



Park Hill School District

Building Successful Futures • Each Student • Every Day

5th Grade ELA-Writing Curriculum

Scope and Sequence:

5th Grade Writing Units			
Quarter	Unit	Title	Instructional Topics
1	0	Agency and Independence as Writers	Setting up routines and procedures for the workshop model.
1	1	Narrative Craft	Topic 1: Generating Personal Narratives Topic 2: Moving Through the Writing Process: Rehearsing, Drafting, Revising and Editing Topic 3: Learning from Mentor Texts
2	2	The Lens of History	Topic 1: Writing Flash Drafts About Westward Expansion Topic 2: Writing Focused Research Reports That Teach and Engage Reader
3	3	The Research Based Argument Essay	Topic 1: Establishing and Supporting Positions Topic 2: Building Powerful Arguments Topic 3: Writing for Real Life Purpose and Audience
4	4	Shaping Texts: From Essay and Narrative to Memoir	Topic 1: Generating Ideas About Our Lives and Finding Depth in the Moments We Choose Topic 2: Structuring, Drafting, and Revising a Memoir Topic 3: A Second Memoir

Revisions 2020-2021:

Revisions 2022-2023:

- Modified the units to reflect only the 4 writing spirals.

Unit 1: Agency and Independence as Writers

Subject: Writer's Workshop

Grade: 5

Name of Unit: Agency and Independence as Writers

Length of Unit: 10 days

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:

- 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 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.

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.

Standard	Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
5.W.1.A.a:	by selecting a genre appropriate for conveying the purpose to an intended audience.	plan	create	3
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:

Academic Cross-Curricular Words	Content/Domain Specific
write demonstrate write read speak listen engage	narratives technique details event sequences standard English grammar capitalization punctuation spelling language

Topic 1: Developing Agency as a Writing Community

Engaging Experience 1

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

Suggested length of time: 1 mini lesson

Standards Addressed

Priority: N/A

Detailed Description/Instructions:

- **One way you can do this** is by creating a “Bill of Writes” where you establish students 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 compared 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

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

Priority: 5.W.1.A.a, 5.W.1.C, 5.L.1.A

Detailed Description/Instructions:

- **One way you can do this** is to explain to students what a quick write is.
 - Quick Write: An opportunity for students and teachers to experience joyful, ungraded practice. Quick writes allow students to try ideas and experiment with a 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 revise in your writing notebook.

Note: You will want to give them more than one day to practice how to complete quick writes so that they begin to feel comfortable with this skill.

- **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

Webb's DOK: 3

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

Priority: 5.W.1.C, 5.L.1.A

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 from 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

Priority: 5.W.1.A.a, 5.W.1.C, 5.L.1.A

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 best to develop a text of your own, so you can teach 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

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 look 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 students. 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

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 writers. 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

Priority: 5.W.1.A.a, 5.W.1.C, 5.L.1.A

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

Priority: 5.W.1.A.a, 5.W.1.C, 5.L.1.A

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

Post Assessment


N/A

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.

Unit 1: Narrative Craft

Subject: Writer's Workshop

Grade: 5

Name of Unit: Narrative Craft

Length of Unit: 20 Engaging Experiences

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 the 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 themes 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.

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

Academic Cross-Curricular Words	Content/Domain Specific
write produce demonstrate write read speak listen	narratives technique details event sequences organization task purpose audience conventions standard English grammar capitalization punctuation spelling language

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 that 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. 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 her 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 to 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

Webb's DOK: 3

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

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

Engaging Experience 6

Teaching Point: “Today I want to remind you that writers tell stories about true things that happened, why they have decided to share the story, and then, keeping their minds fixed on the mental movie of what happened, let their pens fly down on the page. Writers write fast and furious, pages and pages, finishing (or almost finishing) a whole draft in a day. This process helps us 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

Priority: 5.W.2.C, 5.W.1.C, 5.L.1.A

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 highlighting what they can do with their own writing piece. Remind them you retold the story of your flash draft, but this time pulling out specific meaning by adding emotions and feelings.
- Push them to write their story from yesterday’s flash draft really differently. Use techniques up your sleeve to draw on in order to push yourself as a writer of this new draft. Here are some tips:
 - *Tell the story differently to bring out a different important meaning or message.*
 - *Start the story earlier or later.*
 - *Tell the story out of order.*
 - *Include-emphasize-the part played by different people.*

Bloom's Levels: 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

Priority: 5.W.1.C, 5.L.1.A

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?

Examples of Commas	What does the Comma Do?	Using the Comma in My Writing

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

Priority: 5.W.1.C, 5.L.1.A

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

BOE 6-23-2022

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 show 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 strengths and weaknesses.

Bloom's Levels: create

Webb's DOK: 3

Topic 3: Learning From Mentor Texts

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 is 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

Priority: 5.W.2.C, 5.W.1.C, 5.L.1.A

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 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

Priority: 5.W.2.C, 5.W.1.C, 5.L.1.A

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 writer's 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

Post Assessment

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

Rubric for Post Assessment

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

Engaging Scenario

Engaging Scenario

Situation: Reflecting on their work

Challenge: Using the Narrative Writing Checklist to evaluate their progress as a writer of narrative texts and where to go from here.

Specific roles: writer, reflector

Audience: peers and themselves

Product: a written reflection on how their thinking and writing has grown from the beginning of the year, along with peer discussion.

This celebration will serve more as a 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 2: Lens of History

Subject: Writer's Workshop

Grade: 5

Name of Unit: Lens of History

Length of Unit: 22 Engaging Experiences

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, glean 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 quickly 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, reimagined 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 purposefully, 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 FreedomFlix 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

Standard	Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
5.W.2.	informative/explanatory texts	write	create	3
	a point of view with reasons or evidence	supporting	create	3
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:

Academic Cross-Curricular Words	Content/Domain Specific
write examine convey produce conduct investigate summarize paraphrase analysis reflection	informative/explanatory topic ideas information writing organization task purpose audience informational text research print sources digital sources evidence

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, ect... 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 of 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

Priority: 5.W.1.C, 5.W.2.C, 5.L.1.A

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** demonstrates 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 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 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 on what unfolds in the future. This is called a cause-and-effect relationship. And here’s another cool thing: a history writer can highlight relationships simply by having a timeline close by as he or she writes.”

Suggested length of time: 1 mini lesson

Standards Addressed

Priority: 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 is** to 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 that 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 a 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.**

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 by a desire to collect facts but also by an urgent need to find the raw material that you can fashion into something that makes readers say, ‘Whoa!’

Suggested length of time: 1 mini lesson

Standards Addressed:

Priority: 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 if 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

Priority: 5.W.1.C, 5.L.1.A

Detailed Description/Instructions:

- **One way to do this** is to begin the connection with a game of telephone. You could begin 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

Priority: 5.W.2.B, 5.W.1.C, 5.L.1.A

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 folders, write 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

Priority: 5.W.2.B, 5.W.1.C, 5.L.1.A

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

Priority: 5.W.2.B, 5.W.1.C, 5.L.1.A

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 uses 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

Priority: 5.W.2.B, 5.W.1.C, 5.L.1.A

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 students' thoughts 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. Researchers also try to lure readings into their writing.”

Suggested length of time: 1 mini lesson

Standards Addressed

Priority: 5.W.2.B, 5.W.1.C, 5.L.1.A

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 contrasting then 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 *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

Priority: 5.W.2.B, 5.W.1.C, 5.L.1.A

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

Priority: 5.W.2.B, 5.W.1.C, 5.L.1.A

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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

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

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 thoughts to the 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:



Austrian painter Gustav Klimt painted two portraits of his wife when she was 25 years old. The first one painted and the most famous one is now known as "Women in Gold". The painting was sold in 2006 and set a record of \$135 million dollars.

The 6 left

The "Monuments Men" who are still alive receiving a monumental honor from Congress.



The "Monuments Men" was a group of about 350 men and women from 13 nations. They volunteered for service during WWII. 6 of them are still alive today. Anne Olivier bell, Richard M. Barancik, Harry L. Ettlinger and Motoko Fujishiro Huthwaite.

The picture on the right shows Harry L. Ettlinger in 1945 when he was 19 and the one on the bottom, shows him in 2010 at his house in Rockaway.



On the left is a picture of Anne Olivier bell with Quentin on their wedding day in 1952, and on the right is a picture of Ann Oliver Bell with her daughter Virginia in 2011.



Harry L. Ettlinger believes that "we should not take things, we should return things to their rightful owners". In 1945 he volunteered as a Monuments Man. He and the other Monuments Men worked together to find the missing art works and cultural items stolen. They found 900 of them and recovered most. But there is at least 1,999,105 items still missing today. A few of the most wanted paintings that are still missing today are: Calm with Sailing Vessels, painted by Jan Van De Cappelle. Another done by Emil Nolde called, Red Poppies.



The artwork shown is a reproduction of the painting "Calm with Sailing Vessels" by Jan Van De Cappelle.

Unit 3: 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

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 on partner talk, but in a new way-- in a way that forms productive debate. All this will conclude in the students writing an argumentative piece, emulating the work of mentor texts to do so.

Topic 1 (Bend 1): Establishing and Supporting Positions

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

Standard	Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
5.W.2.A	opinion pieces on topic or texts	write	create	3
	a point of view with reasons or evidence	supporting	create	3
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

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 a debatable topic.
2. Writers organize their research into reasons and evidence, provide a thesis and embed quotes to strengthen writing.

Unit Vocabulary:

Academic Cross-Curricular Words	Content/Domain Specific	
write examine	opinion argument	research print sources

convey produce conduct investigate summarize paraphrase analysis reflection	ideas information writing organization task purpose audience informational text	digital sources evidence topic
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Topic 1: Establishing and Supporting Positions

Engaging Experience 1 (Session 1)

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

Suggested length of time: 2 mini lessons

Standards Addressed

Priority: 5.W.2.A

Detailed Description/Instructions:

- **One way you can do this** is to provide 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 collect 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 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

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

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

Priority: 5.W.2.A, 5.W.1.C, 5.L.1.A

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 in 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.
 - o Create an anchor chart of systems that can be used (see page 76 of unit or Schoology)
 - o 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

Priority: 5.W.2.A, 5.W.1.C, 5.L.1.A

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 support. (Lucy’s example: dogs should be able to run loose in the park).
 - o Have students think about the counter arguments people may make regarding this issue.
 - o 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

Engaging Experience 11 (Session 12)

Teaching Point: “Writers, today I want to teach you that for 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*.
 - o Hand out the cards to each reading partnership (see page 121 to prep these) and have them discuss the strength of each argument.
 - o Coach them as you move amongst the students to listen to their conversations.
- Bring the class back together to share out the 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 of 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:
 - o "Let's stop here to think about what we know about _____ so far. What position are you starting to take on this character? Make some notes to yourself. 'So far, I am taking the position that...'"
 - o "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."
 - o "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

Topic 3: Writing for Real-Life Purposes and Audiences

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 others 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

Priority: 5.W.2.A, 5.W.1.C, 5.L.1.A

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

Priority: 5.W.2.A, 5.W.1.C, 5.L.1.A

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

Priority: 5.W.2.A, 5.W.1.C, 5.L.1.A

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

Priority: 5.W.2.A, 5.W.1.C, 5.L.1.A

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 reminds 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

Priority: 5.W.2.A, 5.W.1.C, 5.L.1.A

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

Post Assessment

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

Rubric for Post Assessment

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

Engaging Scenario

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 pieces and on-demand.

Unit 4: Shaping Texts: From Essay and Narrative to Memoir

Subject: Writer’s Workshop

Grade: 5

Name of Unit: Shaping Texts: From Essay and Narrative to Memoir

Length of Unit: 20 Engaging Experiences

Overview:

In this unit students are offered the chance to write about connections between texts and themselves, and try their hand at writing essays interpreting characters. The unit asks students to discern meaning, convey events and experiences precisely, and logically link opinions and evidence. The unit brings together the learning from personal essays to the art of a memoir. The emphasis of the first part of the unit is to help students to write lots, to work productively and cycle through the writing process with independence and a sense of repertoire. Then time will be spent helping children meld the learning they have done with narrative and opinion writing. The unit will focus on getting students to write long and strong by providing them a choice of topics—topics that they know a lot about and are passionate about— knowledge from their lived experience.

Getting Ready for the Unit:

- There are several short memoirs in Coach’s Corner in the Memoir folder in the Writer’s Workshop folder that are referenced in this unit. In addition to printing them for your own use, print copies for each student table to create a folder of mentor texts for students to study as they do their own writing.

DESE Priority Standards:

- 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:

- 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.

Standard	Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
5.W.1.A.a	by selecting a genre appropriate for conveying the purpose to an intended audience.	plan	create	3
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

Essential Questions:

1. How do writers incorporate narrative techniques into memoir writing?
2. How do writers use a variety of techniques to form a memoir that is personal and engaging?
3. How do writers reflect on previous writing and reading to form new ideas?

Enduring Understanding/Big Ideas:

1. Memoir writing draws heavily on personal narratives but includes specific craft moves that separate the two genres.
2. Writers of memoirs dive deep into their topics by studying how other authors write with depth.
3. Memoirs contain narratives that carry meaning.

Unit Vocabulary:

Academic Cross-Curricular Words	Content/Domain Specific
details discrediting embedding feelings generalizing perspective theories universal	memoir allegories counterclaim fantasy metaphor symbolism voice

Topic 1: Generating Ideas About Our Lives and Finding Depth in the Moments We Choose

Engaging Experience 1

Teaching Point: Today I want to teach you that when you start a big writing project, it helps to take time to read over work, that is the sort of thing you plan to make. It's a bit like looking at the picture of the cover of a jigsaw puzzle before setting to work making that puzzle. It helps to think especially about how all the parts fit together into a whole.

Suggested length of time: 1 lesson

Detailed Description/Instructions:

One way you can do this ...

1. Have students read Sandra Cisneros' "Eleven"--or another familiar memoir--with you, noticing the way it combines story and reflection, narrative and essay.
2. Allow students to turn and talk at several points asking, "can you sense that there are different kinds of writing in here?" (an essay about being eleven in the beginning and then a long personal narrative).
3. Point out that in this memoir, Sandra Cisneros does not just tell stories. She also writes about ideas. She tells the story of the red sweater, but she also writes ideas about how this makes a statement about herself.
4. Send students off to spend the workshop time reading memoirs (consider "Quietly Struggling" on page 6 of the spiral) and think and take notes about the different pieces that fit together to make a memoir and how the memoirs they read today differ from each other. Have students take individual notes in their notebooks and/or consider allowing groups to jot down observations on chart paper.

Engaging Experience 2

Teaching Point: Today I want to teach you that writers don't just chronicle their life, record their lives. Writers interpret. When analyzing their life stories, writers ask, "What are the big ideas here?" and then they look for themes and issues that appear again and again in their entries and memories.

Suggested length of time: 1 lesson

Detailed Description/Instructions:

One way you can do this ...

1. Explain that writers reread their writing, including past notebook entries, to look for topics or patterns that underlie their writing. Writers tend to write about topics that feel intense and close to their minds and hearts in different ways.
2. Give students a few minutes to reread their notebooks, looking for underlying issues or themes and to write about what they find.
3. Let students know that today's work is for them to think about topics that matter a great deal to them and to start collecting ideas and entries on these topics over the next several days. These entries will help students write their first draft.

Engaging Experience 3

Teaching Point: Today I want to teach you that the bigger the topic, the smaller one will need to write. A poet named Richard Price said it well. He said, “The bigger the meaning, the smaller you write.”

Suggested length of time: 1 lesson

Detailed Description/Instructions:

One way you can do this ...

1. Remind students that in younger grades they learned that writers don’t write about big watermelon topics but instead write little seed stories. Tell them that now that they are older, they are ready to learn that writers sometimes start with a gigantic theme or topic--a watermelon idea--but start their writing with a little sliver of experience--a little seed story--to draw the reader in.
2. Share a piece of writing, like the excerpt on page 21 of your spiral, and discuss how the author wrote both small and big.
3. Read the section of *Little by Little* by Jean Little on pages 22-23 in your spiral and have students discuss the ways Jean Little’s “small” anecdotal writing supports her larger message. Ask students to turn and talk about what they think the theme is.
4. Today students will continue to write entries in their notebooks. Ask them to focus on writing both big and small.
5. Add the Ways to Bring Out the Big Ideas chart from session 3 in your Heinemann online resources to your conferring toolkit or give to students for their notebooks.

Engaging Experience 4

Teaching Point: Today I want to teach you that when writers want to write powerfully, one strategy they use is to read (or listen to) literature and then write. Reading literature can help writers write their own literature. Writers write “off from” other texts.

Suggested length of time: 1 lesson

Detailed Description/Instructions:

One way you can do this ...

1. Tell students that reading can be a way to push themselves in their writing. Show an example of a text you read and wrote off from or use the examples on pages 30-31 of your spiral, from Jacqueline Woodson’s “Alone” (the text) and the teacher’s writing that was written off from “Alone.” Point out that the teacher didn’t write *about* the other text or even the same topic. She let the writing inspire her writing. She let the words roll over her and then wrote whatever was in her mind, all in a rush.
2. Read a text aloud to your students. Use a text of your choice or the sample from Patricia MacLachlan’s novel, *Journey*, on pages 31-32 of your spiral.
3. Have students then write for the next 3-5 minutes without stopping. Join them to underscore the importance of the moment.
4. As you send students off to write notebook entries today, put some copies of memoirs on their tables that they can use if they would like ideas. Include pieces such as Sandra Cisneros’s “Eleven,” Ralph Fletcher’s “Last Kiss,” Jacqueline Woodson’s “Alone,” and an excerpt from Jean Little’s *Little by Little*, all available on coach’s corner.

Engaging Experience 5

Teaching Point: Today I want to teach you that the process of developing a full-blown piece of writing has many more layers and can go many more ways that you might have expected. Writers may start with a metaphor, a collection of related stories, or even just a tiny mention of a thought. It can help to study how other authors go about this work before planning for your own process.

Suggested length of time: 1 lesson

Detailed Description/Instructions:

One way you can do this ...

1. Let students know that today they will be selecting a seed idea for their memoir! Tell students that some writers will zoom in on one idea or theme right away while others will figure out a general direction and develop a focus more gradually.
2. Model your own process from your notebook or use the example on pages 39-40 in your spiral.
3. Show the Steps to Finding and Growing Seed Ideas chart from session 5 in your online Heinemann resources.
4. Ask students to turn and talk about what they have observed and ideas they have for their own work that day.
5. Today students will work to select a seed idea from their notebook entries.

Engaging Experience 6

Teaching Point: Today, I want to teach you that memoirists learn to write with depth. They study the work of other authors who have used writing to discover deep insights--classmates, published authors, any writer--and they try to name the ways that writer developed deep insights.

Suggested length of time: 1 lesson

Detailed Description/Instructions:

One way you can do this . . .

1. Tell students that writers study examples of writing and ask, "What has the author done here that I can do as well?"
2. Model studying a mentor text, thinking aloud about how you can use the strategies and craft moves you see in the mentor text in your own writing. For an example, see pages 49-50 in your spiral.
3. Ask students to choose a strategy (craft move) you pulled out in your think-aloud that they want to try in their writing today.
4. Tell students that today they will continue to write about the seed they selected yesterday. Today their writing goal is to generate thoughtful, interpretive writing, drawing from all the strategies they know to do this.

Topic 2: Structuring, Drafting, and Revising a Memoir

Engaging Experience 7

Teaching Point: Today, I want to let you in on a secret. Writers structure their texts in lots of different ways. And one way you learn to structure your texts is by reading texts other authors have written and by studying the structures they have used.

Suggested length of time: 1 lesson

Detailed Description/Instructions:

One way you can do this ...

1. Tell your students that finding patterns in writing is like looking out from an airplane, seeing patterns in the land below. Tell students that just like they learned writing strategies and craft moves from other authors yesterday, they can also learn about different structures from other writers.
2. Demonstrate with an excerpt from a memoir that has been organized like a list, using one of your own or the example on page 60 in your spiral. Think aloud about how the author uses the list structure and how this might work in your own writing.
3. Tell students that now they are going to listen to another excerpt, paying attention to what they notice. Read the excerpt of “Laughter” from *The House on Mango Street* on page 61 in your spiral.
4. After students share their thoughts, let students know that the text is a combination of an essay and a narrative.
5. Use the Ways to Structure a Memoir chart from session 7 of your online Heinemann resources.
6. Let students know that as they continue to work on their seed idea in their notebook that today they have options in the work they will do. They are the author of their writing lives. They will begin their drafts tomorrow, so they can make plans for the structure of their memoir--using the memoirs we have studied for ideas--or they can continue to do work they aren't finished with from other lessons.

Engaging Experience 8

Teaching Point: Before you begin your first draft, the one written on lined paper outside your notebook, be sure you think hard about how you can inspire yourself to do your best work. Writing well requires talent and knowledge and skill, yes, but also inspiration.

Suggested length of time: 1 lesson

Detailed Description/Instructions:

One way you can do this ...

1. Tell students that as they start their first full draft, it's important to have a checklist to self-assess as you write. Talk about how you have learned that memoir is a complicated genre, in some ways a narrative and in others like an essay.
2. Using the Narrative and Opinion/Argument checklist, think aloud about how you would start to fashion a Memoir Writing Checklist.
3. Involve the class in creating a Class Memoir Writing Checklist (you can use the checklist

- and chart from your online Heinemann resources in sessions 7 and 8 as a guide).
4. As students go off to start their writing today, encourage them to set their own goals, using the checklist as a guide.

Engaging Experience 9

Teaching Point: Today I want to teach you that when a writer can't go to a writing teacher, the writer needs to become his own writing teacher. Before you can be your own writing teacher, suggesting next steps for yourselves, you need to pay attention to what you have already done. A good writing teacher looks backward in order to look forward.

Suggested length of time: 1 lesson

Detailed Description/Instructions:

One way you can do this ...

1. Tell students how much you are enjoying conferring with them, but let them know that you're not getting to as many of them as you'd like each day. Ask them if it would be okay for you to teach them how to confer with themselves on the days you can't meet with them.
2. Set up a fishbowl so students can study you as you confer with one student. Ask partners to take shared notes on what they notice you doing, asking "Is this something I could do for myself?" As you do the model conference, stop to point out things you want them to notice, such as "Did you notice how I am checking in on the student's writing goals?" Model going through the Research, Compliment, Teach, and Next Steps sections of the conference.
3. Have partners debrief what they learned from the fishbowl conference. Then have the class share out and create a chart together of questions they can ask in their own conferences (see example on page 78 of your spiral).
4. Today might be a perfect day for a mid-workshop teaching point to shine the spotlight on a few students who are working with independence. Let those students showcase their goals and the questions they asked themselves to help spur their writing.

Engaging Experience 10

Teaching Point: Today I want to teach that even with a memoir, both the external events and the internal feelings will usually evolve across a timeline, a story mountain. When you write a story, you know there will be a sequence of actions--that one thing will happen, then another thing, and another. But you may not always be aware that there needs to be a parallel sequence of reactions, of feelings and thoughts, dreams and fears. Writers often have to redraft their memoir so that each point on the external timeline affects the central character on the inside, creating a parallel internal timeline.

Suggested length of time: 1 lesson

Detailed Description/Instructions:

One way you can do this ...

1. Remind students that they have learned that memoirs contain a mix of structures. Elaborate on the teaching point by asking, "What feeling do you want to show in the beginning? In the middle? The end? Let students know that they have to show their readers the journey of feelings that they experienced as they move through time. They can't just show the external series of events. They need to show their reactions to each event as it happens.
2. Use a mentor text such as Eloise Greenfield's "Mama Sewing," (on page 83 of your spiral)

to show and chart the external and internal storylines (see page 84 of your spiral). Point out that the external events move the story forward while the character's response to the events constitutes the internal story line, which are the feelings.

3. Hand out Tyler's Draft--letting students know that this is a 4th grade student--(see the online Heinemann resources, 10-1) and have students work with partners to note where he records the external event and then follows with his internal response to the event.
4. As students go out to work today, ask them to reread their drafts and make sure to add both external events and internal reactions to those events.

Engaging Experience 11

Teaching Point: Today I am going to teach you something writers do when they revise. You can listen for voice by reading your writing and pausing to ask yourself, "Does this part sound like me? Is this written in a way that only I could say?" Then once you've noticed places where your voice is strong, think about ways to make other parts of your writing just as strong.

Suggested length of time: 2 lessons

Detailed Description/Instructions:

One way you can do this on day one...

1. Tell students that tomorrow they are going to be beginning a new piece, so today is the perfect day for them to use their memoir checklists to make their writing the best it can be and to tell their story in the way that only they can do it.
2. Model reading your own writing out loud, pausing in places where you know it sounds like you. Tell the students, "This feels natural. This sounds like me." Try to read another part that doesn't sound like you. As you read, stop and say, "It would sound more like me if it said . . ." and revise on the spot to make your writing match the words you just said. Explain that reading aloud and making revisions when it doesn't feel like the writing matches their voice is one way they can make sure they are telling the story in their own voice.

One way you can do this on day two...

1. Remind students that the final step of the writing process is editing. Refer students to the editing section of their checklists (see session 11 in your online Heinemann resources). Give students a moment to set a goal for something they know they need to work on in the editing realm, such as making sure not to use too many pronouns or to check spelling.

Topic 3: A Second Memoir

Engaging Experience 12

Teaching Point: Today I want to teach you that just as you study characters in the books you read, you can study yourself in the stories you tell. You can look back over your entries to come up with bigger theories about who you are as a person.

Suggested length of time: 1 lesson

Detailed Description/Instructions:

One way you can do this ...

1. Explain to students that the prompts they use to develop ideas about characters in literature can be used to develop ideas about themselves.
2. Model using the charted prompts to explore theories about yourself and entertain possible ideas for a memoir. See page 98 of your spiral for examples as well as the examples in session 12 of your online Heinemann resources.
3. Allow the students to use the prompts with their writing partner to develop ideas, insights, and theories about their own lives.
4. As students work today, they will continue to use the prompts to develop ideas, insights, and theories about their own lives with the goal of selecting an idea for their second memoir by the end of writing time today.

Engaging Experience 13

Teaching Point: Today I want to teach you that sometimes writers decide to get their own writing down quickly--not because they are in a contest, but because flash-drafting can help writers get the whole of a piece down right away which sets them up to know how to revise.

Suggested length of time: 1 lesson

Detailed Description/Instructions:**One way you can do this ...**

1. Tell students that now they are experienced memoirists, they are ready to write a flash draft, to get their whole story down during writing today. Let them know that writing fast is a great way to outwrite their inner critic and just get the story told. There will be lots of time to go back and revise on other days.
2. Model thinking aloud about your memoir, saying something like, "I decided to structure my memoir as an essay built around a couple of Small Moment Stories that fit with my main point. I have a few stories in mind." Model drafting-in-the-air (verbal rehearsal), saying a bit of your piece aloud to give students a sense of how their drafting work will go today.
3. Allow students time to talk with their writing partners to practice talking about their plan as well as starting to tell their story, drafting-in-the-air.
4. Send students off to write, telling them that they should plan to have told their entire story by the end of writing time today.
5. If needed, try some mid-workshop encouragement to keep the momentum going. "Don't worry about perfection. That comes later. Just write, write, write. You might surprise yourself with what you uncover."

Engaging Experience 14

Teaching Point: Today I want to teach you that when writers revise the portions of their memoir that explain their ideas, they think about how those ideas link, one to the next. They want their ideas to be easy to follow.

Suggested length of time: 1 lesson

Detailed Description/Instructions:**One way you can do this ...**

1. Start by congratulating your students for all the writing they got done yesterday. Let them know that today starts the work of revising, adding to and strengthening the writing they

- have gotten done.
2. Use the student writing examples on pages 109-110 of your spiral (also in session 14 in your online Heinemann resources, 14-1, 14-2, 14-3) to show the work one student did, especially highlighting the work she did in the “thinking” portion of her memoir.
 3. Point out that Ali used structures from Jacqueline Woodson’s “Alone” and Sandra Cisneros’ “Eleven” in her notebook entries. Then when Ali wanted to go from entries to a draft, and to write something about bravery, she needed to decide two main things: what did she want to say, and how would her writing be structured? To make this decision, she did what writers the world over do. She reread, thinking, “What is the true idea I want to get across?” And Ali came to the realization that “Standing beside my father’s bed, I was brave.”
 4. Ask writing partners to restate to each other what they learned from Ali’s work. Listen in and then reiterate the steps: First, Ali wrote a story. She knew she needed her writing to say something important about herself and her life, so she reread her narrative and used the thought prompt “This makes me think/realize” to write a few tiny bits of ideas, bits that could be inserted into the draft.
 5. Send students off to revise their flash drafts with the goal of inserting thinking and looking for the big ideas in their draft.

Engaging Experience 15

Teaching Point: Today I want to teach you that writers reveal themselves not only by bringing out their internal thoughts, but also by spotlighting details that reveal whatever it is they want to show.

Suggested length of time: 1 lesson

Detailed Description/Instructions:

One way you can do this ...

1. Tell the story of a (fictional) past student who included lots of details just because they were true. This student wrote, “I walked up to my brown front door and went in. I left my book-bag by the door on the brown carpet and walked through the kitchen.” Say that during a conference you asked the writer why she wrote that her front door was brown. She said, “Because it is.”
2. Reiterate the teaching point, letting students know that writers choose details on purpose that give the reader clues and ideas about their big meaning. Talk about how the previous student could have revised her writing to show something she wanted the reader to know about her family, such as, “I walked up to the front door past the discarded bikes and the hula hoops.” OR “I raced off the bus and started to tear across the lawn. I glanced up and saw a figure behind the living room curtain. ‘Is Dad home’ I thought, moving quickly from the perfectly manicured lawn onto the cement path.”
3. Ask writing partners to talk about what each of the revisions you just shared would have told the readers about the family.
4. Share the text “A Family Portrait” from Session 15 in your online Heinemann resources or page 121 in your spiral. Ask student partners to highlight places where the author uses details that reveal something about himself or his family.
5. Send writers off to think about what they want to tell their readers and to work on inserting details to help them do that.

Engaging Experience 16

Teaching Point: The hard work you do as a writer needs to change as you work through the writing process, and this often involves moving from the role of writer to the role of reader of writing. Today I want to teach you how to do the special sort of reading writers do when they read their own writing. They do not skim over it as if they've seen the draft a hundred times. Instead they examine the draft in all its particulars. If you read what your draft actually says (and if you read also for what it could say), then your page will teach you how to write.

Suggested length of time: 1 lesson

Detailed Description/Instructions:

One way you can do this ...

1. Compliment your writers on all the work they've put into their two drafts (from Topic 2 and Topic 3). Let them know that today they will pick one of those drafts for final publication.
2. Tell students that once they pick the draft to publish, they will need to shift from being a writer to being a careful reader of writing. Let students know that they will need to be able to make notes in their margins or between lines or will need to use sticky notes.
3. Show Adam's draft with his notes from 16-1 in your online Heinemann resources. Then compare Adam's draft with his revision from 16-2. Point out how his notes helped him to revise, especially highlighting what he wrote in response to his note of "list."
4. Ask students to read the first section of their own draft, trying to make a mental movie as they read. Are their actions explicit and clear? Do they have details that show what they want to show?
5. Let writers know that today they will dig into their reserves of energy to find new energy for writing--and reading their drafts with a critical eye, making notes and possibly starting to revise.

Engaging Experience 17

Teaching Point: Today I want to teach you that writers often take a tiny detail from their lives--often something that could be very ordinary--and let that one detail represent the whole message.

Suggested length of time: 1 lesson

Detailed Description/Instructions:

One way you can do this ...

1. Tell your students a story that lets them know a time you struggled to capture a big idea in writing. You could use the idea on page 140 of your spiral.
2. Read "Papa Who Wakes Up Tired in the Dark" (in Coach's Corner). After reading, reread the second to last paragraph. Tell students, "I think this is a place where Sandra Cisneros had big ideas that welled up inside her for her father. I bet she could write pages and pages of how she felt about him and what kind of man he was--and maybe she did in her notebook. But notice how here she uses just a few tiny details to represent her big feelings. These details are metaphors." Think aloud about how "thick hands and thick shoes" are metaphors for a long life of hard work. "Papa's hands are thick because they are callused. He doesn't work in an office where his hands would be smooth like ours. His shoes are thick, because he is on his feet all day. If he worked in an office he would have on dress shoes." Ask students to talk with their writing partners about what they learn from "wakes up tired in the

- dark,” “combs his hair with water,” and “is gone before we wake.”
3. Tell students that just like Sandra Cisneros created metaphors to share big feelings and ideas, that today they will be looking in their writing for places they have big feelings and ideas. Students may need time to write ideas in their notebooks before inserting metaphors into their drafts.
 4. If you find students struggling, consider the example on pages 145-146 of your spiral, where students learn how to use an object to act as a metaphor.

Engaging Experience 18

Teaching Point: Today what I want to emphasize is that when you, as writers, revise your writing, you can also read it out loud to hear the sound of each word, to hear the rhythm of your sentences. Truman Capote wrote, “To me, the greatest pleasure of writing is in the inner music the words make.” The sound of our words is powerful. Writers communicate with readers by choosing words that convey not only content but also the mood, the tone, and the feelings that they want to convey.

Suggested length of time: 2 lessons

Detailed Description/Instructions:

One way you can do this on day one ...

1. Show students how reading their writing aloud can help them to revise for sound. Demonstrate using your own writing or the writing of a student. You can also use the example on pages 148-149 in your spiral.
2. Show the student example from 18.1 in your online Heinemann resources. Read the first part and comment on how the writing sounds a little robotic and doesn’t really show how terrified the author was. Then show the revised writing. Let writing partners talk about what they notice, what the writer did in her revision.
3. Remind students how they learned earlier to read their writing aloud for voice. Ask students to quietly read their writing aloud to mark places that could use some more sentence variety or parts where the sentence structure gets in the way of them showing their meaning.
4. Tell students that today and every day they can revise their writing to make sure it sounds just right, so it communicates their ideas the best that it can.

One way you can do this on day two ...

1. Remind students that the final step of the writing process is editing to check for misspellings, to indent paragraphs, and to use punctuation properly. Remind students to use their editing checklists.

Engaging Scenario

Engaging Experience 19- Celebration

Teaching Point: Students will read aloud their memoir to their friends and family.

Suggested length of time: 1 lesson

Detailed Description/Instructions:

One way to do this... is to invite family and friends to a celebration of writing. Students read their final piece of writing to a family member or friend to celebrate all they have learned about writing a memoir.