signal when these time shifts take place. (e.g. text might include Sandra Cisneros *The House on Mango Street*).

Bloom’s Levels: create

Webb’s DOK: 3

Engaging Experience 12

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

Suggested length of time: 1 mini lesson

Standards Addressed

Priority: 5.W.2.C

Detailed Description/Instructions:

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

Bloom’s Levels: create

Webb’s DOK: 3
Engaging Experience 13

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

Suggested length of time: 1 mini lesson

Standards Addressed

Detailed Description/Instructions:

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

- **Another way to do this** is to introduce the Narrative Writing Checklist. Encourage students to use this checklist to work through their writing and practice reflecting on their progress.

Bloom’s Levels: create
Webb’s DOK: 3

Engaging Experience 14

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

Suggested length of time: 1 mini lesson

Standards Addressed

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

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

*Bloom’s Levels:* create

*Webb’s DOK:* 3

**Engaging Experience 15**

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

**Suggested length of time:** 1 mini lesson

**Standards Addressed**

**Priority:** 5.W.2.C

**Detailed Description/Instructions:**

● **One way to do this** is to realize that to get good at something, you have to work at it.

“Michael Jordan, one of the greatest basketball players ever, was cut from his high school team because he wasn’t good enough. But he didn’t just pout and whine. He worked, morning, noon and night.” Model for students how you try a specific craft move in your writer’s notebook. While you are doing this you are working to develop real stories. For example, you might try using repetition in your own story, like Sandra Cisneros does in “Eleven”. Ask children to locate a powerful excerpt in the mentor text, to notice more about it, and then to bring that craft move to the “workbench of their notebook.”

*Bloom’s Levels:* create

*Webb’s DOK:* 3

**Engaging Experience 16**

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

**Suggested length of time:** 1 mini lesson
Standards Addressed
Priority:  5.W.2.C
Detailed Description/Instructions:

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

Bloom’s Levels: create
Webb’s DOK: 3

**Engaging Experience 17**

**Teaching Point:** “Today I want to teach you that when writing a story, you aim to put the exact thing that you -- or the character -- did or saw before you thought something, felt something. As you write, you try to recall how it went. You ask, “What was the exact sequence of the actions?” Then you put that sequence onto the page so the reader can go through those actions too, and have those reactions.”

**Suggested length of time:** 1 mini lesson

**Standards Addressed**

Priority:  5.W.2.C
Detailed Description/Instructions:

- **One way you can do this** is by model noticing the way a published author uses true details to evoke emotion. For example, Sandra Cisneros shows us an exact sequence of events and images that lead the main character, Rachel, to react the way she does. Cisneros does this so successfully, that we, as readers, find ourselves whispering “not mine, not mine” as well.
- Model taking this strategy to your own writing, attempting to isolate the exact action or image that evoked your most powerful response.
- Set writers up to focus on a specific part of their story and call to mind some of the specific images associated with that part, considering the emotion they want to convey to the reader.

Bloom’s Levels: create
Webb’s DOK: 3

**Engaging Experience 18**

**Teaching Point:** “Today I want to teach you that authors ensure that every character, main and secondary, plays a role in forwarding the larger meaning of a story. This helps orient the reader and
shows them the significance of characters.”

**Suggested length of time:** 1 mini lesson

**Standards Addressed**

- **Priority:** 5.W.2.C

**Detailed Description/Instructions:**

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

- Ask students to consider their own secondary characters, the roles, they play, and the ways they might further the meaning behind their stories.

**Bloom’s Levels:** create

**Webb’s DOK:** 3

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**Post Assessment**

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

**Rubric for Post Assessment**

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

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**Engaging Scenario**

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

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

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

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

Unit 3: Lens of History

**Subject:** Writer’s Workshop  
**Grade:** 5  
**Name of Unit:** Lens of History  
**Length of Unit:** 25 days

**Overview of Unit:** This unit is designed to support students’ writing of informational texts within a content area study. This unit addresses both reading and writing standards as they work to examine a topic and convey ideas and information clearly. They will engage in research, organizing sources, gleaning relevant information, and finally considering structure and craft.

**In Topic 1 (Bend 1): Writing Flash-Drafts about Westward Expansion**  
You will begin this unit by teaching students that researchers write quick about a topic organizing all that they know. Once they have an initial draft researchers do more focused research and ask questions of their topic to grow their ideas. Finally they talk all of their new thinking to redraft and write a deeper, reimaged draft.

**In Topic 2 (Bend 2): Writing Focused Research Reports that Teach and Engage Readers**  
You will teach students to write a more focused research report. This means they will focus on a subtopic from their bend one writing. They will return to research, reading purposeful, looking for relevant information. Reading becomes more about noticing the stance authors bring to the topic. This bend focuses on learning from other informational texts, with a special emphasis on teaching others in engaging ways.

**Getting Ready for the Unit:**  
- This unit focuses and depends on students beginning with general knowledge of the topic. You may choose to write using Westward Expansion as the topic about which students will write, or you may choose an alternative topic. Through the Heinemann site you will find a variety of digital resources to facilitate this work. If you choose a different topic the Social Studies resources include World War I book titles you also can access Freedom Flix through
Mid-Continent Public Library.

- The progression of this unit is unusual. Students will not be expected to come with index cards and notes ready to write a research paper. Rather, the first draft students will write is broad. Students are asked to write all about Westward Expansion, which really means “all I know” about the topic without notes. This is to help students crystallize their ideas and move toward proactive research.

- Gather trade books and digital resources for students to access to fill their book bins.

- Gather a conferring kit that includes student writing samples, published mentor texts, your demonstration text, the informational checklist and any other resources that will be helpful in conferring with students.

Getting Ready for the Unit: Grammar and Conventions:

- Standard 5.L.1.A.b: In speech and written form, apply standard English grammar to use relative pronouns and adverbs (Pacing: 2-3 weeks), and Standard 5.L.2.A.b: In written text, use a comma before a coordinating conjunction when writing compound sentences (Pacing: 1 week), will be taught to the mastery level during Word Study time. Consider using the following mentor sentences from Patterns of Power, or determine your own mentor sentences to use from your class read aloud(s):

  ○ I use relative pronouns to identify my nouns with additional details. (e.g: who, whom, which, whoever, whomever, whichever, and that)
    - She sat straight up, which instantly made her feel sick. Christina Soontornvat, The Changelings
    - He coughed and sneezed so often that he carried a handkerchief in one paw at all times. Kate DiCamillo, Tale of Despereaux

  Additional Sentences:
    - Spaghetti, which many of us enjoy, can be messy.
    - This is the book that everyone is talking about.
    - She wrote to the person whom she’d met last month.
    - I have a friend whose cat is annoying.
    - People who are clever can always find a way.

  ○ I use the words shy, where, and when to link additional information. (relative adverbs)
    - He squinted up into a nearby tree, where a couple of withered leaves still hung on, fluttering like flags. Adina Rishe Gewirtz, Zebra Forest

  ○ I use a comma and an and, or, but to join two sentences.
    - I was a curious child. My eyes studied everything. Six Dots by Jen Bryant
    - Her voice was high, and her words jumped around like grasshoppers. Goblin Secrets by William Alexander
She tried to draw me a Darth Vader, but it ended up looking like some weird mushroom-shaped robot. **Wonder** by R.J. Palacio

**Note:** Using a comma in a compound sentence with a coordinating conjunction ties nicely to EE #8 from Unit 2, Topic 2, so make sure to reference back to that lesson when teaching.

**Pre-Assessment (given prior to starting the unit):**
- Administer Narrative On-Demand in one 45-minute session.

**Essential Questions:**
1. How can I use all that I know to write flash drafts that are organized?
2. How can I fill gaps in my knowledge with research in order to write focused, purposeful texts?

**Enduring Understanding/Big Ideas:**
1. Writers write quickly to purposefully and swiftly produce a text.
2. When I find gaps in my own knowledge I can research efficiently to fill the gaps.

**Priority Standards for unit:**
- **5.W.2.B:** Write informative/explanatory texts that
  - a: introduce a topic or text being studied, using an introductory paragraph that clearly supports the writer's purpose
  - b: state an opinion or establish a position and provide relevant reasons for the opinion supported by multiple facts and details
  - c: use specific and accurate words that are related to the topic, audience, and purpose
  - d: contain information using student’s original language except when using direct quotations from a source
  - e: reference the name of the author(s) or name of the source used for details or facts included in the text
  - f: use transition to connect opinion and reason
  - g: organize the supporting details/reasons into introductory, supporting and concluding paragraph
- **5.W.1.C:** Reread, revise, and edit drafts with assistance:
  - a. to develop and strengthen writing by revising
  - b. to edit for language conventions
- **5.L.1.A:** in speech and written form, apply standard English grammar to:
  - b. use relative pronouns and relative adverbs
- **5.L.1.B:** In a written text:
  - b. use a comma before a coordinating conjunction when writing a compound sentence

**Supporting Standards for unit:**
- **5.W.1.A.c:** Follow a writing process to plan a first draft by Accessing prior knowledge or
building background knowledge related to the topic

- 5.W.1.A.d: Follow a writing process to plan a first draft by using a prewriting strategy
- 5.W.1.B.a: Appropriate to genre and type, develop a draft from prewriting by choosing an appropriate organizational structure and building on one main idea to create a multiple-paragraph text appropriate to the genre
- 5.W.1.B.b: Appropriate to genre and type, develop a draft from prewriting by establishing and supporting a main idea with an overall topic sentence at, or near, the beginning of the first paragraph
- 5.W.1.B.c: Appropriate to genre and type, develop a draft from prewriting by categorizing, organizing, and sequencing facts, details, and/or events (from sources when appropriate) into clear introductory, supporting, and concluding paragraphs applicable to the organizational structure
- 5.W.1.B.d: Appropriate to genre and type, develop a draft from prewriting by restating the overall main idea in the concluding statement
- 5.W.1.B.e: Appropriate to genre and type, develop a draft from prewriting by addressing an appropriate audience, organization, and purpose
- 5.W.1.D.a: With assistance from adults/peers, use technology, including the internet to produce and publish writing.
- 5.W.1.D.b: With assistance from adults/peers, demonstrate sufficient command of keyboarding skills to type a minimum of two pages, ideally in a single sitting.
- 5.W.3.A.a: Apply research process to generate a list of subject-appropriate topics
- 5.W.3.A.b: Apply research process to formulate and refine an open-ended research question
- 5.W.3.A.c: Apply research process to follow guidelines for collecting and recording information
- 5.W.3.A.d: Apply research process to select relevant resources, literary and informational
- 5.W.3.A.e: Apply research process to assess relevance, accuracy, and reliability of information in print and digital sources
- 5.W.3.A.f: Apply research process to convert graphic/visual data into written notes
- 5.W.3.A.g: Apply research process to differentiate between paraphrasing and plagiarism when using ideas of others
- 5.W.3.A.h: Apply research process to present and evaluate how completely, accurately, and efficiently the research question was explored or answered using established teacher/student criteria
- 5.W.3.A.i: Apply research process to record bibliographic information from sources according to a standard format
- 5.R.3.A.a: Read, infer, and draw conclusions to: identify devices used in biographies and autobiographies, including how an author presents major events in a person’s life

<table>
<thead>
<tr>
<th>Standard</th>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb's DOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.W.2</td>
<td>informative/explanatory texts</td>
<td>write</td>
<td>create</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>a point of view with reasons or evidence</td>
<td>supporting</td>
<td>create</td>
<td>3</td>
</tr>
</tbody>
</table>
5.W.1.C | to develop and strengthen writing and language conventions. | read, revise and edit | create | 3
5.L.1.A | standard english grammar | apply | create | 3

Unit Vocabulary:

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
</tr>
</thead>
<tbody>
<tr>
<td>write</td>
<td>informative/explanatory</td>
</tr>
<tr>
<td>examine</td>
<td>topic</td>
</tr>
<tr>
<td>convey</td>
<td>ideas</td>
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<tr>
<td>produce</td>
<td>information</td>
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<tr>
<td>conduct</td>
<td>writing</td>
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<tr>
<td>investigate</td>
<td>organization</td>
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<tr>
<td>summarize</td>
<td>task</td>
</tr>
<tr>
<td>paraphrase</td>
<td>purpose</td>
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<tr>
<td>analysis</td>
<td>audience</td>
</tr>
<tr>
<td>reflection</td>
<td>informational text</td>
</tr>
</tbody>
</table>

Topic 1: Writing Flash-Drafts About Westward Expansion

Engaging Experience 1

Teaching Point: “Researchers organize what they are bringing with them to their writing. When things are organized, it is easier to carry and use those things -- that is true for information, too.”

Suggested length of time: 1 mini lesson

Standards Addressed

Priority: 5.W.2.B

Detailed Description/Instructions:

- One way you can do this is to ask students to write a word or phrase on Post-it notes that represent all that they know about Westward Expansion. They may write Pony Express, gold rush, etc… after giving students a few minutes to do this model how you would do this work with the class demonstration topic. At this point ask students to begin to sort and categorize their key words.
● Share: Preparing Information for Drafting: What do you need to do to prepare to fast-draft tomorrow?

Bloom’s Levels: create
Webb’s DOK: 3

Engaging Experience 2
Teaching Point: “Before a writer writes, the writer often gets full of the kind of writing he or she aims to make. Poets warm themselves up by reading poetry. Speech writers listen to the Gettysburg Address or other great speeches. And information writers, too, profit from filling themselves up with all that they know about how their kind of writing tends to go.”

Suggested length of time: 1 mini lesson

Standards Addressed
Priority: 5.W.2.B

Detailed Description/Instructions:
● One way to do this is to blend the teaching and active engagement into an inquiry lesson. Divide the class into small groups and ask each group to recall the characteristics of good information writing. Groups can then share out and generate a class list. It is not expected that this list be comprehensive, rather that it should be a gentle reminder to students the features of nonfiction texts. At this point bring students back together and ask them to start drafting. As you see students getting started, about a quarter of a page, send them back to work.

● Mid-Workshop Teaching → Pushing to Write More: “How many of you have written at least one page? How many have written two pages? Keep those pens flying. The more you write, the more you’ll have to work with as you move into revising.” Encourage students

Bloom’s Levels: create
Webb’s DOK: 3

Engaging Experience 3
Teaching Point: “Researchers shift between reading to collect and record information and writing to grow ideas. As note-takers, then, researchers record and also reflect. When reflecting, researchers think, and talk and jot about patterns, surprises, points of comparison or contrast, and they entertain questions.”

Suggested length of time: 1 mini lesson

Standards Addressed

Detailed Description/Instructions:
● One way to do this is to use a student text to model how a student writer could make
revisions. You can find a student text on the online Heinemann resource. Demonstrate how the student took a flash and cut it into sections and taped those subsections into her notebook allowing her a page per section to take additional notes. Ask students to then do this work, dividing their work into subtopics.

Once students have done this it should highlight the work they need to do moving forward to fill in gaps in their research and you can transition into teaching Tips on Note-Taking, Heinemann online resources. At this point share the anchor chart and demonstrate thinking and writing your thoughts while note-taking. Once you have demonstrated invite students to continue reflecting on the text you have read. As you link the lesson to students’ work for the day you may pull in the anchor chart, Information Writers, Heinemann online resources, to recap student learning to far in this unit.

- During reflection consider setting up a gallery share, asking students to leave responses on each other’s notes.

**Bloom’s Levels:** create  
**Webb’s DOK:** 4

**Engaging Experience 4**

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

**Suggested length of time:** 1 mini lesson

**Standards Addressed**

**Priority:** 5.W.2.C

**Detailed Description/Instructions:**

- **One way to do this** demonstrate rereading your own writing with the lens of geography, recruiting children to do this alongside you. Provide lots of support with the very start of this. As you are revising reference a map so you can highlight the ways in which the geography impacts the content of your research. There are student copies of the Westward Expansion map on the online Heinemann resource.

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

**Engaging Experience 5**

**Teaching Point:** “When you are researching, you need to not just move facts from someone else's book to your page. You also need to think, to come up with your own ideas. And one of the best ways to do this is to ask questions and then to find your own answers to those questions, even if your answers are tentative: ‘Maybe it’s because…’ ‘I think it is because…’ ‘I wonder if perhaps….’”
Suggested length of time: 1 mini lesson

Standards Addressed
   Priority: 5.W.2.C

Detailed Description/Instructions:
   - One way to do this is to reread a passage that already contains geographical facts and use these facts to spark new ideas. Display the Westward Expansion map and highlight the path settlers traveled from Missouri toward the west. Think about what you might have felt or thought about as you faced the river. Have students share out their thoughts. Point out that students are using phrases like They probably... It must have been... use this new thinking to revise the original passage from your shared text. Before sending students off to do this work in their independent writing return to a previous text with embedded geographical information and practice thinking about information to spark new ideas.

   Bloom’s Levels: create
   Webb’s DOK: 3

**Engaging Experience 6**

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

Suggested length of time: 1 mini lesson

Standards Addressed
   Priority: 5.W.2.C

Detailed Description/Instructions:
   - One way to do this is to display a Westward Expansion timeline and examine overlaying or consecutive events. For example, you could highlight that the Louisiana Purchase preceded the Lewis and Clark exploration and consider how you could write about the connection between the two in your writing. Recap by reflecting that you did not simply write after the Louisiana Purchase was made Lewis and Clark went out to explore, but rather you thought about ‘ Might this have caused any other historical events?” As you link this work to today’s independent work time add thinking about how the timeline of history impacted how the events unfolded to the Information Writers anchor chart.

   Bloom’s Levels: create
   Webb’s DOK: 3

**Engaging Experience 7**

Teaching Point: “When researchers prepare to draft, they take stock of all the information they have and conduct quick research to tie up any loose ends.”

Suggested length of time: 1 mini lesson
Standards Addressed
Priority: 5.W.2.C

Detailed Description/Instructions:

- **One way to do this** demonstrate your own reflection before preparing a new draft. As you read your demonstration text ask, “What questions are lingering? Which section needs more support?” Then consider, “Which resources available to me will help me answer these questions?” Then set to work rereading and looking for answers to your questions and saying aloud the notes you will add to your notebook. Then summarize the work you have done and ask kids to practice a quick assessment of what to research next using the class shared text.

Bloom’s Levels: create
Webb’s DOK: 3

**Engaging Experience 8**

**Teaching Point:** “Informational writers take a moment to look back over their research and conjure an image of what they hope to create, sometimes by quickly sketching a new outline, and then writing fast and furious to draft versions of their report.”

**Suggested length of time:** 1 mini lesson

Standards Addressed
Priority: 5.W.2.C

Detailed Description/Instructions:

- **One way to do this** is to stress students today’s draft will not be the same report they drafted a week ago. Instead, researchers expect their work to deepen and change as they continue their research. Show children how you look back over your notes and develop a vision for the new draft. You may highlight the ways that you reread your notes and parts of your draft and used that information to come up with a plan for your new report. Have students then do that work looking back over their draft and imagining a rough outline for how their new drafts might go. Update the *Information Writers* chart to include *redraft*.

- During a mid-workshop teaching point you may consider giving tips to make students writing more formal. You may choose to introduce the chart *Ways to Make Writing More Formal*, Heinemann online resources.

Bloom’s Levels: create
Webb’s DOK: 3

**Engaging Experience 9**

**Teaching Point:** “During the writing process writers stop and celebrate by asking, ‘What have I accomplished?’ and look to the future by asking ‘What is the work that is still before me?’”

**Suggested length of time:** 1 mini lesson

Standards Addressed
Priority: 5.W.2.C
Detailed Description/Instructions:

- **One way to do this** is to have a day of celebration. This day may be different than the typical structure of writer’s workshop and may take longer than you typically allot for writing. You may choose to set up a gallery walk of student writing or another system to share. Students can use the PQP structure to give one another feedback. Most importantly students should leave this day feeling proud of all they have accomplished and ready to take on the next endeavor! After the celebration it would be appropriate for writing partners to meet with the PQP feedback and the Information Writing Checklist to set goals for the next bend of this unit.

**Bloom’s Levels:** create

**Webb’s DOK:** 3

**You may choose to add two or three sessions between Bend I and Bend II, devoting those new sessions to “boot camp”. It would be appropriate to set-up invitational groups or whole group lessons to address concerns that arose in your class prior to moving on to a new writing project.

**Before moving into the next bend students will need to identify the topic for their next writing project. You may want them to simply choose a smaller, narrower topic from within Westward Expansion on which to become experts.**

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

**Engaging Experience 10**

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

**Suggested length of time:** 1 mini lesson

**Standards Addressed:**

**Priority:** 5.W.2.B

**Detailed Description/Instructions:**

- **One way to do this** is to watch the video clip Transcontinental Railroad Video, from the Heinemann online resources, and lead students through an inquiry to notice what the author has done to draw the attention of the audience. Compile student noticings and add any that are missing using the chart, What Makes Powerful Information Writing? Heinemann online resources. Then challenge students by asking, how will they revise their research so they can secure the raw material they are going to need to do the work? Rally the kids to work to research detail, stories, quotes, storylines and so on to write compelling texts that draw in their readers.
*This is a link to a BBC documentary video. For this minilesson, we use only the clip from minute 1:30 to minute 3:00. Please be aware that graphic images in the introduction, and inappropriate language in the last minute of the video, while compelling depictions of the brutal reality of this world (and one way that writers and filmmakers draw in an audience), may be too upsetting or mature for your students. As always, please preview this resource to decide if just the 90-second clip we've used in the mini lesson is best for your classroom, or more of the video can be viewed.

- During reflection today you may challenge students to consider the following questions:
  - Who is the intended audience?
  - What is the single most important thing you want your reader to come away with knowing, thinking or feeling about your topic?
  - What structure will your writing take?
  - What will be your sections, and in what sequence?

Bloom’s Levels: create
Webb’s DOK: 3

**Engaging Experience 11**

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

**Suggested length of time:** 1 mini lesson

**Standards Addressed**


**Detailed Description/Instructions:**

- **One way to do this** begin the connect with a game of telephone. You could being with the message, “In the 1600s, the Indian ruler Shah Jahan used twenty thousand workers to build a tomb for his wife called the Taj Mahal.” This activity can highlight the struggle of accounts that have been passed between many people or even across generations. Then you can provide a primary document. Refer to the online Heinemann resources for primary sources you can use. Demonstrate strategies you use to read primary resources.
- During the mid-workshop teaching point you may consider setting up partnerships to study an image from their time period seeing what new thinking they can glean from the image.

Bloom’s Levels: create
Webb’s DOK: 3

**Engaging Experience 12**

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

**Suggested length of time:** 1 mini lesson

**Standards Addressed**


**Detailed Description/Instructions:**

- **One way to do this** is to review several systems you have taught in the past; ie: categorize Post-its, make available folder, writing a subtopic in each folder, code each part in their notes using a highlighter to show where they see patterns. If your class struggles with organization you may choose to demonstrate what strategy you will use. If they are confident in using these tools you may simply send them off to work.

**Bloom’s Levels:** create

**Webb’s DOK:** 3

**Engaging Experience 13**

**Teaching Point:** “Writers need to check to see if they have the containers-- the structures and formats -- that will let their information and ideas grow. As always, to see possibilities for ways you can structure your writing, you can turn to published authors.”

**Suggested length of time:** 1 mini lesson

**Standards Addressed**


**Detailed Description/Instructions:**

- **One way to do this** is start with an inquiry by having students look at a variety of published texts to examine how they are structured. Then point out a structure you notice. It is not necessary that you select a specific text. You could however, start with the TrueFlix books and highlight that they start with a quiz. You can then remind students that they learned the structure, “You might think…, but actually…” in 4th grade and turn to your shared text to use this strategy. Before sending students off to work have them envision how they might use this strategy in their own writing.

- You may consider making the chart *Formats to Let Information Writing Grow* that is in the Heinemann online resources.

**Bloom’s Levels:** create

**Webb’s DOK:** 3

**Engaging Experience 14**

**Teaching Point:** “Every single story or fact has multiple points of view from which it can be seen, and writers need to always ask themselves ‘What are some other ways to see this story?’ Often this means keeping an ear, an eye, out for the voices of people whose points of view are not often heard.”

**Suggested length of time:** 1 mini lesson

**Standards Addressed**

Detailed Description/Instructions:
- **One way to do this** is to explain that writers of information need to seek out other perspectives to the stories they are researching, and offer an example of finding the first story and then finding other perspectives. You could do this work with the images provided in the Heinemann online resource. As the active engagement use a shared video clip or artifacts to describe the first story and the, go beyond to find other perspectives.
*You will also want to have available biographies for students to reference from different perspectives.

Bloom’s Levels: create
Webb’s DOK: 3

**Engaging Experience 15**

Teaching Point: “Writers set up their writing almost the way we might set a table -- matching up certain elements, patterning everything, and making the whole affair look welcoming and thoughtful. Writers do that by making matches and patterns in words, in structures and in meanings.”

Suggested length of time: 1 mini lesson

Standards Addressed

Priority: 5.W.2.B

Detailed Description/Instructions:
- **One way to do this** is by offering an example of setting up some patterns and matches using your own list of sections. Invite them to think with you as you do this work in front of them. Recap the general principle behind the ways you’ve made the sections match and ask students to try to invent some more ways with their partner.

Make All Titles…
- a question
- a common misconception
- contain a rhyme
- contain same key word or phrase
- have the same grammatical structure

Bloom’s Levels: create
Webb’s DOK: 3

**Engaging Experience 16**

Teaching Point: “We are going to investigate, from mentor texts, text features. We will notice them and then ask, ‘How do these text features teach the reader?’ and then we will try to figure out how text features might help our own informational writing.

Suggested length of time: 1 mini lesson
Standards Addressed

Detailed Description/Instructions:

- **One way to do this** is to direct students to work in groups of three to study a mentor text and to jot details about the text features that they find. Collect student thinking into an anchor chart. Then demonstrate the process of adding a text feature into a shared piece of writing and explain the logic behind the decisions you made. Last, invite students to plan a text feature to insert into their own writing, explaining the logic of their decision to a partner.

- During reflection today you may consider having a museum walk where students walk from table to table studying each other’s work.

Bloom’s Levels: create
Webb’s DOK: 3

Engaging Experience 17

Teaching Point: “Research writers introduce their writing by explaining its structure. Researches also try to lure readings into their writing.”

Suggested length of time: 1 mini lesson

Standards Addressed

Detailed Description/Instructions:

- **One way to do this** is by looking at the table of contents for the shared writing you have been doing with the class and coming up with several possible introductions. You can teach three explicit strategies; begin with a unique fact or question, a direct quote, or contrast with now. Now give students an opportunity to come up with an introduction based on a fourth technique, helping readers envision the topic. You may choose to use the Crafting an Introduction chart, Heinemann online resources.

Bloom’s Levels: create
Webb’s DOK: 3

Engaging Experience 18

Teaching Point: “I want you to study texts and figure out what you could learn from the text. Sometimes this means moving between your writing and the mentor texts and figuring out what you could learn from the text. Ask yourself, ‘What could I learn from this text, from this writer?’”

Suggested length of time: 1 mini lesson

Standards Addressed

Detailed Description/Instructions:

- **One way to do this** is to look at a mentor text as a group and study one or two pages naming what you see that they could learn from and then planning ways to apply this
learning to your demonstration text. Then coach students to look at mentor texts, possibly the trade books they are using for their research, to study and rehearse ways they could improve their texts.

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

**Engaging Experience 19**

**Teaching Point:** “Writers have several ways of using punctuation to help load more information into sentences they have already written.”

**Suggested length of time:** 1 mini lesson

**Standards Addressed**


**Detailed Description/Instructions:**

- **One way to do this** is to start with an analogy to explain why adding in sentences is not the only way to add in information. “Imagine you are a prospector. You are leaving town to camp out on your claim, and you have five burros, each loaded with some of your gear. You are about to set out and then you realize you haven’t yet packed your extra shirt. Prospectors, this is what I want you to ask: Do you need to go buy another burro to carry your shirt?” Now explain that writers need to disperse information sensibly across sentences. Writers use punctuation to hook their extra information to sentences. Explain that there are different ways to attach information into sentences, depending on how connected it is to the sentence’s meaning. Give an example of each. There are examples and an anchor chart you can use on the online Heinemann resource.

- During the mid-workshop teaching point you may consider highlighting other editing strategies or how to divide run on sentences.

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

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**Post Assessment**

Administer the informational on-demand writing assessment

**Rubric for Post Assessment**

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

For a final celebration, choose a younger class that has not yet studied information writing. Give your students time to rehearse, with you listening in and giving teaching pointers. The simpler their teaching, the more easily it will be executed and the more likely it will be that the younger students pick up a few ideas they can try in their own writing. Remind students that they should pick just a couple of things they think are most important for the younger writers to learn and to be sure to repeat those two things often.

You might organize the celebration so that your fifth-graders teach in shifts.

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

Student Feature Article Example Below:
Unit 4: Writing Gem Unit

Subject: Writer’s Workshop
Grade: 5
Name of Unit: Writing Gem Unit
Length of Unit: 3 weeks
Overview of Unit: Gem Unit: (see pages 91-101 in the If...Then...Curriculum)

The gem writing unit provides an opportunity for you to reflect on and respond to the unique writing needs of your students. It is not intended to be taught in its entirety in a sequential order. Teachers are encouraged to review student work samples to determine patterns of need. Teaching points for each of the eight categories represented on the lotus can be found below. Additionally, you are encouraged to use your grade specific If/Then unit spiral for ideas on ways in which to meet your writers’ needs. Consider whole group, small groups, and/or individual conferences when planning for this unit based on your students’ patterns of need.
<table>
<thead>
<tr>
<th>Structure and Cohesion</th>
<th>Elaboration</th>
<th>Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>● The writer is new to this particular genre.</td>
<td>● The writer provides information in vague or broad ways.</td>
<td>● The writer does not use a variety of end punctuation in her text.</td>
</tr>
<tr>
<td>● The writer has not established a clear organization for this book.</td>
<td>● Each section is short and needs to be elaborated upon.</td>
<td>● The writer does not use all that he knows about letter sounds/vowel patterns to write words.</td>
</tr>
<tr>
<td>● This writer does not have a clear beginning and/or ending to her text.</td>
<td>● The writer goes off on tangents when elaborating.</td>
<td>● The writer does not use domain-specific vocabulary.</td>
</tr>
<tr>
<td>● Information is overlapping in various sections.</td>
<td>● The writer only uses one way to elaborate in her writing.</td>
<td></td>
</tr>
<tr>
<td>● The writer has included facts as she thinks about them.</td>
<td>● The writer writes with lots of good information but it is in helter-skelter order.</td>
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<tr>
<td></td>
<td>● The writer invents or makes up information about the topic to elaborate.</td>
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<table>
<thead>
<tr>
<th>The Process of Generating Ideas</th>
<th>Gem Unit</th>
<th>The Process of Drafting</th>
</tr>
</thead>
<tbody>
<tr>
<td>● The writer chooses topics about which he has little expertise.</td>
<td><strong>Gem Unit</strong></td>
<td>● The draft is not organized.</td>
</tr>
<tr>
<td>● The writer has trouble coming up with ideas.</td>
<td></td>
<td>● The writer has some sections that have more writing and information than others.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>The Process of Revision</th>
<th>The Process of Editing</th>
<th>Choosing Your Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>● The writer is “done” before revising.</td>
<td>● The writer has edited but has missed several mistakes or would otherwise benefit from learning to partner-edit.</td>
<td>● The student is a strong writer.</td>
</tr>
<tr>
<td>● The writer does not have a large repertoire of strategies to draw from.</td>
<td>● The writer edits quickly and feels done, missing many errors.</td>
<td>● This writer needs the opportunity to be able to choose both topic and genre, exploring which genre will best fit her intentions.</td>
</tr>
<tr>
<td>● The writer is unsure how to revise her writing and does not use tools available in the classroom.</td>
<td>● The writer has used an abundance of end punctuation marks throughout the text that do not make sense.</td>
<td></td>
</tr>
<tr>
<td>● The writer tends to revise by elaborating, rather than narrowing and finding the focus of the text or chapter.</td>
<td>● The writer has not used many end punctuation marks, creating very long run-on sentences.</td>
<td></td>
</tr>
</tbody>
</table>
Structure and Cohesion

Teaching Point: When writing a fiction story one way you can organize your story is by moving it along chronologically. It may help to make a list of events in order. Once you have the major events you are ready to draft.

Suggested length of time: varies depending on the need

Possible ways to do this: Sketching out a story mountain and provide each student three to five sticky notes. Think along that story mountain to develop characters and setting, introduce a problem or exciting event, determine how the tension escalates and the conclusion or lesson learned. Depending on the level of the writer you can use more or less sticky notes. Consider prompts like:

- Let’s share with who is here.
- Where are these characters?
- What is their problem or what exciting thing happen to this character?
- How does the character’s problem get solved? What lesson does this character learn?

Help students to see how these sticky notes can form a beginning, middle and end to their story when drafting.

Teaching Point: When planning a piece of nonfiction writing writers create a quick visual to represent the structure of their piece. (Idea from p. 185 in The Writing Strategies Book by Jennifer Serravallo.)

Suggested length of time: varies depending on the need

Possible ways to do this: Show students that writers try different organizational structures as a way to plan their writing. Show sticky notes outlining boxes and bullets, cause and effect, problem and solution, and compare and contrast. Then think aloud a topic to consider which structure will fit. Jot down a quick outline to your topic. Then ask students to do this work while you work alongside them. Students can now use this as a resource when drafting.

Elaboration

Teaching Point: When we think of things we want to compare, we can create similes and metaphors that help our readers understand what we want to say and make our writing interesting. (Ideas from p. 218 in The Writing Strategies Book by Jennifer Serravallo.)

Suggested length of time: varies depending on the need

Possible ways to do this: Start by showing something you’d like to describe in your writing. Serravallo gives the example of a sea shell. Let students help you think of similes. It’s as smooth as
It’s shaped like a ______. It feels like _______. Valerie Worth’s *All the Small Poems and Fourteen More* and Nancy Loewen’s *You’re Toast and Other Metaphors We Adore* are good possible mentor texts. Give students a copy of student-written (from a previous year) or teacher-written text that needs elaboration. Practice together finding objects that can be elaborated on with a simile or metaphor, and then writing those. Send students off to do this in their own writing.

**Teaching Point:** Great writing shows us what places are like by describing it using the five senses. When we read writing like this, we can create sensory images that make us feel like we’re there. When we write like this, our readers can create those sensory images from our writing. (Ideas from p. 224 in *The Writing Strategies Book* by Jennifer Serravallo).

**Suggested length of time:** varies depending on the need

**Possible ways to do this:** Some good mentor texts to start with include *Come On, Rain!* by Karen Hesse or *If You’re Not from the Prairie* by David Bouchard, but any book with good descriptions can be used. After reading some descriptions that include information from the five senses, ask students to create a “sense map.” A sense map can just be some boxes in their notebook or five post-its with one sense labeled on each one. Then have writers identify a place in their writing and stop and think what they would hear, smell, taste (if applicable), see, and what they might feel. Use these ideas to work in descriptive sentences to elaborate on that place in their writing.

The Process of Generating Ideas

**Teaching Point:** Objects that are important to us can give us ideas for writing. (Ideas from p. 105 in *The Writing Strategies Book* by Jennifer Serravallo).

**Suggested length of time:** varies depending on the need

**Possible ways to do this:** Start by reading *Wilfred Gordon MacDonald Partridge* by Mem Fox (or search the title for the Storyline Online version). In this story an elderly woman has lost her memory. To help her, Wilfred collects objects. Each object sparks memories for the old woman that she shares with him.

After reading, ask students to think of some objects and then list or sketch them. Then ask students to choose one and think what they might like to say about it. Do they want to explain what it is
(informational writing), write about why it’s important to have one (opinion writing), or write a story or poem (narrative writing) based on how they object makes them think/feel/remember?

**Teaching Point:** Mentor texts can give us ideas for what to write about. (Ideas from p. 104 in *The Writing Strategies Book* by Jennifer Serravallo).

**Suggested length of time:** varies depending on the need

**Possible ways to do this:** Start by re-reading a favorite text. As you are reading, keep track of things you connect to and things you don’t connect to. There are probably things the author brings up that you connect to, because you have had similar experiences. The things you don’t connect to are because your experiences are different. Maybe you know the other side of something or have had an opposite experience. These ideas can give you a jump start on something you might choose to write about.

You might say something like this, “For instance, in the book *The Tiger Rising*, Rob has had to move and is starting life in a new school and a new location. Maybe you have had to move a lot and go to new school, so you can connect to this. Could you write a story that uses some of your experiences to make it seem real? Could you write an opinion piece that explores reasons why it’s good or not good to go to a lot of schools? Maybe you’ve never had to move and have gone to the same school your whole life. Maybe it’s even the same school one of your parents went to! In this case, could you write a story from your perspective? Maybe in your story there is a new kid and your main character has to learn to understand life from the new kid’s perspective?”

As you read and reread favorite texts, make sure you are thinking of topics. Ask yourself:
- What can you connect to?
- What topics in this piece do you also know a lot about?
- Is there anything in this piece that you disagree with? What might you write about?
- List some ideas for topics based on what you read.

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**The Process of Drafting**

**Teaching Point:** When writers are drafting, sometimes they need to think of chunks and how to move from chunk to chunk (Ideas from p. 183 in *The Writing Strategies Book* by Jennifer Serravallo).

**Suggested length of time:** varies depending on the need

**Possible ways to do this:** For a writer who is struggling to get going or a writer who has writing
parts that do not seem to connect, have them back up and plan out their draft with boxes (such as “beginning, middle, end” or “first, next, then, finally,” or “reason 1, reason 2, reason 3, and so on”). Have the writer decide which box each part of the existing draft would fit in and then talk about transition words or phrases to connect the parts. Use a list of transitions to help, depending on the genre and purpose of the writing. Some possible transitions include:

<table>
<thead>
<tr>
<th>To Compare</th>
<th>To Contrast</th>
<th>To Show Time</th>
<th>To Give Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>likewise</td>
<td>despite</td>
<td>before</td>
<td>for example</td>
</tr>
<tr>
<td>as well as</td>
<td>however</td>
<td>recently</td>
<td>such as</td>
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<td>either</td>
<td>otherwise</td>
<td>following</td>
<td>in fact</td>
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<tr>
<td>similarly</td>
<td>even though</td>
<td>after</td>
<td>for instance</td>
</tr>
<tr>
<td>in the same way</td>
<td>rather</td>
<td>finally</td>
<td>in addition</td>
</tr>
<tr>
<td></td>
<td></td>
<td>first, next, then</td>
<td>specifically</td>
</tr>
</tbody>
</table>
about what you remember about when and why authors use that.”

- **Another way to do this** is to help make students aware of Standard English as it usually appears in books so they can make choices about their intended meanings. Create a chart that categorizes “Negative Words” (don’t, no, not, none, nothing, nowhere, nobody) and “Positive Words” (anything, anywhere, any, ever, anybody, do, can, did). Give a sample of a sentence with a double negative (ex. He didn’t do nothing.) Show students how to think: “Two negatives cancel each other out. Is that what I meant?” Model how to change one of those “negative words” into a “positive”. Make the necessary changes. Have students be on the lookout for sentences where you use two “negative” words in their own writing. Possible prompts include: “Check the chart to see which words are negative and which are positive.” or “Did you mean for that to happen? Remember, two negatives mean a positive.”

### The Process of Revision

**Teaching Point:** As writers it is extremely important to make the content of your writing to the point and remaining true to focus or main idea of your chapter.  

**Suggested length of time:** Varies depending on the need  

**Possible ways to do this:**

- **One way to do this could be** to have a demonstration notebook, or your own example notebook where you have written a chapter in your nonfiction book. (Let’s say it’s a “How to” book about Playing Soccer.) Model for students how the main idea of your chapter is all about how to kick the ball correctly. On purpose have a blend of sentences that go with the main idea, but have some that wander a little off focus or off topic. Read through your draft of your chapter sentence by sentence and have students give you a thumbs up or thumbs down if that sentence is about kicking the soccer ball. For the sentences that students give thumbs down to, immediately model as a writer how you cross out those sentences so as not to confuse your readers. Have students open up to one of their nonfiction sections or chapters to practice this work of narrowing in and staying true to the main idea of your chapter.

- **Another way to do this could be** to use the student anchor samples from the writing Units of Study site for nonfiction. As a class or group model how to sort and analyze the examples of writing into levels (Level 1,2,3). Work with the student(s) to look closely at specifically what makes one writing piece stronger than another. For example, this writer used a question to hook their reader into their introduction whereas this writer just started by directly stating their opinion. Or this writer really used the five senses to create rich
description for us as the readers to be able to truly see how ____ animal catches its prey. Whereas this writer simply states a few facts about the animal.

○ Once your student has a solid generated list of statements for each level. Gradually, have the student reflect on where their writing falls based on the criteria they have made. Have them use the micro-progression of goals to create a revision checklist to push them to the next level of writing (Note this lesson would probably be a multi-day process).

### The Process of Editing

**Teaching Point:** When writers have spent a lot of time with a piece of writing it is valuable to peer edit and have someone else think and comment about your writing. (Idea from p. 373 in *The Writing Strategies Book* by Jennifer Serravallo.)

**Suggested length of time:** varies depending on the need

**Possible ways to do this:** Model a peer conference using the Praise, Question Polish (PQP) model.

- **Praise** -- What do you like about this piece? What works?
- **Question** -- What are your questions? What is unclear?
- **Polish** -- What tips can you offer to help “polish” the piece?

**Teaching Point:** Writers use periods to help their reader know a subject, who the sentence is about, and the predicate, what it is or what it does. (Idea from p. 335 in *The Writing Strategies Book* by Jennifer Serravallo)

**Suggested length of time:** varies depending on the need

**Possible ways to do this:** Model how you edit for run-on sentences and sentence fragments using the framework:

1.) Reread your writing.
2.) Listen for the pauses.
3.) At each pause, put a period.
4.) Reread the new sentence: Does it have a:
   - Subject -- Who/what
   - Predicate -- Action/description

### Choosing your Genre

**Teaching Point:** Writers of Nonfiction look at the work of mentor authors to observe how the
texts are organized and structured to be able to gain ideas for arranging and drafting their own writing.

**Suggested length of time:** varies depending on the need

**Possible ways to do this:**

- **One way to do this could be** to have students select their favorite nonfiction text, or go to the class bin of nonfiction texts that you have used and read so far as a class this year. Have them analyze the way the information is presented. How are the chapters introduced? What do the graphic features look like? What seems to be true for/consistent about this particular nonfiction genre? Once the student seems to be pulled towards a certain mentor genre have the student use that text as a blueprint for how they could format that for their own genre. Have them continue to keep the mentor text handy so that throughout their planning and drafting process the student can continue to refer back and make sure they are aligning their piece to that structure.
  - The following are example of nonfiction genres that students choose as mentor texts:
    - Biography, Memoir, ABC book, How To, Autobiographies, History, Travel

**Teaching Point:** Writers think about what they have to say and who they want to say it to. When writing informational text, writers can choose a text type and structure based on what they want to say and who they want to say it to. (Ideas from p. 189 in *The Writing Strategies Book* by Jennifer Serravallo).

**Suggested length of time:** varies depending on the need

**Possible ways to do this:**

- **One way to do this could be** to have students do some brainstorming with these questions in mind:
  - What’s your topic
  - Who is your audience?
  - What types of information writing might fit your topic?
  - Who do you want to read your writing?
  - When you choose a text type, ask yourself “when do I usually see those?” “Who reads them?”

- Some ideas for text types include: pamphlet, informational book, sign/infographic, blog post.

**Teaching Point:** Writers think about their purpose for writing. They think about if they want to persuade, entertain, or teach. They think about who they want to read their writing. Then they focus the topic and choose a type of writing to suit their needs. (Ideas from p. 144 in *The Writing Strategies Book* by Jennifer Serravallo).

**Suggested length of time:** varies depending on the need

**Possible ways to do this:**

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Board Approved: June 7, 2018
One way to do this could be to have students take their topic and then create an APG chart (audience, purpose, genre). For instance, if the topic were “dogs” the student might consider for audience “friends” with the purpose being “inform” and then the genre being an informational book or pamphlet on how to care for a dog. If instead the audience was “mom and dad” and the purpose to “persuade” then the genre might be a letter about why I should have my own dog. If the student decided their purpose was to entertain, then maybe they’d prefer to write a story or poem about a dog.

<table>
<thead>
<tr>
<th>Topic: Dog</th>
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<tbody>
<tr>
<td>Audience</td>
</tr>
<tr>
<td>Friend</td>
</tr>
<tr>
<td>Mom and Dad</td>
</tr>
<tr>
<td>Classmates</td>
</tr>
</tbody>
</table>

Unit 5: The Research-Based Argument Essay

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

*There is extra time built into this unit. You will want to spend the first week of this unit re-activating students as writers, before diving into the complex work of a Research-Based Argument. This would be a great time to pull students back into writing by doing quick writes. Some areas of focus might be writing stamina, strong writing partnerships, and reading like a writer.*

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

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

**Topic 2 (Bend 2): Building Powerful Arguments**
In this bend students will then return to their research, thinking about how to turn them into essays. For this work, they will return to their research to think about possible note-taking systems that will work best for this process, while also looking at their research with a more critical eye. As they draft they will consider which evidence to use to bolster their claim, determine flaws in their own logic and revise to make sound arguments. They will also entertain counterclaims in their essay, keeping in mind the perspectives of the audience and finding the evidence that would best speak to them.

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

*Note: Remember that students will be doing a large amount of reading and developing arguments. This will take a significant amount of workshop time. As you monitor students work these lessons may need to be rearranged and tweaked to match the struggles that your writers are facing.*

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

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

Getting Ready for the Unit: Grammar and Conventions:
• Standard 5.L.1.A.e: In speech and written form, apply standard English grammar to produce a variety of complex sentences in writing, will be taught to the mastery level for the first 2-3 weeks of this unit during Word Study time. Consider using the following mentor sentences from Patterns of Power, or determine your own mentor sentences to use from your class read aloud(s):
  ○ If a complex sentence starts with **after, although, as, when, while, until, because, before, if, or since**, *I’ll probably need a comma.*
    ■ If you give a mouse a cookie, he’ll ask for your lunchbox. Laura Numeroff, *If You Take a Mouse to School*
    ■ When we turned the corner, I found the magic wand on a pile of garbage. Victoria Kann, *Emeraldalicious*
    ■ As you might know, robots don’t really feel emotions. Peter Brown, *The Wild Robot*
    ■ Before she lost her nerve, she stepped over the invisible line and onto the trail. Kathi Appelt and Alison McGhee, *Maybe a Fox*
  ○ If a complex sentence does not begin with one of the words above, I probably won’t need a comma.
    ■ Gertie stared at Junior until his voice dried up like a raisin. Kate Beasley, *Gertie’s Leap to Greatness*

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

Priority Standards for unit:
• 5.W.2.A: Write opinion texts that
  a: introduce a topic or text being studied, using an introductory paragraph that clearly supports the writer's purpose
  b: state an opinion or establish a position and provide relevant reasons for the opinion supported by multiple facts and details
  c: use specific and accurate words that are related to the topic, audience, and purpose
  d: contain information using student’s original language except when using direct quotations from a source
  e: reference the name of the author(s) or name of the source used for details or facts included in the text
  f: use transition to connect opinion and reason
g: organize the supporting details/reasons into introductory, supporting and concluding paragraph

- 5.W.1.C: Reread, revise, and edit drafts with assistance:
  a. to develop and strengthen writing by revising
  b. to edit for language conventions
- 5.L.1.A: in speech and written form, apply standard English grammar to:
  e. produce a variety of complex sentences in writing

Supporting Standards for unit:
- 5.W.1.A.c: Follow a writing process to plan a first draft by Accessing prior knowledge or building background knowledge related to the topic
- 5.W.1.A.d: Follow a writing process to plan a first draft by using a prewriting strategy
- 5.W.1.B.a: Appropriate to genre and type, develop a draft from prewriting by choosing an appropriate organizational structure and building on one main idea to create a multiple-paragraph text appropriate to the genre
- 5.W.1.B.b: Appropriate to genre and type, develop a draft from prewriting by establishing and supporting a main idea with an overall topic sentence at, or near, the beginning of the first paragraph
- 5.W.1.B.c: Appropriate to genre and type, develop a draft from prewriting by categorizing, organizing, and sequencing facts, details, and/or events (from sources when appropriate) into clear introductory, supporting, and concluding paragraphs applicable to the organizational structure
- 5.W.1.B.d: Appropriate to genre and type, develop a draft from prewriting by restating the overall main idea in the concluding statement
- 5.W.1.B.e: Appropriate to genre and type, develop a draft from prewriting by addressing an appropriate audience, organization, and purpose
- 5.W.1.D.a: With assistance from adults/peers, use technology, including the internet to produce and publish writing.
- 5.W.1.D.b: With assistance from adults/peers, demonstrate sufficient command of keyboarding skills to type a minimum of two pages, ideally in a single sitting.
- 5.W.3.A.a: Apply research process to generate a list of subject-appropriate topics
- 5.W.3.A.b: Apply research process to formulate and refine an open-ended research question
- 5.W.3.A.c: Apply research process to follow guidelines for collecting and recording information
- 5.W.3.A.d: Apply research process to select relevant resources, literary and informational
- 5.W.3.A.e: Apply research process to assess relevance, accuracy, and reliability of information in print and digital sources
- 5.W.3.A.f: Apply research process to convert graphic/visual data into written notes
- 5.W.3.A.g: Apply research process to differentiate between paraphrasing and plagiarism when using ideas of others
- 5.W.3.A.h: Apply research process to present and evaluate how completely, accurately, and efficiently the research question was explored or answered using established teacher/student criteria
- 5.W.3.A.i: Apply research process to record bibliographic information from sources according to a standard format
<table>
<thead>
<tr>
<th>Standard</th>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb's DOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.W.2.A</td>
<td>opinion pieces on topic or texts</td>
<td>write</td>
<td>create</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>a point of view with reasons or evidence</td>
<td>supporting</td>
<td>create</td>
<td>3</td>
</tr>
<tr>
<td>5.W.1.C</td>
<td>to develop and strengthen writing and language conventions.</td>
<td>read, revise and edit</td>
<td>create</td>
<td>3</td>
</tr>
<tr>
<td>5.L.1.A</td>
<td>standard english grammar</td>
<td>apply</td>
<td>create</td>
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</table>

**Essential Questions:**
1. How can I develop a solid argument grounded in solid evidence that supports my claim?  
2. How can I use the writing process to revise, rethink and rebuild my argumentative writing?

**Enduring Understanding/Big Ideas:**
1. Argument writers work to justify beliefs by researching both sides of debatable topic.  
2. Writers organize their research into reasons and evidence, provide a thesis and embed quotes to strengthen writing.

**Unit Vocabulary:**

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

**Topic 1: Establishing and Supporting Positions**

**Engaging Experience 1 (Session 1)**

**Teaching Point:** “Writers, today I want to teach you that when you are composing an argument, you will need to collect evidence not to support what you first think about the issue, but instead, evidence that allows you to think through the various sides of the argument.”

**Suggested length of time:** 2 mini lessons
Standards Addressed
Priority: 5.W.2.A

Detailed Description/Instructions:

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

- **Another way to do this** is to pull another article that looks at the same issue from another perspective. Go back to the T-chart started previously and model for students that as you are reading some information is familiar and similar, while other information comes from a completely different perspective.

Bloom’s Levels: create
Webb’s DOK: 3

**Engaging Experience 2 (Session 2)**

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

Suggested length of time: 1 mini lesson

Standards Addressed
Priority: 5.W.2.A

Detailed Description/Instructions:

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

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

Bloom’s Levels: create
Webb’s DOK: 3

**Engaging Experience 3 (Session 3)**

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

**Suggested length of time:** 1 mini lesson

**Standards Addressed**

- **Priority:** 5.W.2.A

**Detailed Description/Instructions:**

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

**Bloom’s Levels:** create

**Webb’s DOK:** 3

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**Engaging Experience 4 (Session 4)**

**Teaching Point:** “Today I want to teach you that when creating a piece of writing we can use quotations to strengthen our writing. This leaves the question, what makes a quotation powerful?”

**Suggested length of time:** 1 mini lesson

**Standards Addressed**

- **Priority:** 5.W.2.A

**Detailed Description/Instructions:**

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

**Bloom’s Levels:** create

**Webb’s DOK:** 3

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**Engaging Experience 5 (Session 5)**

**Teaching Point:** “Today I want to teach you that when you are writing you carry the cargo of evidence from your reading, you’re doing ambitious, challenging work. It is not likely that your first draft will be your best effort. Chances are you’ll want to reread that draft, decide what parts of it work and don’t work, and then plan and write another draft.”

**Suggested length of time:** 2 mini lessons

**Standards Addressed**


**Detailed Description/Instructions:**

- **One way you can do this** is by informing students they will use composing time to begin drafting a piece of their work with new thinking involved in it. Let them know they can
keep the same structure and even the same reasons, but they should have new evidence to consider and add since they continue to read and add information. Finally, challenge them to write their claim four different ways to think about how else it could be stated and what their reason is for thinking this way. Introduce to them how body paragraphs tend to go (see Schoology for chart). Remind students that as they are working they will want to make sure they are adding new evidence to their writing. If they do not feel like they have new evidence to add, they may want to go back and collect more information.

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

**Engaging Experience 6 (Session 6)**

**Teaching Point:** “Writers, today I want to teach you that a good argument is a bit like a layer cake—just the right balance between dense, researched evidence layered between rich thinking. To achieve this balance, you must add your own thinking and explanations.” *(see Schoology for “Layer Cake” chart)*

**Suggested length of time:** 1 mini lesson

**Standards Addressed**  
**Priority:** 5.W.2.A

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

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

**Topic 2: Building Powerful Arguments**

**Engaging Experience 7 (Session 7)**

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

**Suggested length of time:** 1 mini lesson

**Standards Addressed**  
**Priority:** 5.W.2.A

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

Foster the integration of technology in this work.

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

### Engaging Experience 8 (Session 8)

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

**Suggested length of time:** 1 mini lesson  
**Standards Addressed**  
**Priority:** 5.W.2.A  
**Detailed Description/Instructions:**  
- **One way you can do this** is by modeling going back into one of the initial texts you read as a class and reading it aloud, adding in information you have now gained from other texts to show a stronger understanding of the content. Pause, allowing students think time into how they are reading this text differently as well and what new information they are getting from it. Highlight the work done by showing students how related ideas came to mind because of all the information I have around this issue now.

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

### Engaging Experience 9 (Session 9)

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

**Suggested length of time:** 1 mini lesson  
**Standards Addressed**  
**Detailed Description/Instructions:**  
- **One way you can do this** is by giving students a blank sheet of paper, having them imagine what their work will look like on that page. Coach them through what is included in a strong introduction, then move into the first body paragraph, paying special attention to the power and need for quotes, evidence, and transitions.

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

### Engaging Experience 10 (Session 11)

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

**Suggested length of time:** 1 mini lesson

**Standards Addressed**

**Priority:** 5.W.2.A

**Detailed Description/Instructions:**

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

**Bloom’s Levels:** create

**Webb’s DOK:** 3

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**Engaging Experience 11 (Session 12)**

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

**Suggested length of time:** 1 mini lesson

**Standards Addressed**

**Priority:** 5.W.2.A

**Detailed Description/Instructions:**

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

**Bloom’s Levels:** create

**Webb’s DOK:** 3
Engaging Experience 12 (Session 13)
Teaching Point: “The question we’ll be exploring is this: What persuasive techniques help us address—and sway—a particular audience.”
Suggested length of time: 1 mini lesson
Standards Addressed
Priority: 5.W.2.A
Detailed Description/Instructions:
- **One way you can do this** is by asking for a student volunteer for the reenactment you are going to do today. The student will act as the principal and you the student. The student acting as principal will get a buzzer (weak evidence) and a bell (strong evidence) to use as you are stating your argument. The topic is to make recess in school longer, so you, as the student, will do all you can to persuade the principal to do this, however, start weak and get stronger by the end in your argument. (see page 132 for examples of potential arguments)
- Debrief by beginning an anchor chart that lists persuasive techniques that sway your audience. (see page 133-135 or Schoology for chart)
- Allow students time to talk in partnerships about this first and then add their ideas to the chart. Challenge them to continue adding to the chart by thinking about different types of audiences and how that may change their technique.

Bloom’s Levels: create
Webb’s DOK: 3

Engaging Experience 13 (Session 14)
Teaching Point: “Today I want to teach you that when people are part of a panel—when their goal is to convince an audience in some way—they rise to the occasion. They dress the part. Specifically, they stand up tall, they speak in a loud, clear voice, they don’t fidget or giggle, and they greet and engage politely with the audience.”
Suggested length of time: 1 mini lesson
Standards Addressed
Priority: N/A
Detailed Description/Instructions:
- **One way you can do this** is by modeling this by demonstrating a poor presentation of information (mumbled, hunched over, flinging arms, giggling, etc.) and then presenting clearly and with formality (making eye contact, standing straight, speaking clearly, loud, using a steady voice). Now have students get in their partnerships and try this out for themselves as well. Have Partner 1 begin by being the terrible presenter with Partner 2 the audience, then have Partner 1 do a strong presentation with Partner 2 remaining the audience.
- Send students off to present to each panel and because these may be spread among the school and you want this to be formal, you will not have a mid-workshop teaching point or confer. Just coach from the sidelines as needed.

Bloom’s Levels: N/A
Webb’s DOK: N/A

Engaging Experience 14 (Session 15)
Teaching Point: “Today you are going to listen to a text I read aloud. From it you will form an opinion that you will debate with your peers. As I read you will listen for evidence that will support the position you wish to take.”

Suggested length of time: 1 mini lesson

Standards Addressed
Priority: 5.W.2.A

Detailed Description/Instructions:

- **One way you can do this** is by reading aloud a short story (Calkins suggests “Stray” from *Every Little Thing* by Cynthia Rylant. As you read you will nudge students to be thinking deeply in selected spots, asking them to stop and jot, turn and talk, or take notes, encouraging them to think as deeply as possible about the argument at hand. Make sure your stopping points are places that have evidence to support either position. You might offer the following prompts to help:
  - “Let’s stop here to think about what we know about ________ so far. What position are you starting to take on this character? Makes some notes to yourself. ‘So far, I am taking the position that…”’
  - “Are you thinking about a question? What position are you taking right now? What reasons and evidence have you gathered? Tell your partner what position you are taking and why.”
  - “Now that we’ve finished reading, what are you thinking? What position do you take? Look over your notes and get ready to choose a position. You can revise or add to your notes. Do that now.”

- Inform students how a debate goes and provide them the anchor chart for arguing about texts on page 149 of the unit.

Bloom’s Levels: create
Webb’s DOK: 3

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**Engaging Experience 15 (Session 16)**

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

Suggested length of time: 1 mini lesson

Standards Addressed
Priority: 5.W.2.A

Detailed Description/Instructions:

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

**Bloom’s Levels:** create

**Webb’s DOK:** 3

**Engaging Experience 16 (Session 17)**

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

**Suggested length of time:** 1 mini lesson

**Standards Addressed**


**Detailed Description/Instructions:**

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

**Bloom’s Levels:** create

**Webb’s DOK:** 3

**Engaging Experience 17 (Session 18)**

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

**Suggested length of time:** 1 mini lesson

**Standards Addressed**


**Detailed Description/Instructions:**

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

  - Provide a cautionary tale of a time you researched for a paper but left all the writing until the end and how stressful that was. No one wants to experience a crunch time, trying to fit it all in in a short amount of time. Allow students to use the checklist to take inventory of their current status.

**Bloom’s Levels:** create

**Webb’s DOK:** 3

**Engaging Experience 18 (Session 19)**

**Teaching Point:** “Today I want to remind you that whenever you are doing one type of writing, such as argument, you can still use everything you have learned from other types of writing, to reach your audience. In particular, your storytelling craft can be a persuasive technique.”

**Suggested length of time:** 1 mini lesson

**Standards Addressed**

Detailed Description/Instructions:

- **One way you can do this** is by modeling how to do this work by showing different techniques
  - Invented or imagined event—“Picture this…” or “Imagine this…”
  - Insert a true story and write in the air as if you are composing in front of the children
- Have students share what they noticed by inserting a small moment—dialogue, characters, story structure. Allow them time to do the same with a partner, having them come up with an original story for another one of your reasons so they know they are working with a fresh idea.

Bloom’s Levels: create
Webb’s DOK: 3

Engaging Experience 19 (Session 20)

Teaching Point: “Today I want to teach you that truly persuasive writers, word and present their evidence in a way that is incontestable, so that it cannot be argued. One way they do this work is to make sure that they are not presenting specific evidence as being true for all times and occasions—unless it is.”

Suggested length of time: 1 mini lesson
Standards Addressed

Detailed Description/Instructions:

- **One way you can do this** is by sharing an example of text that generalizes to the point that the claim is flawed and remind them of the anchor chart that you worked with when identifying these flaws. Then show students how these generalizations can be corrected with different wording and presentation of the evidence. Demonstrate that careful word selection can remove stereotypes. The following questions can help as well:
  - How do you know?
  - Is this always true?
- See page 187 or Schoology for “To Increase the Validity of an Argument…” anchor chart to help with this teaching point.

Bloom’s Levels: create
Webb’s DOK: 3

Engaging Experience 20 (Session 21)

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

Suggested length of time: 1 mini lesson
Standards Addressed

Detailed Description/Instructions:

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

**Bloom’s Levels:** create

**Webb’s DOK:** 3

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**Post Assessment**

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

**Rubric for Post Assessment**

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

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**Engaging Scenario**

**Engaging Scenario**

**Situation:** sharing their argumentative essay

**Challenge:** speaking proficiently and knowledgeably about chosen topic

**Specific roles:** writer, reporter

**Audience:** peers, parents, school community, online community

**Product:** a written argumentative essay addressing social action/awareness

This celebration could be carried out several different ways including:

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

**Rubric for Engaging Scenario:**

See Opinion Writing Rubric to score final argumentative piece and on-demand
Unit 6: If...Then...

Subject: Writer’s Workshop  
Grade: 5  
Name of Unit: If...Then  
Length of Unit: approximately 4 weeks; (End of February to end of March)

Overview:
Students come into writing at all different levels. This unit will allow the teacher to use their knowledge of students as writers to determine what lessons make the most sense for the writer’s in their room. Teachers will use students On Demand Pieces to select a unit and teach to meet the needs of their learners.

For this unit you will be using the If..Then..Curriculum book from your writing curriculum.

‘This book is written to provide possible lessons and units. The lessons range in fit from lessons for students who are able to write strong and skillfully, as well as students who respond the the invitation to write by asking, “How long does it have to be?” The spread becomes bigger each year as students who have had a background in writing become progressively more skilled, and those who have not been taught writing at all become progressively more resistant.’

By using these If...Then... units you will be able to select a unit that best fits the needs of your students and teach into their strengths and weaknesses.

The first half of the alternative units in this book are geared more toward teachers whose fifth graders do not have a strong background in writing, and the second half of the alternative units, toward students who are ready for more, more and more. There are also lesson suggestions in this book for ways to help students with specific writing needs.

We are already teaching several of the units from the If...Then...book during the course of the year. We currently teach:
- Information Writing: Feature Articles on Topics of Personal Expertise
- Journalism
- Fantasy

There are several other units in the book, that can be taught:
● The Personal & Persuasive Essay: Creating Boxes and Bullets and Argument Structures for Essay Writing
● Information Writing: Reading, Research & Writing in the Content Area
● Literary and Comparative Essays
● Poetry Anthologies: Writing, Thinking and Seeing More

During these units it might also make sense to incorporate lessons from The Writing Strategies Book by Jennifer Serravallo.

Getting Ready for the Unit:

● Pull students On Demands from the year up to this point. Look for common struggles your class has. There will be many different things you could choose from. You will want to pick one area that you want to focus on for 4 weeks.
● Read Lucy Calkins If ...Then…begin with page iii. This page will give you information to help you determine what unit best fits the needs for your students.
   o Example: If you are noticing that your students struggle to develop a strong theme in their story, you may choose to teach the Poetry Anthologies unit.
● Collect Mentor Text to use around the Genre that you have selected to write about.

Priority Standards for unit:

● 5.W.1.A.a: Follow a writing process to plan a first draft by selecting a genre appropriate for conveying the purpose to an intended audience
● 5.W.1.C: Reread, revise, and edit drafts with assistance:
   a. to develop and strengthen writing by revising
   b. to edit for language conventions

Supporting Standards for unit:

● 5.W.1.A.c: Follow a writing process to plan a first draft by Accessing prior knowledge or building background knowledge related to the topic
● 5.W.1.A.d: Follow a writing process to plan a first draft by using a prewriting strategy
● 5.W.1.B.a: Appropriate to genre and type, develop a draft from prewriting by choosing an appropriate organizational structure and building on one main idea to create a multiple-paragraph text appropriate to the genre
● 5.W.1.B.b: Appropriate to genre and type, develop a draft from prewriting by establishing and supporting a main idea with an overall topic sentence at, or near, the beginning of the first paragraph
● 5.W.1.B.c: Appropriate to genre and type, develop a draft from prewriting by categorizing, organizing, and sequencing facts, details, and/or events (from sources when appropriate) into clear introductory, supporting, and concluding paragraphs applicable to the organizational structure
● 5.W.1.B.d: Appropriate to genre and type, develop a draft from prewriting by restating the overall main idea in the concluding statement
● 5.W.1.B.e: Appropriate to genre and type, develop a draft from prewriting by addressing an appropriate audience, organization, and purpose
● 5.W.1.D.a: With assistance from adults/peers, use technology, including the internet to produce and publish writing.
5.W.1.D.b: With assistance from adults/peers, demonstrate sufficient command of keyboarding skills to type a minimum of two pages, ideally in a single sitting.

<table>
<thead>
<tr>
<th>Standard</th>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb's DOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.W.1.A.a</td>
<td>by selecting a genre appropriate for conveying the purpose to an intended audience.</td>
<td>plan</td>
<td>create</td>
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<tr>
<td>5.W.1.C</td>
<td>to develop and strengthen writing and language conventions.</td>
<td>read, revise and edit</td>
<td>create</td>
<td>3</td>
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<tr>
<td>5.L.1.A</td>
<td>standard english grammar</td>
<td>apply</td>
<td>create</td>
<td>3</td>
</tr>
</tbody>
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Unit 7: Fantasy

Subject: Writer’s Workshop  
Grade: 5  
Name of Unit: Fantasy  
Length of Unit: 4 weeks (April)  
Overview of Unit:

Welcome to the fantastic world of heroes, dragons, wizards, and spells! This unit has the capacity to become a transformative unit, one where students are able to synthesize many of the writing skills they have been honing all year, as well as push themselves past their comfort zones into new areas of growth. The purpose of this fantasy writing, is to encourage students to explore with a different type of narrative writing. Creating fantasy stories requires students to have a strong understanding of character, and themes, which is what this unit will allow students to do.

Students will cycle through the process of planning, drafting, and revising a fantasy story twice during this unit. During the second round through the process, your writers will make choices with greater independence, confidence, and productivity.

Topic 1 (Bend 1): Collect Ideas for Fantasy Fiction and Develop a Story with Depth, Significance, and Believability

Your students will spend a week or so writing entries in notebooks, producing at least a page and a half to two pages of writing at school and another page and a half at home. You’ll teach your writers to raise the level of their writing as they collect entries and eventually to select one of them as a seed idea. Your writers will spend just one or two days rehearsing this idea, trying out various methods of planning, and finally making a commitment to one plan.

Topic 2 (Bend 2): Draft and Revise: Craft a Compelling Fantasy Fiction Story

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

**Topic 3 (Bend 3): Develop, Draft, and Revise a Second Fantasy Short Story**

You will set your students up to cycle through the writing process once again, this time transferring all they have learned to a second piece of writing. You will teach your writers to mentor themselves using published fantasies, ideally ones that are short.

**Topic 4 (Bend 4): Edit and Publish: Prepare the Fantasy Story**

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

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

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

**Priority Standards for unit:**
- 5.W.1.C: Reread, revise, and edit drafts with assistance:
  a. to develop and strengthen writing by revising
  b. to edit for language conventions
- 5.W.2.C: Write fiction or nonfiction narratives and poems that
a. establish a setting and situation/topic and introduce a narrator/or characters
b. use narrative techniques, such as dialogue, motivation, and descriptions
c. organize an event sequence that unfolds naturally
d. use a variety of transitions to manage the sequence of events
E: use specific, relevant, and accurate words that are suited to the topic, audience and purpose.

Supporting Standards for unit:
● 5.W.1.A.c: Follow a writing process to plan a first draft by Accessing prior knowledge or building background knowledge related to the topic
● 5.W.1.A.d: Follow a writing process to plan a first draft by using a prewriting strategy
● 5.W.1.B.a: Appropriate to genre and type, develop a draft from prewriting by choosing an appropriate organizational structure and building on one main idea to create a multiple-paragraph text appropriate to the genre
● 5.W.1.B.b: Appropriate to genre and type, develop a draft from prewriting by establishing and supporting a main idea with an overall topic sentence at, or near, the beginning of the first paragraph
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● 5.W.1.B.d: Appropriate to genre and type, develop a draft from prewriting by restating the overall main idea in the concluding statement
● 5.W.1.B.e: Appropriate to genre and type, develop a draft from prewriting by addressing an appropriate audience, organization, and purpose
● 5.W.1.D.a: With assistance from adults/peers, use technology, including the internet to produce and publish writing.
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<th>Webb’s DOK</th>
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</thead>
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<tr>
<td>5.W.2.C</td>
<td>narratives real or imagined experiences or events</td>
<td>write develop</td>
<td>apply create</td>
<td>3 2</td>
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<td>5.W.1.C</td>
<td>to develop and strengthen writing and language conventions.</td>
<td>read, revise and edit</td>
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<td>apply</td>
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Essential Questions:
1. How do fantasy writers use all of their understandings of narrative writing to develop complex characters, settings and themes?
2. What techniques do fantasy writers use to bring the characters and settings of their stories to
life?
3. How do fantasy writers develop strong themes that develop over the course of a story?

**Enduring Understanding/Big Ideas:**
1. Fantasy writers develop their ideas into rich stories with complex characters and settings.
2. Writers try new techniques to develop their ideas (figurative language, meaningful dialogue, and symbolism).
3. Writers work to weave in a theme that portrays the heart of the story.

**Unit Vocabulary:**

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
</tr>
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<tbody>
<tr>
<td>write</td>
<td>narratives</td>
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<td>produce</td>
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<td>demonstrate</td>
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**Topic 1: Collect Ideas for Fantasy Fiction and Develop a Story with Depth, Significance, and Believability**

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

**Engaging Experience 1**

**Teaching Point:** “Today I want to teach you that when fantasy writers generate ideas they keep their stories grounded in the real world, so that readers can follow their message."

**Suggested length of time:** 2-3 mini lessons

**Standards Addressed**

| Priority | 5.W.2.C |

**Detailed Description/Instructions:**

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

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

Bloom’s Levels: create
Webb’s DOK: 3

Engaging Experience 2
Teaching Point: “Today I want to teach you that fantasy writers zoom in and focus on a clear small story to tell. These writers create a single-arc story lines. Using a single arc allows the reader to follow along clearly, even when the rules of reality change, like we often see in fantasy.”

Suggested length of time: 1 mini lesson
Standards Addressed
Priority: 5.W.2.C
Detailed Description/Instructions:
- One way to do this is to model this work with your own short story idea. It is important that their pieces contain only one or two main characters and only a couple obstacles, rather than a never-ending series of obstacles. This is your chance to cut some of these epic stories down to short episodes. Remind students that many of our favorite fantasy stories (Harry Potter, Percy Jackson, etc.) are often part of larger series. These authors know they have a grand story to tell, however, they don’t try to cram it all in one book, or end their story with “to be continued…” We can use these authors as models for how we might end our stories, telling short stories from just a few days, or a short period of time in the character's life.

Bloom’s Levels: create
Webb’s DOK: 3

Engaging Experience 3
Teaching Point: “Today I want to teach you that writers zoom in and develop pieces and parts of their ideas in order to strengthen story elements.”

Suggested length of time: 1 mini lesson
Standards Addressed
Priority: 5.W.2.C
Detailed Description/Instructions:
- One way to do this is to spend a day developing aspects of their story ideas. For example, you might suggest they flesh out an idea by writing long about the setting(s). Going into great detail about what the setting is like, knowing they might uses pieces of this writing throughout their piece. They might also want to spend time developing their main characters (or heroes) using some of the strategies they have learned in other grade levels.
- Another way to do this is to look at mentor texts as an example. Help them to see, for
example, that if there’s to be magic in a story, it needs to be introduced at the beginning of the story to make it more believable. Harry Potter and the Sorcerer’s Stone does a wonderful job of setting the scene for the world of Harry Potter.

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

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

#### Engaging Experience 4

**Teaching Point:** “Today I want to teach you that fantasy writers focus their imagination and draft quickly. Getting their ideas down on paper, so that they are able to map out their stories.”

**Suggested length of time:** 2 mini lessons

**Standards Addressed**  
Priority: 5.W.2.C

**Detailed Description/Instructions:**

- **One way to do this** is to ask students to close their eye and visualize as you tell a quick verbal draft of your story, or a section from a familiar fantasy text, with strong sensory details. Highlight for students specific words that help you to picture the story.

- **Another way to do this** is to have students focus their imaginations, by either closing their eyes and visualizing, or storytelling to a partner before they write. Have students think about the sights, sounds, and even smells of their story.

*You will want to be a close observer of your students’ drafts leading up to and during this time, to assess what your students are most ready to learn.* The Narrative Writing Checklist is a good guide for this work.

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

#### Engaging Experience 5

**Teaching Point:** “Today I want to teach you that fantasy writers work in a way that makes their readers suspend disbelief. These writers create stories that make the unbelievable seem possible.”

**Suggested length of time:** 2 mini lessons

**Standards Addressed**  
Priority: 5.W.2.C

**Detailed Description/Instructions:**

- **One way to do this** is by teaching students that the more specific they are in their descriptions about key characters, settings, and even objects, the more believable these things become. For example, if a writer wants to talk about a table that begins to float, one way to make that unbelievable concepts more believable is to describe it in a great and concrete detail, so that “The table floated across the room” becomes, “The round cherry wood table with seventeen pieces of gum stuck to its underside, suddenly began to vibrate under their fingers. Lyssa watched in shock, as her marble composition notebook slid off its shiny surface as it rose one foot and then two feet off the library’s sensible linoleum floor.” Give student a chance to revise their work, being sure to show what is happening, rather than telling.
Another way to do this is to model for students how authors create a portal into another world. Fantasy writers often spend a significant amount of time talking about the transition between the world that we would call normal, and the world that the character is living in. Share with student’s mentor text that do this, for example in Harry Potter the Train Station and the platform at 9 ¾ would be a great example.

Bloom’s Levels: create
Webb’s DOK: 3

Engaging Experience 6
Teaching Point: “Today I want to teach you that fantasy writers think about the theme, or message their story portrays. Then, writers use specific words, and events to help support their theme.”
Suggested length of time: 2-3 mini lessons

Standards Addressed
Priority: 5.W.2.C

Detailed Description/Instructions:
- **One way to do this**, is to have students reflect on the true meaning of their story. Many students get so lost in the fun of fantasy that their stories tend to go on, and on, and on. Using a mentor text, or connecting to the work they are doing in fantasy book clubs, show students how authors are clear about the real meaning or themes of their stories. For example, the magic stone can come to represent the bravery the heroine must show, despite her fears. It is tiny, but strong -- just as our heroine is. The dark night can stand for the fear the heroine is grappling with before the dawn comes. Allow students to work in their stories, to develop the real meaning of the stories they are writing. Encourage students to pick a theme that they want to try out in this piece.

- **Another way to do this** is let students know that when writing fantasy we are leaving clues for our reader’s about characters, their skills, powers and homes. It is our hope that if we are giving the right clues our readers will start to see these ideas popping up throughout our story. Model for students how you might take your theme, and begin brainstorming things that might happen that will be clues in your stories. For example, if you are thinking your theme will be *never underestimate your own power*, you might brainstorm that the character will try to do something early in the story, but they will not be big enough, strong enough etc., you might brainstorm that in the story the students will say that they could never do something, because they will never be able to do something important, etc. Help students to see that when we have a theme selected we begin dropping clues into our stories to help our readers see the theme developing.

- **Another way to do this** is to have students think of lessons and themes that are familiar in stories that they have read. Create a list of these themes as a class. Turn this anchor chart into a T chart, across from these themes and lessons encourage students to brainstorm words they might expect to see in a story with this theme. For example, if a story had a theme of, *never underestimate your own power*, students might brainstorm words such as believed, doubted, power, strength, self, me, my, knew, thought, strong, weak, can, can’t.

Encouraging students to develop their theme and to begin listing words they want to try to give their readers clues.

Bloom’s Levels: create
Webb’s DOK: 3
Engaging Experience 7
Teaching Point: “Today I want to teach you that writers are intentional about their punctuation. Fantasy writers know that they can use punctuation to add suspense or to make a point.
Suggested length of time: 1 mini lesson
Standards Addressed
Detailed Description/Instructions:
● One way to do this is to notice how author’s use punctuation in their work. You might teach your students that characters in fantasy fiction often refer to conversations they had in the past. Then, show how writers punctuate a quote within a quote, when one characters is quoting another, with single quotation marks. Use mentor texts to model this work for students. Remind students to hold themselves accountable to check for proper punctuation, capitalization, and spelling. Even first drafts!
● Another way to do this is to model for students how an author might use a comma (,) or ellipses (...) to show a pause or hesitation in their speech.

Bloom’s Levels: create
Webb’s DOK: 3

Engaging Experience 8
Teaching Point: “Today I want to teach you that fantasy writers reflect and set goals to advance their writing.”
Suggested length of time: 1 mini lesson
Standards Addressed
Detailed Description/Instructions:
● One way to do this is to have students reflect on the work they have done as writers. Ask students to study their work with the narrative checklist (reminding students that fantasy writing is a different way of telling a narrative story) in hand and to take a brave critical stance as they do this. Then, give students some time to make revisions to their drafts based on what they noticed and to set some goals for their future work.

Bloom’s Levels: create
Webb’s DOK: 3

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

Engaging Experience 9
Teaching Point: “Today I want to teach you that as writer’s sometime we step back from a piece we are working on and change our focus. As a writer we can take different ideas and spend time strengthening them into a short story.”
Suggested length of time: 2-3 mini lessons
Standards Addressed
Priority: 5.W.2.C

Detailed Description/Instructions:

- **One way to do this** is for students to return to their notebooks to collect story blurbs that they developed during their brainstorming phase, and to find another seed idea to develop. Remind students that they should reflect on all they have learned about fantasy writing. Now, they should have a keener sense of what kinds of ideas would make a good fantasy story (in other words, those grounded in reality, with a strong theme) and which ideas would be difficult to pull off. Then challenge them to choose a seed idea quickly and to lean on lessons learned from mentor texts as they rehearse and then draft.

Bloom’s Levels: create

Webb’s DOK: 3

Engaging Experience 10

Teaching Point: “Today I want to teach you that as writers we can study craft moves fantasy authors regularly employ and put them to work in our own writing.”

Suggested length of time: 2 mini lessons

Standards Addressed


Detailed Description/Instructions:

- **One way to do this** is to look at fantasy text with a writer’s eye. Using a short text such as *Merlin and the Dragons, Stranger in the Mirror, Raising Dragons* or *The Rainbabies* allow students to perform an inquiry lesson where they discover what they notice about the writing of these fantasy writer. Encourage students to study these questions:
  - What can they notice about sentence length and variation?
  - When do fantasy authors use longer and shorter sentences?
  - What do they notice about the author’s use of dialogue?
  - How does the author make different characters speak differently?
  - Word choice? Punctuation? Speech habits?
  - How do the fantasy stories that students love the most tend to start?
  - How do they end?

Encourage students to pick one technique and to put it to use in their own writing.

Bloom’s Levels: create

Webb’s DOK: 3

Engaging Experience 11

Teaching Point: “Today I want to teach you that fantasy writers develop “expert” vocabulary in their writing.”

Suggested length of time: 1 mini lesson

Standards Addressed


Detailed Description/Instructions:

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

**Bloom’s Levels:** create

**Webb’s DOK:** 3

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**Topic 4: Edit and Publish: Prepare the Fantasy Story for Readers**

**Engaging Experience 12**

**Teaching Point:** “Today I want to teach you that fantasy writers revise their work and go back to bring out the theme within their stories.”

**Suggested length of time:** 2 mini lessons

**Standards Addressed**


**Detailed Description/Instructions:**

- **One way to do this is** to ask writers to think about connections they notice across stories and to choose one for the class anthology. Your class may notice that many of the stories deal with the idea that one can only become great by facing one’s fears. Or many of the stories might tell of an underdog who comes out on top in the end. Your student might notice that there are a few similar themes that are appearing in your class. Once students have chosen the piece they would like to publish, allow them to revise their work, with a goal of really bringing out the theme in their stories.

**Bloom’s Levels:** create

**Webb’s DOK:** 3

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**Engaging Experience 13**

**Teaching Point:** “Today I want to remind you that writers embark on rigorous editing work to make sure that their writing is clear, and powerful.”

**Suggested length of time:** 2 mini lessons

**Standards Addressed**


**Detailed Description/Instructions:**

- **One way to do this is** to channel students toward some fairly rigorous editing work. Monitor the writing work that your students have done up to this point. Use this information to select the lessons that best fit your classes, convention needs. You may want to begin by
guiding students to study mentor texts for editing help. You can show students how to attend to the punctuation usage employed in longer sentences (commas, dashes, colons), as well the way fantasy writers choose to spell words --even made-up words-- with conventional spelling in mind.

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

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**Engaging Experience 14**  
**Teaching Point:** “Today I want to teach you that writers think about how they want to publish writing.”  
**Suggested length of time:** 2 mini lessons  
**Standards Addressed**  
**Detailed Description/Instructions:**  
- **One way to do is** to help students think about how they might want to share their story. Let students know that they might opt to publish their books as picture books (using StoryBird, or another digital publishing sight), since so much of fantasy writing lends itself nicely to visuals. You might also encourage students to take these short fantasy stories and publish them with the idea of creating anthologies with other classmates who created stories with similar themes. Encourage students to put these fantasy anthologies in the classroom library.  
**Bloom’s Levels:** create  
**Webb’s DOK:** 3

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**Post Assessment**  
Administer the On-Demand for Narrative Writing assessment (see page 182 in the Writing Pathways book)

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

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**Engaging Scenario**  
**Situation:** Reflecting on their work  
**Challenge:** Using the Narrative Writing Checklist to evaluate their progress as a writer of narrative texts and where to go from here.  
**Specific roles:** Writer, Reflector  
**Audience:** Peers and Themselves
Product: A written reflection on how their thinking and writing has grown from the beginning of the year, along with peer discussion.

Types of celebrations could include:
- **Story Hour:** Where students read excerpts of their stories to a younger class. To add some drama, you might ask students to come to their publishing party dressed as one of the characters from their stories.
- **Dramatic Representation:** Have students act out a portion of their stories

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

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### Unit 8: Writing Gem Unit

*Subject:* Writer’s Workshop  
*Grade:* 5  
*Name of Unit:* Writing Gem Unit  
*Length of Unit:* 2-3 weeks  
*Overview of Unit:* Gem Unit: (see pages 91-101 in the If...Then...Curriculum)  
The gem writing unit provides an opportunity for you to reflect on and respond to the unique writing needs of your students. It is not intended to be taught in its entirety in a sequential order. Teachers are encouraged to review student work samples to determine patterns of need. Teaching points for each of the eight categories represented on the lotus can be found below. Additionally, you are encouraged to use your grade specific If/Then unit spiral for ideas on ways in which to meet your writers’ needs. Consider whole group, small groups, and/or individual conferences when planning for this unit based on your students’ patterns of need.

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<table>
<thead>
<tr>
<th>Building a Summer Reading Identity</th>
<th>Structure and Cohesion</th>
<th>Elaboration</th>
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<tbody>
<tr>
<td>The writer knows what makes writing work for them through their strengths</td>
<td>The writer is new to this particular genre.</td>
<td>The writer provides information in vague or broad ways.</td>
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<tr>
<td>The writers knows authors he or she loves</td>
<td>The writer has not established a clear organization for this book.</td>
<td>Each section is short and needs to be elaborated upon.</td>
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<td>The writer knows how peers can build their writing life.</td>
<td>This writer does not have a clear beginning and/or ending to her text.</td>
<td>The writer goes off on tangents when elaborating.</td>
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<td>The writer develops a toolkit for a successful summer writing life.</td>
<td>Information is overlapping in various sections.</td>
<td>The writer only uses one way to elaborate in her writing.</td>
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<td>The writer has included facts as she thinks about them.</td>
<td>The writer writes with lots of good information but it is in helter-skelter order.</td>
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<td>The writer invents or makes up information about the topic to elaborate.</td>
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Building a Summer Writing Identity

[NEW] Teaching Point: Readers notice the qualities of writing and themselves that make them want to write.

Suggested length of time: varies depending on the need

Possible ways to do this:

- **One way to do this is to** introduce your students the “100 Things About Me as a Reader” list at [http://readingyear.blogspot.com/2010/10/100-things-about-me-as-reader.html](http://readingyear.blogspot.com/2010/10/100-things-about-me-as-reader.html). For the purpose of this lesson, students will be thinking about themselves as a writers so their title should be, “100 Things About Me as a Writer.” Have students think about the qualities of writing that make them want to read it, and how they write themselves. Generate a list of your own, thinking and modeling aloud about what your list might include.
  - I like to write poetry.
  - I like to write about my children.
  - I do my best writing while drinking coffee on my patio.
  - I like to develop my characters in innovative ways.

Get students started by having them look through their writing notebooks or books from authors they love. What trends do you see or are there common themes? Start naming those qualities and making them into your “100 Things About Me as a Writer” list. Use this portion of your list to help your students start thinking about summer writing topics and ideas.
[NEW] **Teaching Point:** Teachers host a book tasting in their classroom or among all the classrooms at their grade level.

**Suggested length of time:** one day

**Possible ways to do this:**
- **One way to do this is to** gather books by authors you know your students love and whose writing they can emulate. Not sure where to find book recommendations or popular, current literatures for kids? Check out these sites:
  - www.twowritingteachers.com
  - www.nerdybookclub.com
  - http://www.thelivbits.com/
  - https://www.facebook.com/BookishShow/
  - https://penniessripp.com/
  - https://bookwhisperer.com/blog/
  - Twitter: Follow the hashtags: #titletalk and #weneeddiversebooks
- Reach out to Mid-Continent using Teacher Assistance and they will help you collect all the books you wish for your book tasting. Organize the books into categories such as favorite authors, genre, favorite books, etc. Come up with flashy titles to get your students excited. Set them up in groups to go to each category or room to peruse the books, making a “Summer To Write” list. When creating their list they can author list author names they want to write like, or use the books the help them get writing ideas they’ll later develop in their own way.

[NEW] **Teaching Point:** Writers find partners who will not only be accountability buddies, but also a place to go for peer writing advice.

**Suggested length of time:** n/a

**Possible ways to do this:**
- **One way to do this is to** have students make a contact list of potential summer writing partners based on who they have worked well with throughout the year or who has similar writing interests. Have students compare their “Summer To Write” lists--who’s writing about similar topics or ideas? Who’s excited to read someone else’s story? Think about ways to build partnerships and small groups to give students summer writing contacts.

[NEW] **Teaching Point:** Writers create tool boxes filled with the materials and resources they need to make them successful, independent writers.

**Suggested length of time:** n/a

**Possible ways to do this:**
- **One way to do this is to** review each of the strategies below, considering which would lend themselves to helpful writing tools for students. Some suggestions have been provided. Allow writers to put together a “Summer Writing Toolkit” full of post-its, pencils, bookmarks, their “Summer To Write” list, books/texts by favorite authors, their writer’s
notebook, mini anchor charts outlining thought prompts, etc. so they have all the resources and reference materials needed to continue growing themselves as a writer. Just as you likely talked about a “just right” reading spot with a “just right” book at the beginning of the year, you’ll need to carry that conversation over. Where is your “just right” writing spot at home or in the community? Where is a “just right” spot for your toolkit so your materials don’t get lost?

### Structure and Cohesion

**Teaching Point:** When writing a fiction story one way you can organize your story is by moving it along chronologically. It may help to make a list of events in order. Once you have the major events you are ready to draft.

**Suggested length of time:** varies depending on the need

**Possible ways to do this:** Sketching out a story mountain and provide each student three to five sticky notes. Think along that story mountain to develop characters and setting, introduce a problem or exciting event, determine how the tension escalates and the conclusion or lesson learned. Depending on the level of the writer you can use more or less sticky notes. Consider prompts like:

- Let’s share with who is here.
- Where are these characters?
- What is their problem or what exciting thing happen to this character?
- How does the character’s problem get solved? What lesson does this character learn?

Help students to see how these sticky notes can form a beginning, middle and end to their story when drafting.

**Teaching Point:** When planning a piece of nonfiction writing writers create a quick visual to represent the structure of their piece. (Idea from p. 185 in *The Writing Strategies Book* by Jennifer Serravallo.)

**Suggested length of time:** varies depending on the need

**Possible ways to do this:** Show students that writers try different organizational structures as a way to plan their writing. Show sticky notes outlining boxes and bullets, cause and effect, problem and solution, and compare and contrast. Then think aloud a topic to consider which structure will fit. Jot down a quick outline to your topic. Then ask students to do this work while you work alongside them. Students can now use this as a resource when drafting.

**Possible writing toolkit resource**
Elaboration

Teaching Point: When we think of things we want to compare, we can create similes and metaphors that help our readers understand what we want to say and make our writing interesting. (Ideas from p. 218 in The Writing Strategies Book by Jennifer Serravallo).

Suggested length of time: varies depending on the need
Possible ways to do this: Start by showing something you’d like to describe in your writing. Serravallo gives the example of a sea shell. Let students help you think of similes. It’s as smooth as _______. It’s shaped like a _______. It feels like _______. Valerie Worth’s All the Small Poems and Fourteen More and Nancy Loewen’s You’re Toast and Other Metaphors We Adore are good possible mentor texts. Give students a copy of student-written (from a previous year) or teacher-written text that needs elaboration. Practice together finding objects that can be elaborated on with a simile or metaphor, and then writing those. Send students off to do this in their own writing.

Teaching Point: Great writing shows us what places are like by describing it using the five senses. When we read writing like this, we can create sensory images that make us feel like we’re there. When we write like this, our readers can create those sensory images from our writing. (Ideas from p. 224 in The Writing Strategies Book by Jennifer Serravallo).

Suggested length of time: varies depending on the need
Possible ways to do this: Some good mentor texts to start with include Come On, Rain! by Karen Hesse or If You’re Not from the Prairie by David Bouchard, but any book with good descriptions can be used. After reading some descriptions that include information from the five senses, ask students to create a “sense map.” A sense map can just be some boxes in their notebook or five post-its with one sense labeled on each one. Then have writers identify a place in their writing and stop and think what they would hear, smell, taste (if applicable), see, and what they might feel. Use these ideas to work in descriptive sentences to elaborate on that place in their writing.

The Process of Generating Ideas

Teaching Point: Objects that are important to us can give us ideas for writing. (Ideas from p. 105 in The Writing Strategies Book by Jennifer Serravallo).

Suggested length of time: varies depending on the need
Possible ways to do this: Start by reading Wilfred Gordon MacDonald Partridge by Mem Fox (or search the title for the Storyline Online version). In this story an elderly woman has lost her memory. To help her, Wilfred collects objects. Each object sparks memories for the old woman that she shares with him.
After reading, ask students to think of some objects and then list or sketch them. Then ask students to choose one and think what they might like to say about it. Do they want to explain what it is (informational writing), write about why it’s important to have one (opinion writing), or write a story or poem (narrative writing) based on how they object makes them think/feel/remember?

**Possible writing toolkit resource (students place objects that could help them come up with writing ideas)**

**Teaching Point:** Mentor texts can give us ideas for what to write about. (Ideas from p. 104 in *The Writing Strategies Book* by Jennifer Serravallo).

**Suggested length of time:** varies depending on the need

**Possible ways to do this:** Start by re-reading a favorite text. As you are reading, keep track of things you connect to and things you don’t connect to. There are probably things the author brings up that you connect to, because you have had similar experiences. The things you don’t connect to are because your experiences are different. Maybe you know the other side of something or have had an opposite experience. These ideas can give you a jump start on something you might choose to write about.

You might say something like this, “For instance, in the book *The Tiger Rising*, Rob has had to move and is starting life in a new school and a new location. Maybe you have had to move a lot and go to new school, so you can connect to this. Could you write a story that uses some of your experiences to make it seem real? Could you write an opinion piece that explores reasons why it’s good or not good to go to a lot of schools? Maybe you’ve never had to move and have gone to the same school your whole life. Maybe it’s even the same school one of your parents went to! In this case, could you write a story from your perspective? Maybe in your story there is a new kid and your main character has to learn to understand life from the new kid’s perspective?”

As you read and re-read favorite texts, make sure you are thinking of topics. Ask yourself:

- What can you connect to?
- What topics in this piece do you also know a lot about?
- Is there anything in this piece that you disagree with? What might you write about?
- List some ideas for topics based on what you read.

**Possible writing toolkit resource--mentor texts and chart with questions**

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**The Process of Drafting**

**Teaching Point:** When writers are drafting, sometimes they need to think of chunks and how to
move from chunk to chunk (Ideas from p. 183 in *The Writing Strategies Book* by Jennifer Serravallo).

**Suggested length of time:** varies depending on the need

**Possible ways to do this:** For a writer who is struggling to get going or a writer who has writing parts that do not seem to connect, have them back up and plan out their draft with boxes (such as “beginning, middle, end” or “first, next, then, finally,”” or “reason 1, reason 2, reason 3, and so on”). Have the writer decide which box each part of the existing draft would fit in and then talk about transition words or phrases to connect the parts. Use a list of transitions to help, depending on the genre and purpose of the writing. Some possible transitions include:

<table>
<thead>
<tr>
<th>To Compare</th>
<th>To Contrast</th>
<th>To Show Time</th>
<th>To Give Examples</th>
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<tr>
<td>likewise</td>
<td>despite</td>
<td>before</td>
<td>for example</td>
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<tr>
<td>as well as</td>
<td>however</td>
<td>recently</td>
<td>such as</td>
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<td>either</td>
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<td>similarly</td>
<td>even though</td>
<td>after</td>
<td>for instance</td>
</tr>
<tr>
<td>in the same way</td>
<td>rather</td>
<td>finally</td>
<td>in addition</td>
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</tbody>
</table>

**Possible writing toolkit resource**

**Language**

**Teaching Point:** Writers make decisions about the grammar and punctuation they use to shape the way readers read their text.

**Suggested length of time:** Varies depending on need.

**Possible ways to do this:**

- **One way to do this is to** create an Editing Checklist that includes reminders such as: stretch out words to spell, use the word wall, use punctuation, and start my sentences with capital letters. The best checklists are simply reminders of things that have already been taught and learned. Model for students how to use a checklist to go back into their writing and revise. Show them how to read through their draft, making any changes they notice are need with that first item in mind. Read the second item on the checklist; read and revise your draft. **Possible writing toolkit resource**

- **Another way to do this is** to show students how to search their draft for places where you
used the same technique over and over again. Think about the purpose of that technique, and consider what to keep and what to change. Remember: When children learn a new punctuation technique-- such as adding exclamation marks or the power of ellipses to add suspense from page to page, many overdo it. This lesson is about helping them balance their punctuation decisions by thinking of the purpose for using the punctuation. Possible prompts might be: “I’m noticing a pattern with your punctuation choices here.” or “Think about what you remember about when and why authors use that.”

- **Another way to do this is** to help make students aware of Standard English as it usually appears in books so they can make choices about their intended meanings. Create a chart that categorizes “Negative Words” (don’t, no, not, none, nothing, nowhere, nobody) and “Positive Words” (anything, anywhere, any, ever, anybody, do, can, did). Give a sample of a sentence with a double negative (ex. He didn’t do nothing.) Show students how to think: “Two negatives cancel each other out. Is that what I meant?” Model how to change one of those “negative words” into a “positive”. Make the necessary changes. Have students be on the lookout for sentences where you use two “negative” words in their own writing. Possible prompts include: “Check the chart to see which words are negative and which are positive.” or “Did you mean for that to happen? Remember, two negatives mean a positive.”

### The Process of Revision

**Teaching Point:** As writers it is extremely important to make the content of your writing to the point and remaining true to focus or main idea of your chapter.

**Suggested length of time:** Varies depending on the need

**Possible ways to do this:**

- **One way to do this could be** to have a demonstration notebook, or your own example notebook where you have written a chapter in your nonfiction book. (Let’s say it’s a “How to” book about Playing Soccer.) Model for students how the main idea of your chapter is all about how to kick the ball correctly. On purpose have a blend of sentences that go with the main idea, but have some that wander a little off focus or off topic. Read through your draft of your chapter sentence by sentence and have students give you a thumbs up or thumbs down if that sentence is about kicking the soccer ball. For the sentences that students give thumbs down to, immediately model as a writer how you cross out those sentences so as not to confuse your readers. Have students open up to one of their nonfiction sections or chapters to practice this work of narrowing in and staying true to the main idea of your chapter.

- **Another way to do this could be** to use the student anchor samples from the writing Units of Study site for nonfiction. As a class or group model how to sort and analyze the examples
of writing into levels (Level 1, 2, 3). Work with the student(s) to look closely at specifically what makes one writing piece stronger than another. For example, this writer used a question to hook their reader into their introduction whereas this writer just started by directly stating their opinion. Or this writer really used the five senses to create rich description for us as the readers to be able to truly see how ____ animal catches its prey. Whereas this writer simply states a few facts about the animal.

- Once your student has a solid generated list of statements for each level. Gradually, have the student reflect on where their writing falls based on the criteria they have made. Have them use the micro-progression of goals to create a revision checklist to push them to the next level of writing (Note this lesson would probably be a multi-day process).

The Process of Editing

**Teaching Point:** When writers have spent a lot of time with a piece of writing it is valuable to peer edit and have someone else think and comment about your writing. (Idea from p. 373 in *The Writing Strategies Book* by Jennifer Serravallo.)

**Suggested length of time:** varies depending on the need

**Possible ways to do this:** Model a peer conference using the Praise, Question Polish (PQP) model.

- Praise -- What do you like about this piece? What works?
- Question -- What are your questions? What is unclear?
- Polish -- What tips can you offer to help “polish” the piece?

**Teaching Point:** Writers use periods to help their reader know a subject, who the sentence is about, and the predicate, what it is or what it does. (Idea from p. 335 in *The Writing Strategies Book* by Jennifer Serravallo)

**Suggested length of time:** varies depending on the need

**Possible ways to do this:** Model how you edit for run-on sentences and sentence fragments using the framework:

**Pause Period**

1.) Reread your writing.
2.) Listen for the pauses.
3.) At each pause, put a period.
4.) Reread the new sentence: Does it have a:
Choosing your Genre

Teaching Point: Writers of Nonfiction look at the work of mentor authors to observe how the texts are organized and structured to be able to gain ideas for arranging and drafting their own writing.

Suggested length of time: varies depending on the need

Possible ways to do this:

- **One way to do this could be** to have students select their favorite nonfiction text, or go to the class bin of nonfiction texts that you have used and read so far as a class this year. Have them analyze the way the information is presented. How are the chapters introduced? What do the graphic features look like? What seems to be true for/consistent about this particular nonfiction genre? Once the student seems to be pulled towards a certain mentor genre have the student use that text as a blueprint for how they could format that for their own genre. Have them continue to keep the mentor text handy so that throughout their planning and drafting process the student can continue to refer back and make sure they are aligning their piece to that structure.

  - The following are example of nonfiction genres that students choose as mentor texts:
    - Biography, Memoir, ABC book, How To, Autobiographies, History, Travel

Teaching Point: Writers think about what they have to say and who they want to say it to. When writing informational text, writers can choose a text type and structure based on what they want to say and who they want to say it to. (Ideas from p. 189 in The Writing Strategies Book by Jennifer Serravallo).

Suggested length of time: varies depending on the need

Possible ways to do this:

- **One way to do this could be** to have students do some brainstorming with these questions in mind:
  - What’s your topic
  - Who is your audience?
  - What types of information writing might fit your topic?
  - Who do you want to read your writing?
  - When you choose a text type, ask yourself “when do I usually see those?” “Who reads them?”

- Some ideas for text types include: pamphlet, informational book, sign/infographic, blog post.
Teaching Point: Writers think about their purpose for writing. They think about if they want to persuade, entertain, or teach. They think about who they want to read their writing. Then they focus the topic and choose a type of writing to suit their needs. (Ideas from p. 144 in The Writing Strategies Book by Jennifer Serravallo).

Suggested length of time: varies depending on the need

Possible ways to do this:

- **One way to do this could be** to have students take their topic and then create an APG chart (audience, purpose, genre). For instance, if the topic were “dogs” the student might consider for audience “friends” with the purpose being “inform” and then the genre being an informational book or pamphlet on how to care for a dog. If instead the audience was “mom and dad” and the purpose to “persuade” then the genre might be a letter about why I should have my own dog. If the student decided their purpose was to entertain, then maybe they’d prefer to write a story or poem about a dog.

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<thead>
<tr>
<th>Topic: Dog</th>
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<tbody>
<tr>
<td><strong>Audience</strong></td>
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<tr>
<td>Friend</td>
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<td></td>
</tr>
<tr>
<td>Mom and Dad</td>
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<td></td>
</tr>
<tr>
<td>Classmates</td>
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**Possible writing toolkit resource**