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| Launch: Narrative – Small Moment Stories |
| Timeframe: September through Beg of October |
| Assessment <ul style="list-style-type: none"> • First week of School– Pre On-Demand Assessment for a baseline • Beg of October – Post On-Demand Assessment and Published Pieces (with Celebrations) |
| Mentor Text: Teacher Selected |
| Teaching Points - Many of these teaching points can be and sometimes need to be taught over multiple sessions. |
| Launch |
| 1. Writers gather story ideas by thinking about strong emotions. |
| 2. Writers gather story ideas by thinking about people, places, and things they love. |
| 3. Writers create small moment stories by including a beginning, middle and end. |
| 4. Writers create small moment stories by focusing on the Big Thing that Happened. |
| 5. Writer’s extend their seed ideas to by including the BME and BTTH. *Write ½ page entries. |
| 6. Writers determine which seed ideas to cultivate to a small moment story by using a basic checklist. 1. BME 2. BTTH 3. TRUE and about YOU 4. Short amount of time 5. Strong emotions |
| 7. Writers make plans once they’re ready to nurture their narrative piece by using a timeline. |
| 8. Writer’s use strong leads to hook the reader by setting the scene. |
| 9. Writers show feeling by including internal thinking. |
| 10. Writers show dialogue by putting quotation marks around words characters say. |
| 11. Writers stretch out the BTTH by adding details and vivid adjectives. |
| 12. Writers create meaningful endings by reflecting or connecting to the emotional impact of the lesson learned. |
| 13. Writers revise by thinking about parts of their writing that may be confusing. They add or delete text to make it clearer. |
| 14. Writers edit by fixing errors in punctuation. Capitalization, grammar, and spelling. |
| 15. Writers stay focused on the assignments expectations by using checklists. |
| Writers prepare their work for publication by creating a neat and accurate final copy. |

Unit 1: Narrative – The Arc of a Story: Writing Realistic Fiction

Timeframe: Mid-October through November

Assessment

- Mid-October– Pre On-Demand Assessment for a baseline
- End of November – Post On-Demand Assessment and Published Pieces (with Celebrations)

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| Mentor Text <i>The Three Billy Goats Gruff</i> or other fairy tales | Mentor Text <i>FireFlies</i> by Julie Brinckloe | Mentor Text <i>Pecan Pie Baby</i> <i>FireFlies</i> by Julie Brinckloe | Mentor Text <i>FireFlies</i> by Julie Brinckloe <i>Pippi Goes on Board</i> |
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Teaching Points - Many of these teaching points can be and sometimes need to be taught over multiple sessions.

| Bend I: Creating and Developing Stories and Characters that Feel Real | Bend II: Drafting and Revising with an Eye Toward Believability | Bend III: Preparing for Publication with an Audience in Mind | Bend IV: Embarking on Independent Fiction Projects |
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| 1. Fiction writers get ideas for stories from small moments in their lives | 6. Writers often begin exploring characters by putting the character into action or by laying out the exact words then unfolding the moment step by step | 11. Writers revise by not simply rereading, but by rereading with a lens and varying their lenses according to what they value for their work | 16. Writers take all they've learned about writing fiction stories to start new projects. |
| 2. Writers get ideas for stories by imagining the books they wish existed in the world and by thinking about issues in their lives | 7. Fiction writers create their best drafts when they experience the world through their character's skin, letting the story unfold as it happens to them | 12. Writers make space for writing by creating their own intimate work spaces for inside their writing notebooks and their homes. Writers study mentor authors to notice what other writers do that really works. Writers use actions and revealing details to SHOW rather than tell about or explain the character | 17. Writers quickly apply their planning and drafting skills to new projects. |
| 3. Like all writers, fiction writers need to choose a seed idea (story idea) and then begin to develop characters by creating external and internal traits | 8. Writers write effective leads by using various strategies they have studied and read in the literature they've been exposed to | 13. Writers study mentor authors to notice what other writers do that really works. Writers use action and revealing details SHOW rather than tell about or explain the character | 18. Writers study the work they do as readers of fiction and graft those skills into their revisions. |
| 4. Writers can develop characters by telling about their characters' motivations and struggles and also by creating scenes that show these things | 9. Writers "stay in scene" by making sure the action and dialogue are grounded in the setting | 14. Just as fiction writers revise with "lenses," they edit with them as well by rereading their writing several times for several reasons, making edits as they go | 19. Writers can help readers visualize from different angles to make a variety of points by learning from the work of visual artists. |
| 5. Writers sketch out possible plotlines for stories, often in story arcs that represent traditional story structure | 10. Writers of fiction do their best the craft the ending their stories deserve by making sure their endings mesh with and serve the purposes of their stories | 15. In this session, writers will have an opportunity to see their work in "published" form to experience the thrill of receiving "reviews" on their contribution to the class short story anthology | 20. Writers make sentences easier to understand by using punctuation. Punctuation can also have an effect on how readers engage with the text. |
| | | | 21. Writers reflect on the work they have done, celebrating their accomplishments and making new goals for future projects. |

Unit 2: Narrative and Opinion – Boxes and Bullets: Personal and Persuasive Essays

Timeframe: December through Beg of February

Assessment

- first week of December – Pre On-Demand Assessment for a baseline
- first week of February – Post On-Demand Assessment and Published Pieces (with Celebrations)

Mentor Text: Teacher Selected

Teaching Points - Many of these teaching points can be and sometimes need to be taught over multiple sessions.

| Bend I: Writing to Learn | Bend II: Raising the Level of Essay Writing | Bend III: Personal to Persuasive |
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| <p>Writers gather seed ideas for essays by</p> <ol style="list-style-type: none"> 1. Thinking about the structure of their final essay. When writers write essays about their opinions, they structure their essays so that they communicate their thesis statement- their idea- and their reasons for their thesis statement. Sometimes writers refer to this as “boxes and bullets.” 2. By thinking of a person who matters to them, and then listing specific ideas about that person. Then they take one of those ideas and write an entry in which they think more deeply about that idea. 3. Free writing. What is good freewriting? And what, exactly, does a writer do to do a great job at this kind of writing? 4. Holding on to their thoughts for longer stretches of time. It helps to hold conversations with yourself about your own first thoughts. Some writers keep a list of ‘ways to push our thinking’ close by while they write and use those elaboration prompts to prompt them to talk back to their own first ideas. (seed ideas) | <ol style="list-style-type: none"> 8. Writers develop their seed ideas by adding the necessary information to support their essay. Some of the most important materials writers collect when writing essays are- stories! (seed ideas) 9. Writers develop their seed ideas by continuing to add the necessary information to support their essay. Just as builders build with boards, lumber and windowpanes so, too, writers build with not only stories, but with other stuff as well. And lists are one of the most important materials that writers use when building essays. (seed ideas) 10. Writers begin to draft by organizing their information. Before writers put any project together, they organize their materials and make sure they have the right amount of materials. They test out whether all the materials really “fit” with the project plan. (drafting) 11. Writers organize their ideas by using a few techniques. First, they arrange their writing pieces in an order that they choose for a reason. Second, they use transitional words, like cement between bricks, holding one bit of material onto the next. And third, they repeat key words from their thesis statement or their topic sentence. (drafting) 12. Writers begin drafting by developing a plan to get their writing done. One way writers figure out plans for getting parts of their writing done is by thinking back over everything they know how to do and make a work plan for the upcoming parts of their writing. Writers sometimes use charts and their own writing to remind them of stuff they know how to do. (drafting) | <ol style="list-style-type: none"> 16. Writers of persuasive essays take risks and develop strong opinions that others could disagree with by being brave when they are writing (revising). 17. Writers of persuasive essays guide their inquiry by asking themselves, “What do persuasive essay writers do that is similar to personal essay writers?” (see page 160) 18. Writers write strong persuasive essays by gathering evidence in order to substantiate what they are saying. (revising) 19. Writers of strong persuasive essays leave no cracks making sure every part of their essay is sealed tightly together by linking every piece of evidence directly to their thesis statement. (revising) 20. Writers only let their best work go out into the world by making sure they have pride in their final work. Having pride in their work means that they can stand behind any piece of writing they do and say, “I’m proud of this. This is my best work.” |
| <ol style="list-style-type: none"> 5. Instead of coming up with new ideas all the time, writers often gather seed ideas by rereading and mining their old writing, looking for jewels. It is especially powerful to look not only at one old entry and then another, but to look across a bunch of entries and see the topics that resurface often. It is powerful to discover that there are ideas or themes underneath the surface of our notebooks and our lives. (seed ideas) | <ol style="list-style-type: none"> 13. Writers craft a strong beginning to their essay by conveying to readers that the ideas in the essay are important. The beginning is the place where essayists get readers to care about their ideas and place them in context. (revising) | |
| <ol style="list-style-type: none"> 6. Writers develop their seed ideas by using boxes and bullets to plan their essay. Writers make sure that their essays are strong in both form and content by having a clear plan before they start writing. They plan by writing their thesis and their reasons to support that thesis using boxes and bullets. (seed ideas) | <ol style="list-style-type: none"> 14. Writers improve their essays by remembering all the things they have learned to help them be better writers. It helps to pause sometimes and to look back at your progress as writers, asking, “Am I living up to the goals I set for myself? Am I getting better?” And “What should I work on next?” They can use checklists, charts, and even personal goals to help them do this. (revising) | |
| <ol style="list-style-type: none"> 7. Letter to Teachers: Return to Boot Camp (pp. 69-70) There is no TP. Guide the students on how to develop essay. | <ol style="list-style-type: none"> 15. Letter to Teachers: Correcting Run-On Sentences and Fragments (pp. 135-136) No TP – Move student from revision to editing. | |

Unit 3: Informational – Bringing History to Life

Timeframe: Mid-February through Beg of April

Assessment

- Mid-February – Pre On-Demand Assessment for a baseline
- First week of April of– Post On-Demand Assessment and Published Pieces (with Celebrations)

Mentor Text: Teacher Selected

Teaching Points - Many of these teaching points can be and sometimes need to be taught over multiple sessions.

| Bend I: Informational Books: Making a Conglomerate of Forms | Bend II: Writing with Greater Independence | Bend III: Building Ideas in Informational Writing |
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| 1. Writers gather seed ideas by imagining the text they're going to make before they get started. They imagine the parts and the whole, and they think about the work they're going to need to do to write each of those parts. This helps them get started; it gives them a plan for the project. (seed ideas = SI) | 9. Writers continue to develop their ideas by making plans before they begin drafting. Nonfiction writers don't just choose a topic and then pick up their pens and start writing. No way! They first make some writing plans- which often look like a table of contents. They think about different chapters they might write, and also think, "What kind of writing might that chapter be?" "Do I already know enough to write that part?" "What can I do to get ready to write?" (SI) | 18. History writers write and develop their own ideas about the information that they find as they research. (drafting) |
| 2. Planning the Structure of Writing: Writers develop entries by thinking over the structure for their writing. Writers choose structures that make sense for the entire piece of writing. (SI) | 10. Writers develop entries by taking notes while researching their topic. Note-taking is not the easy part of writing a research paper. When you take notes, you explain things to yourself so that you can explain them to someone else. Your brain should be exhausted from note taking because you are thinking so hard, using every mind-muscle that you have. So if taking notes feels like the easy part of this work, something is wrong. (SI) | 19. History is made not just from names, dates, and facts but also ideas. The stories that are told through the ages convey larger ideas about a people, a nation, a time. It helps, therefore, to take the stories of history, and to ask, "What life lessons might this be teaching?" and write about them. (drafting) |
| 3. Writers develop entries by using strategies they've learned in the past and applying them to new situations, working with more independence and skill each time. (SI) | 12. Writers of informational text organize their writing by developing a plan for how the text will go. And usually the writer gives the reader some hints, early on and throughout, of how the text is organized. The writer often acts like a tour guide, taking readers along the trail of his or her information. And that tour begins with an overview, or an introduction. (drafting) | 20. Writers of history take a crash course on the topic by starting with their musings, then turning those into research questions, and then seeing what they can learn. (drafting) |
| 4. Writers develop entries by collecting information from others. When they write about a topic it helps to actually do some teaching. Being aware audience can help them figure out what they need to teach. And the questions people ask in real life are questions that readers will also ask, so it helps to answer those questions in your writing. | 13. Writers use text features purposefully by thinking about the most important information and ideas that they're trying to convey in a chapter or a section, and they use text features to highlight what they're really trying to say. (drafting) | 21. Writers of history create possible answers for questions for which people can't find ready-made answers by using all of their research and knowledge. (revising) |
| 5. Writers improve their ideas by adding details. Historians often try to give the details that help readers picture what happened in a long-ago and faraway time. (SI) | 14. Writers of history drive big points home by adding quotations to their writing for specific purposes. Once a writer has decided on an important point he or she wants to make, the writer sometimes searches for quotes to build up the point. Quotations can work a bit like text features to highlight the most important information and ideas in a text. (drafting) | 22. There is no formal teaching point in this session. Today is the last work session in this unit, meaning it will be the final day for the students to do any of the major work needed in an information writing unit. (editing) |
| (TP's 6-8 on next page) | (TP's 15-17 on next page) | (TP 23 on next page) |

Unit 3: Informational – Bringing History to Life (continued)

| Bend I: Informational Books: Making a Conglomerate of Forms | Bend II: Writing with Greater Independence | Bend III: Building Ideas in Informational Writing |
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| <p>6. When writers write a story about a time in history, they need to think about the three most important elements in any story: central character, a setting, and a problem. (SI)</p> | <p>15. Letter to Teachers: Using All We Know to Craft Essay and Narrative Sections (p. 135) No TP – Remind students that the plans they originally created for their books for contained chapters that would not be structured as all-about chapters, but would, instead, be small essays or stories</p> | <p>23. Letter to Teachers: A Final Celebration: An Expert Fair No TP – One option is to have writers stationed around the room ready with a short introduction to their topics, just a few sentences or so that capture the most important ideas from their books. Parent, other classes, and administrators might be in attendance, circling form one writer to the next</p> |
| <p>7. When writers write mini-essays about their topic, they want to keep in mind all the things they already know about writing essays: the structure, the thesis, the supports, as well as hold in their mind what is different: using only facts to develop and support an idea. And they also want to be ready to do some work that might be new to them- finding information in books, and angling that information to make a point. (seed ideas)</p> | <p>16. Writers of history tell the whole story by remembering that there is always more than one side to a story. When trying to understand an event in history, it is important to ask, “What are some other sides to this story?” (drafting)</p> | |
| <p>8. Letter to Teachers: Taking Stock and Setting Goals: A Letter to Teachers No TP – Assess students to see if they are ready to begin editing their pieces or if they need more time drafting</p> | <p>17. Letters to Teachers: Self-Assessment and Goal Setting: Taking on new Challenges No TP – students look back to assess how far they have come since the start of this unit using checklists</p> | |

4: Fiction Writing – The Literary Essay Writing about Fiction

Timeframe: Mid-April through May

Assessment

- Mid-April– Pre On-Demand Assessment for a baseline
- Last week of May – Post On-Demand Assessment and Published Pieces (with Celebrations)

Mentor Text:

Fox by Margaret Wild and Ron Brooks

Marble Champ by Gary Soto

Eleven by Sandra Cisneros

Fireflies by Julia Brinkloe

“*Gloria who Might be My Best Friend*” from *The Stories Julian Tells* by Ann Cameron

The Other Side by Jacqueline Woodson

Teaching Points - Many of these teaching points can be and sometimes need to be taught over multiple sessions.

| Bend I: Writing about Reading - The Literary Essay | Bend II: Raising the Quality of Literary Essays | Bend III: Writing Compare and Contrast Essays |
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| 1. Reading with attentiveness to detail can spark ideas and writing can be a vehicle for developing these ideas. | 9. Writers develop ideas about the stories theme or message by seeking out patterns in their books or short stories. | 15. Essayists prepare to write a compare-and-contrast essay by noticing the similarities and differences between text and categorizing their observations into patterns or ideas. |
| 2. Literary essayists know it pays off to study characters and special characters merit special attention. | 10. Essayists look at all sides of a text and form complex ideas, adding depth to their writing. | E16. ssayists write compare-and-contrast essays by looking at similar themes across texts, or similar characters, and naming how the texts approach the themes differently or how the characters are similar or different. |
| 3. One way writers elaborate on their ideas is by using simple prompts. | 11. Essayists flash-draft essays by getting their thoughts down quickly on paper so they can revise later. | 17. Essayists draw on all they know about essay writing as they tackle new projects. Compare and contrast essays are a kind of literary essay, so writers can use prior learning as they continue to draft and revise their essays. |
| 4. Writers select good ideas to craft into theses by questioning and revising their theses to make sure they are supported by the whole text. | 12. Essayists think carefully about their introductions and conclusions to give readers the larger context for their claim in their introduction and leaving their readers with something to think about in their conclusions. | |
| 5. Essayists select mini-stories as evidence to support their ideas. | 13. Writers find evidence to support their claims by studying the choices authors make in their text. | 18. Writers ensure they have developed their essay with enough evidence for their claim by elaborating on each of their distinct, individual supporting ideas |
| 6. Writers use direct quotes to support their claims about a text by being selective and only using the quotes that best support their ideas. | 14. Literary essayists check their writing for many things when editing, including making sure they have written in the present tense and that their pronoun references are correct. | 19. Writers get their writing ready for readers by editing and polishing up their writing. They make sure to check their punctuation, including comma usage |
| 7. Writers not only use stories and quotes as evidence, they also use lists to support their claims. | | |
| 8. Writers create drafts out of collections of evidence. Writers also find structure for their own literary essays by studying published literary essays | | |