

***Karen's Narrative Unit 3rd-? grade DRAFT!!!!!!**

1. Teachers can write a personal mentor text to use for this lesson, find a mentor text that matches, or use Karen Haag's examples written as models and included in the handout.
2. **Materials you need for each lesson are highlighted.** Overhead = overhead, SmartBoard, DocCam, or chart paper. Make a copy that all students can see.
3. **HINTS for teachers to consider are in blue.**
4. This is a draft. If you see anything that is not clear or needs editing, please let me know!

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BIG IDEA ONE – Writers tell stories before they write them.
Day 1 and 2: Writers revise stories as they tell them by looking at their audience to observe what they do and do not understand. Writers check to see if there’s a “lean in” moment.

The lean-in moment: the magical moment when everyone gets quiet, leans in, and really listens to the story.

MODEL: Choose a story to tell from your topic list.

1. Explain that you will tell a seed story to see if there’s a “lean-in moment. (Don’t explain yet.)
2. Draw the students’ attention to that moment as you’re telling the story. “This is it!” Then keep telling.
3. After you tell the whole story, Ask them what made that an interesting spot in your story.

Note to teachers: *You can plan a short narrative to share – one that has great action sequence in the middle. If you don’t tell the story with a lean-in moment, you can model revising the middle based on what the students say they want to know. Then, you can retell the story with the new details. So, not to worry. If your story flops, just model how to make it better... which is what your students are going to do.*

TEACH: Ask the kids to tell you what made that moment special.

Lead them to understand that good stories have these characteristics is common (usually):

1. Short beginning.
2. Lots of action.
3. Drawn out action – the lean-in moment: when everyone gets quiet and really listens to the story. It’s magical. At the beginning everyone is moving around, but at some point every one stops and really listens. It gets really quiet.
4. Clues along the way.
5. Ending that finishes off the story in a satisfying way.

GUIDED: Choose 4-5 students who think they have an interesting story to tell. Assign the storytellers to a corner or space in the room. Send 3 or 4 other students along with the storytellers to be listeners.

Ask the storytellers to watch how people react to their stories.

The student tells his/her story to her small group. The teacher sits with one group (but watches others). The teacher takes notes on what happens in the group she’s with. *(I have found that I don’t need to be with all groups in this lesson. I need to watch one closely and then use what I observe in the closure discussion at the end. If no one has anything to say in closure then I can say, well, let me tell you what I saw.)*

TEACHING POINT: Bring the students back to the gathering space to discuss:

- Ask listeners if anyone heard a lean-in moment.
- Ask the writers if any one changed (revised) his/her story because of the way someone reacted to the story.
- Teacher shares what she observed.

SUMMARY: When writing students should have that same sense of audience that they do when they’re telling a story. Even though they’re writing they should pretend they are “telling.”

Homework: Ask the students to tell stories again for homework. Ask them to watch how people react to their stories. Ask students to revise their stories and tell them again to be sure they tell a lean-in moment. Send home a **letter** explaining the homework to parents (see sidebar).

Sample homework letter...

Dear Parents, October 2009
 Sometimes children need practice telling stories. For homework this week, we are concentrating on telling stories. As you listen to your child tell you a story, think of questions that you might ask that will help them make the story better.

Ask questions like...

1. And how did it end?
2. Exactly how did she... (get hurt, fall of the bicycle, make the pie, etc.)
3. I’m not clear about what happened when... Tell me that part again.
4. What happened between... and...?
5. How did he look when...?
6. Did ... happen before or after ...?

Talk through the parts you don’t understand and then encourage your child to tell the story again without the missing parts this time.

To get writing homework credit, simply sign your child’s notebook. He/she also needs to record the date and the title of the story.

Thank you!
 4th Grade Team

BIG IDEA ONE - Day 2: Writers ask for help from others so they know what to revise.

PARTNER SHARE: Ask students to tell a story that they've been practicing OR tell their partners about their experience trying to tell stories for homework.

CONNECTION--- Explain that when writers are stuck for something to write about, **they can turn to their Topic Pages** at the back of their WN. They will find story topics listed if they've been recording ideas as they happen. Students should choose one story to tell 3 different people 3 different times to see if it is interesting, to see if they can revise it each time, and to see if they can embellish it in any way to make the story more interesting.

TEACHING POINT --- (Bring students to the gathering space.) TW Say: Today we are going to continue to work on telling stories as a way of improving them. We will also learn to be even better responders!

TEACHING (MODEL how to tell a story and how to help the storyteller.) Tell the class that after a storyteller tells the story, the students will take turns complimenting the speaker **BY USING THE WORDS THE STORYTELLER USED.**

1. Share the examples the students may have told you when you told your story. NOTICE there are 2 parts. (1) The words the speaker used and (2) the compliment – why the listener liked the words. (You could even write these out on the board so students can see both parts.) For example...
 - I love when you said *he sailed out into the air*. I got a picture in my head when you said that.
 - I noticed that you told me the floor was cement and I was already worried that something bad was going to happen. That was smart.
 - You made me laugh when you said that Tom was in a heap on the floor and he said, "Get mom." I could see that picture.
 - I didn't expect you to say, "go ahead fool," to your brother. I like surprises in stories.

ACTIVE ENGAGEMENT

2. Ask one child to tell a story to the class. (If no one volunteers, **have a story ready to tell.**) Remind the storyteller to watch the audience to see if there is a "lean-in moment."
3. When the storyteller is done, ask the class to compliment the speaker with specific praise, **USING THE WORDS THE STORYTELLER USED AND TRYING TO THINK ABOUT WHY THOSE WORDS WERE EFFECTIVE.** (If they can't tell you why they liked what they did, then you can say something like, "Oh I liked that, too. I like surprises in stories. Do you think that's why you like that part? Try to help them name why they liked what they did.)

TEACHING

4. Tell the class, now it's time to learn how to ask effective questions. Share these questions students might have asked you about your story:
 1. I wasn't clear whether your brother was younger than you or older than you.
 2. Did your brother always dare you to do things or was this the first time?
 3. How did you brother hit the wall at the bottom? Where were the stairs and where was the wall?
5. Tell the class, questions that improve the story like, "What color were the scarves in the story?" and "Did your brother see the doctor again?" and "How did you get the idea for this story?" ARE QUESTIONS but they don't help the reader make a better story. They are off the writer's topic: her brother dares his sister to do things but pays for it in the end.

SUMMARY OF STEPS FOR TEACHING DAY TWO

1. Tell the class they will practice complimenting a storyteller today.
2. Share examples of compliments from your story.
3. Ask for a volunteer to tell a story.
4. Practice complimenting. Help students turn their comments into appropriate compliments.
5. Learn how to ask questions by sharing examples from your story.
6. Explain ineffective questions and effective questions.
7. Practice asking questions on the volunteer's story.
8. Explain that the answers to the questions could be worked into the next telling of the story.
9. Repeat process.

ACTIVE ENGAGEMENT

6. Asking questions is a difficult responsibility and the students will get better with practice. So have them practice asking questions. Explain why their questions are ineffective or why they are helpful. (Storytellers may have to tell their stories a couple times in order to help the others ask good questions.) ALSO --- students can write their compliments and questions in their notebooks while listening if they have trouble remembering what to say.
7. Explain that the answers to the questions the listeners ask might be worked into the telling of the story the second time if the author sees the value in adding the information.
8. Ask for another volunteer and repeat the steps, if time --- maybe this time with their WN.

SUMMARY --- Return to seats to record important ideas from today's lesson. Make connection to how what was learned today could be used in PARTNER SHARE.

- (1) Compliment by repeating the writer's words and telling WHY you like them.
- (2) Ask questions that will help the writer improve the story.

HOMEWORK Either tell a story or write a story. Continue to build your topic list at the back of your notebook. As you notice things, write a reminder note on the topic page!

BIG IDEA ONE - Day 3: Writers tell stories before they write them. Writers revise stories as they tell them by looking at their audience to observe what they do and do not understand. Writers check to see if there's a "lean in" moment (continued).

CONNECTION: Ask students to share their storytelling experiences from homework the night before.

TEACH: Specifically, ask students to share their lean-in moment stories. Critique. What makes the lean-in moment effective? What could the children still add to make the story clearer?

ACTIVE ENGAGEMENT: Children continue to tell stories, either as partners or in small groups. Partners critique as explained in Day 2 lesson.

CLOSURE: Ask partners or groups to nominate a person whose story the whole class should hear.

SUMMARY: Stories have lean-in moments. The author works to develop a part that is so interesting the listeners stop what they're doing and lean in and listen silently. In order to get a story to this point, authors tell the same story over and over again, revising it each time, until the author gets the reaction she is looking for.

BIG IDEA ONE - Day 4: Writers continue to write other writings even when working on others for publication.

CONNECTION: Show students your writing notebook. Explain how authors write lots of stories. They continue to brainstorm other story ideas and tell a variety of stories even though they are currently publishing a story.

ACTIVE ENGAGEMENT: Teacher works with students who are struggling with telling stories. Other students write the stories they've told.

REFLECTION: Ask students to write what they've learned about telling stories and writing stories so far. Ask them to be specific – even make a list – of the pointers they've learned and need to remember.

BIG IDEA TWO - Writers revise.

Day 5 - Writers reread their stories and choose the one they think is the most interesting.

CONNECTION: Writers love to publish! They select their favorite piece to share!

TEACH

1. Explain that the audience affects how students write their stories. If the story is going to a kindergarten buddy the words and voice will be very different than if the writers are publishing an anthology of stories for people to read while waiting in the office.
2. Ask students to brainstorm a list of people to whom they might send their writing (chart paper).
3. Either the students take a vote or the teacher selects from the list.
4. Explain that even though they may not be using their idea this time, they can personally use the idea or the class might use it another time.
5. Tell students that as they think of publishing ideas, the teacher will add them to the list.

ACTIVE ENGAGEMENT

1. Students reread their writer's notebook or think through the stories the student has told to find a story idea they wish to take to publication.
2. Students select a story they want to revise, edit and publish.
3. Once selected, the writer should continue to write more stories or work on other projects. If the student has not even written one story, she should write a first draft.

BIG IDEA TWO - Day 6: Writers divide their stories into parts.

CONNECTION: Writers look at first drafts and divide them into the parts. When just beginning, writers find the beginning, middle and ending. Hopefully, students can do that. In addition, they may be able to divide the middle into parts.

MODEL

Put the teacher's first draft under the DocCam. Read the story. Show the students how to find the parts. (Overhead page 6.) Find the beginning first. Find the ending. Show how you divide the middle into 2 or 3 parts.

ACTIVE ENGAGEMENT Ask students to work with partners to divide their first drafts into parts.

1. Find the beginning and where it ends ☺
2. Find where the ending begins ☺
3. Divide the middle into parts according to a main idea.

Once finished, continue to write in their WN on their other personal projects.

Teacher has to check to be sure students have done this correctly. Use the writing time to confer. Collect the WN of students that you can't check and check them for **Teacher Homework!**

SUMMARY Finding the parts of your story will make revising them so much easier! Students will be amazed at how much you can work on these stories and like them even more than before.

BIG IDEA TWO - Day 7: Writers divide their stories into parts (continued). Once students have identified the parts, ask the students to copy one part per half-sheet of paper or one part/whole sheet. I think it makes a big difference if the teacher will write these parts (pages 7-9) in her own handwriting on half sheets of notebook paper so the students can see the real thing. (Five ½-sheets of paper/student)

One afternoon during our summer vacation, my oldest son and I went with my husband on one his famous "short" hikes. The trail took us straight up a mountain two miles. I had to stop frequently and catch my breath because the trail never leveled off. Finally, I convinced my husband to stop for a water break. My son went out ahead and when we caught up with him a few minutes later, he was standing silently in the middle of the trail. He motioned for us to come forward, silently. He whispered, "I hear a noise in those bushes." "Blackberry bushes," my husband announced. "A whole hill full of them." We hadn't gone 5 feet when we found a bear! He was a brown bear standing on his back legs and stood at least as tall as us. He was so close to the trail, we could touch him. I jumped back and practically knocked my son over. Without thinking, I grabbed my son and moved him between me and the bear. I turned and sailed down the trail. Soon, my husband and son came running close behind me.

1 BEGINNING

One afternoon during our summer vacation, my oldest son and I went with my husband on one his famous "short" hikes.

2 MIDDLE

The trail took us straight up a mountain two miles. I had to stop frequently and catch my breath because the trail never leveled off. Finally, I convinced my husband to stop for a water break.

3 MIDDLE

My son went out ahead and when we caught up with him a few minutes later, he was standing silently in the middle of the trail. He motioned for us to come forward, silently. He whispered, "I hear a noise in those bushes."
"Blackberry bushes," my husband announced. "A whole hill full of them."

4 MIDDLE

We hadn't gone 5 feet when we found a bear! He was a brown bear standing on his back legs and stood at least as tall as us. He was so close to the trail, we could touch him. I jumped back and practically knocked my son over.

5 ENDING

Without thinking, I grabbed my son and moved him between me and the bear. I turned and sailed down the trail. Soon, my husband and son came running close behind me.

Big Idea Two - Day 8: Writers start stories in a way that grabs the reader's attention.

Leads Lesson

Objective: Understand that stories begin with leads that authors think a great deal about. Identify leads that make students want to read to the end of the story. Explain why one lead is better than another.

CONNECTION (Come together in your gathering spot.)

1. Ask students to turn to a partner and brainstorm all the ways they've hear the word, *lead*.
2. Then, I think it's fun to read from the **thesaurus** – even one you have on a computer: *leader, lead off, follow, tip, principal performer in a play, to be at the front, to be ahead in a race, to be the most successful at something, to guide someone in a dance, to play the first card of a game, to leave the base as a runner before a pitch in baseball*

TEACHING POINTS –

A LEAD IN A STORY is the first sentence or two. It is the group of sentences authors put together to engage the reader right at the beginning. Sometimes, it's just a single sentence. It can be the first paragraph – if it's short.

Explain that authors put a great deal of thought into thinking about the beginning of stories.

Share a lead from a text you've read that you love and explain why that made you want to keep reading. (i.e., *Where the Wild Things Are* – see page 14.)

ACTIVE ENGAGEMENT – Survey the class.

1. Explain: In order to understand why leads are so important, students will see a variety of leads that actual students wrote (**overhead next page**). These leads were copied from student papers – not from this school. **WITHOUT EVEN KNOWING THE STORY**, the students will realize what they like and what they don't. Ask them to pay attention to why they're making their choice.
2. Uncover one lead at a time and read ALL the leads to the students.
3. Go back and reread the leads, one at a time, and ask students to select their TWO favorite leads. Ask them to write down the numbers of their two choices.
4. So the vote is unbiased, ask students to put their heads down on their desks. Call out the numbers to see who voted for which lead and tally the votes for all to see.

ANALYZE: Ask students to look for patterns in the voting:

- Some leads got a lot of votes. Analyze why: excitement, mystery, humorous, ...
- Some leads got very few or maybe even no votes. Analyze why: some didn't make sense like #5, which was actually the first line of a paper (didn't proofread); some were just boring (#2 and #6)...
- Usually, one lead got the most votes. Analyze why. Ask students to explain what made the beginning so interesting that they would want to read more.

SUMMARY: A LEAD IN A STORY is the first sentence or two. It is the group of sentences authors put together to engage the reader right at the beginning. Leads show off your style. As you write, be conscious of writing attention-grabbing beginnings.

NOTE TO TEACHERS: It's important that students don't get stressed over writing great leads every time they write a story. Many times I just write. Then I come back and revise stories I will take to publication. We don't want them to freeze when they're writing if they can't think of a wonderful lead. We do want them to be aware of the importance of their beginning and revising when publishing.

Vote For 2 LEADS!

1. The kids turned their heads to see who was coming in the first-grade classroom door. It was Rachel, a freckle-faced, pretty, brown-haired girl in my classroom carrying a big box of hermit crabs.
2. One hot day, I was a Camp Catawba for Girl Scouts. We were getting ready to see a program about animals.
3. In Colorado Springs, on April 30th, Stacey brought a pet monkey to school and made so much mischief, you wouldn't believe it.
4. One day, my sister hit me in the face with a shoe and then I got revenge.
5. One day when something funny that made me laugh happen was when.
6. One rainy day I was playing at Rachel's house and my friend Rachel and I started to do our homework.
7. Mrs. Welch screamed as Ralph's pet snake slithered up her dress. It was February 11th, the day disaster struck Pembroke School.

Big Idea Two - Day 9: Leads Lesson #2

Writers start stories in a way that grabs the reader's attention (continued).

Objective: Revise and improve the lead on the story students selected.

CONNECTION: TW say, Yesterday, we learned how important a lead is to making your story interesting - one that people want to read. Today, you're going to get a chance to choose a story and work to make it better. Watch this lesson so you know what to do.

TEACHING POINT: Authors are not always satisfied with the first draft of the beginnings of their stories. They work on them. Authors write different beginnings and choose the best one – not always - but it is a strategy authors use. Often authors don't even discover they don't like the beginning they wrote until the story has been put away for a while. Then, when the author comes back to it several days later, they discover that they're dissatisfied.

TEACHING:

1. The teacher should read and enjoy a story she has written or the hike story (overhead next page). When story is under the DocCam, COVER UP THE LEADS.
2. Tell the class you aren't satisfied with the lead to your story (or that Mrs. Haag wasn't happy with the lead of her story). Tell the class that you (Mrs. Haag) are struggling with which lead is best – which first line will make most readers want to read on to the end of the story. Tell them that after talking with their partner they will be voting and explaining the reason why they like one lead over another.
3. UNCOVER THE LEADS and SHARE the four different leads for the story you're sharing, one at a time.
Examples:
 - One afternoon during our summer vacation, my oldest son and I went with my husband on one his famous "short" hikes.
 - We just returned from a week in the Smoky Mountains. I loved spending time with my family.
 - As a mother, I always thought I'd stand firmly between my child and danger. Boy, was I wrong!
 - One time I got scared on our summer vacation.
4. Ask students to talk to one another about what makes the best lead and why.
5. Ask the class to vote for the best lead in the teacher's (or Mrs. Haag's) story. The teacher shares the lead **she likes best** and why. Compare the teacher's reasons to the students'. (Remind them that authors have final say but getting feedback is often helpful.) (Mrs. Haag likes #3. She thinks it's more mysterious – makes readers want to know what will happen.)

ACTIVE ENGAGEMENT –

For the purpose of understanding revision of this type, ask the children to write 2 different leads (and even 3 if they have time) for the story they selected and wrote in parts. Again, for the purpose of this assignment, even if they like their lead, ask them to try writing some different ones – just to play around and see if they can come up with something they like better.

SHARE

Gather. Ask writing partners to share with one another. Ask students to discuss whether they (personally) liked their 1st, 2nd, or 3rd lead. Ask them to see which one their partner likes.

SUMMARY Share with students that sometimes we brainstorm several beginnings before we start writing. Sometimes we come back and revise our leads later. Looking at and reworking the beginning of stories is definitely one place authors want to spend some time before they publish a final draft. Often authors like a lead they tried later better than their first attempt.

Mrs. Haag tried writing 4 different leads. Which lead do you like? WHY?

- (1) One afternoon during our summer vacation, my oldest son and I went with my husband on one his famous "short" hikes.
- (2) We just returned from a week in the Smoky Mountains. I loved spending time with my family.
- (3) As a mother, I always thought I'd stand firmly between my child and danger. Boy, was I wrong!
- (4) One time I got scared on our summer vacation.

Example:

One afternoon during our summer vacation, my oldest son and I went with my husband on one his famous "short" hikes.

The trail took us straight up a mountain two miles. I had to stop frequently and catch my breath because the trail never leveled off. Finally, I convinced my husband to stop for a water break.

My son went out ahead and when we caught up with him a few minutes later, he was standing silently in the middle of the trail. He motioned for us to come forward, silently. He whispered, "I hear a noise in those bushes."

"Blackberry bushes," my husband announced. "A whole hill full of them." We hadn't gone 5 feet when we found a bear! He was a brown bear standing on his back legs and stood at least as tall as us. He was so close to the trail, we could touch him. I jumped back and practically knocked my son over.

Without thinking, I grabbed my son and moved him between me and the bear. I turned and sailed down the trail. Soon, my husband and son came running close behind me.

Extend the leads lesson all year long...

Leads Wall: Students collect leads from novels, picture books, or nonfiction books they are reading.

Objective: Launch students on their way to reading as authors do.

Yearlong Activity:

Students notice when authors write interesting leads. They copy the lead, the title of the book and the author's name on a piece of paper. The student shares the lead with the class and explains why the lead caught his/her attention. Student adds the lead to the lead wall.

Some Leads to Get the Wall Started...

The Pet Show by Ezra Jack Keats

Everyone was talking about the pet show.

The Wednesday Surprise by Eve Bunting

I like surprises. But the one Grandma and I are planning for Dad's birthday is the best surprise of all.

Wilfrid Gordon McDonald Partridge by Mem Fox

There was a small boy called Wilfrid Gordon McDonald Partridge and what's more he wasn't very old either.

Mr. Piggot

Mr. Piggot lived with his two sons, Simon and Patrick, in a nice house with a nice garden, and a nice car in the nice garage. Inside the house was his wife.

Mufaro's Daughter by John Steptoe

A long, long time ago, in a certain place in Africa, a small village lay across a river and a half-day's journey from a city where a great king lived.

Where the Wild Things Are by Maurice Sendak

The night Max wore his wolf suit and made mischief of one kind and another his mother called him "WILD TOING!" and Max said "I'LL EAT YOU UP!" so he was sent to bed without eating anything at all.

Big Idea Two - Day 10: Writers add narrative details to stories. Writers add action, description, or feeling details to their stories to clarify meaning for the reader clarify.

CONNECTION

1. Often when writers divide their stories into parts, they find that the parts are TOO SHORT. Well, writers know how to take care of that problem. They stretch the story.
2. Students tell teachers all the time that to stretch a story they need to “add details.” When pressed to explain what a detail is, often students don’t know. To make it a bit more confusing, some details are narrative and some details are expository. The lesson today will help students add narrative details to their stories to make them even clearer.

ACTIVE ENGAGEMENT

Show **tennis ball** to students. Tell students that sometimes writers add action details. Sometimes description. Sometimes feelings. The tennis ball activity will help students understand the difference.

- ✓ Ask one student to make the ball do something. The teacher writes what she sees on the **1st mini white board** (purple). Drag out the action so that the motion the student does with the tennis ball is explained in detail! Think through each word and each motion with the students so they can see how authors pull the action details out of their minds and select just the right word. Watch the child do the motion again and again until the students and the teacher have the action written just the way they want it in 3-5 sentences. (Put the white board on the chalk tray.)
Example: *John lifted his hand above his head grasping the tennis ball in his fingers. He tossed it onto the floor. It bounced once and he grabbed for it. He missed. The ball bounced away and across the floor.*
- ✓ Ask one student to describe the ball. Write what is said on the **2nd mini white board**. (red) Ask probing questions to help the students see that description most often includes visual details but also can include sounds and smells. Ask probing questions to get the students to help you write descriptively. (Put the white board on the chalk tray.) Example: *The tennis ball is an interesting yellow color. The sphere is fuzzy. The ball looks like it’s wearing a spiked haircut of white hair. White lines rim the ball. They meander around like a wandering road.*
- ✓ Ask one student to tell me how he feels about the ball or not having been selected to bounce the ball. Write the feelings on the **3rd mini white board**. (blue) (Put the white board on the chalk tray.) Example: *When the teacher handed me the tennis ball, I couldn’t believe I’d been picked. That’s not usually the way it goes for me.*

TEACHING

1. Read all the boards together to show the students how the details go together to make a story. Read the action, then description, then feelings. *Rearrange the mini white boards*. Try reading the feelings, action and description. No matter the order, the details go together in an interesting way.
2. Authors know that when we get stuck for details, we add action, description and feelings. Sometimes one whole part is descriptive. Sometimes it is all action. Sometimes we use a combination.
3. Show the difference between a first draft and the stretched, second draft – **page 16. Glue handouts in WN.**

Authors Stretch Stories with...

ACTION!
Details the reader can act out in his/her mind

Description
What the reader sees, hears, smells, touches or tastes

Feelings
The emotions the reader feels: nervous, excited, scared, angry, happy, sad...

Make handouts for daybooks.

Look for places to S>T>R>E>T>C>H ☺

Look for places in your story where there's...

(1) Action (2) Feelings (3) Description

How does a writer stretch a story?

Add **details** like what you...

see	feel (touch)	(say or think)
hear	feelings	facial expressions
gestures	smell	body language
(taste)	(what others say or think)	

First Draft

One day I learned how to ride a bike. I really wanted to ride a bike. My mother told me that she was going to get me a bike and she did. I had never rode a bike before so I didn't know what to do. I was nervous. My mother came with me. I got on the bike. Mom held me on the bike and I kept turning around and looking at her. I finally got the idea and started riding by myself. I rode through the whole neighborhood. Mom had stopped holding me. I was riding my bike by myself. After that, I rode my bike all the time from sun up to sun down.

Revised Draft: Find the lean-in moment!

One day I learned how to ride my bike. I got a brand new bike for my birthday and I really wanted to learn how to ride it. My mother said she would help me learn to ride it.

I walked the bike out to the middle of the street that's in front of my house. My mother walked behind me to hold the seat. She bent the bike over and I hopped on. Then she put the bike back up straight. I put my feet on the pedals and my hands tightly around the handlebars.

I started to get my balance by pedaling slowly and not turning the steering wheel crooked. My mom was right behind me holding the seat. She walked with me a ways while I pedaled. When I got some speed going, I fell when I went over the speed bump. She helped me up and she said, "Try again."

This time I stood on the curb and got on the bike. I turned back around and my mom held me tighter. Next thing I knew, she let me go. I was riding my bike all by myself. I left my mom behind me. After that, I rode my bike all the time from sun up to sun down.

Look for places to S>T>R>E>T>C>H ☺

Look for places in your story where there's...

(1) Action (2) Feelings (3) Description

How does a writer stretch a story?

Add **details** like what you...

see	feel (touch)	(say or think)
hear	feelings	facial expressions
gestures	smell	body language
(taste)	(what others say or think)	

First Draft

One day I learned how to ride a bike. I really wanted to ride a bike. My mother told me that she was going to get me a bike and she did. I had never rode a bike before so I didn't know what to do. I was nervous. My mother came with me. I got on the bike. Mom held me on the bike and I kept turning around and looking at her. I finally got the idea and started riding by myself. I rode through the whole neighborhood. Mom had stopped holding me. I was riding my bike by myself. After that, I rode my bike all the time from sun up to sun down.

Revised Draft: Find the lean-in moment!

One day I learned how to ride my bike. I got a brand new bike for my birthday and I really wanted to learn how to ride it. My mother said she would help me learn to ride it.

I walked the bike out to the middle of the street that's in front of my house. My mother walked behind me to hold the seat. She bent the bike over and I hopped on. Then she put the bike back up straight. I put my feet on the pedals and my hands tightly around the handlebars.

I started to get my balance by pedaling slowly and not turning the steering wheel crooked. My mom was right behind me holding the seat. She walked with me a ways while I pedaled. When I got some speed going, I fell when I went over the speed bump. She helped me up and she said, "Try again."

This time I stood on the curb and got on the bike. I turned back around and my mom held me tighter. Next thing I knew, she let me go. I was riding my bike all by myself. I left my mom behind me. After that, I rode my bike all the time from sun up to sun down.

Big Idea Two - Day 11: Writers add narrative details to stories. Writers add action, description, or feeling details to their stories to clarify meaning for the reader clarify (continued).

1. Show how Mrs. Haag changed the beginning when we looked at leads the other day. (1/2 sheets – next 3 pages)
NOTE to teacher: If you write these out on real notebook paper it's better because you can show how you add the details with carats, and stars, and drawing arrows.
2. Show where Mrs. Haag added action, description and feelings in blue.
3. Ask students to read each half-sheet of paper that they have written. They add action, description, and feeling where appropriate to explain their stories more clearly.

1 BEGINNING

As a mother, I always thought I'd stand firmly between my child and danger. Boy, was I wrong!

2 MIDDLE

The trail took us straight up a mountain two miles. It was covered in rocks, really big rocks, and ruttled with roots from the trees. Sometimes I couldn't tell where the trail went at all. I had to stop frequently and catch my breath because the trail never leveled off. Finally, I convinced my husband to stop for a water break.

3 MIDDLE

My son went out ahead and when we caught up with him a few minutes later, he was standing silently in the middle of the trail. **The vista of the valley below was on one side of him. On the other side, the mountain.** He motioned for us to come forward, silently. He whispered, "I hear a noise in those bushes."

"Blackberry bushes," my husband announced. "A whole hill full of them." **I bet you hear a bear munching on those berries," he joked. We listened but didn't hear any thing. We laughed. We talked about what to do about the vista, the one where we couldn't see anything. Deciding that we must not be far enough along. we started moving up the trail.**

4 MIDDLE

We hadn't gone 5 feet when we found a bear! **Truly, it was a bear, eating contentedly in the bushes.** He was a brown bear standing on his back legs and stood at least as tall as us. He was so close to the trail, we could touch him if **we stretched out our arms. He'd been listening to us the whole time! My heart raced. This was no zoo bear. There were no fences. I jumped back and practically knocked my son over.**

5

Without thinking, I grabbed my son's 6-foot frame and forced him in front of me like a shield between me and the bear. Luckily, the bear had his berries and could care less about the snacks in our backpack. I turned and sailed down the trail. I turned and sailed down the trail. I wasn't waiting to see if the bear would attack. Soon, my husband and son came running close behind me.

New, revised story...

One afternoon during our summer vacation, my oldest son and I went with my husband on one his famous "short" hikes. The trail took us straight up a mountain two miles.

The trail was not much of a trail at all. It was covered in rocks, really big rocks, and rutted with roots from the trees. Sometimes I couldn't tell where the trail went at all. I had to stop frequently and catch my breath because the trail never leveled off. Finally, I convinced my husband to stop for a water break.

My son went out ahead and when we caught up with him a few minutes later, he was standing silently in the middle of the trail. The vista of the valley below was on one side of him. On the other side, the mountain. He motioned for us to come forward, silently. He whispered, "I hear a noise in those bushes."

"Blackberry bushes," my husband announced. "A whole hill full of them. I bet you hear a bear munching on those berries," he joked. We listened but didn't hear anything. We laughed. We talked about what to do about the vista, the one where we couldn't see anything. Deciding that we must not be far enough along, we started moving up the trail.

We hadn't gone 5 feet when we found a bear! Truly, it was a bear, eating contentedly in the bushes. He was a brown bear standing on his back legs and stood at least as tall as us. He was so close to the trail, we could touch him if we stretched out our arms. He'd been listening to us the whole time! My heart raced. This was no zoo bear. There were no fences. I jumped back and practically knocked my son over.

Without thinking, I grabbed my son's 6-foot frame and forced him between the bear and me like a shield. Luckily, the bear had his berries and could care less about the snacks in our backpack. I turned and sailed down the trail. I wasn't waiting to see if the bear would attack.

Soon, my husband and son came running close behind me.

Big Idea Two - Day 12: Writers use simple and complex sentences.

CONNECTION (Come together in the gathering space.)

Read my revised story –show **unmarked story, overhead page 19**. Talk to the students about how there are so many things to work on in writing. There's the content and getting it just right. Then there are the conventions – spelling, capitalization, punctuation, and grammar.

One thing Mrs. Haag has been working on is writing complex sentences. Authors are very conscious of using short sentences and long sentences.

Short sentences are used to emphasize ideas – make ideas stand out. Ex: *He cried.*

Long sentences show your ability to combine lots of complex ideas into one sentence.

Ex: *Grabbing his backpack and throwing it over his shoulder, he ran to catch the bus.*

TEACHING POINT

Today's writing lesson will require that students create complex sentences. When writing those sentences, the students will have LOTS of questions about punctuation. Plan to address their questions, too!

TEACH (Move back to desks. Teacher needs an overhead or DocCam.)

Put "A Short Hike" on the overhead – **marked story, overhead page 22**. Look at the beginning of the story. Show the **short sentences** – highlighted in yellow. (*If you don't have a DocCam, highlight the sentences.*) Explain why authors use short sentences: to build tension and create strong ideas: i.e., *We laughed. My heart raced. This was no zoo bear!*

Look at the beginning of the story and study **the long sentences** - underlined. Authors use long sentences to breeze through lots of information quickly. Look at examples:

- *My son went out ahead and when we caught up with him a few minutes later, he was standing silently in the middle of the trail.*
- *Without thinking, I grabbed my son's 6-foot frame and forced him in front of me like a shield between the bear and me.*

Use Overhead or DocCam to model **(examples page 23):**

When you were younger, you used lots of short sentences like these:

It was snowing.

It was snowing very hard.

On Saturday, it snowed.

If you try combining the sentences to make one complex sentence *without changing the meaning*, notice how the conventions change.

Examples: It was snowing very hard on Saturday.

On Saturday, it snowed very hard.

Gradually release responsibility by asking students to suggest complex sentences that incorporate all these ideas:

The beach was calm.

It was a sunny day.

The wind was blowing.

Examples: The beach was calm, the day was sunny, and the wind was blowing.

On a sunny day, the beach was calm and the wind was blowing.

Although the wind was blowing, the day was sunny and the beach was calm.

TEACHING POINT:

We call this "Style" because there is no right or wrong way. Like the clothes you wear, you get to choose what you like.

BUT--- you will notice that you need different punctuation and you have to know your grammar rules to write complex sentences correctly. In this exercise, students can't change the meaning of the sentences. This strategy is called *sentence combining*.

ACTIVE ENGAGEMENT:

1. Turn in your **daybook** to the next fresh page. Label it “sentence combining.”
2. Ask students to write a personal definition to explain sentence combining: i.e., *Putting sentences together to avoid the monotony of having sentences that are all short or all long.*
3. Share handout of sentences for students to play with (**page 24**). Combine the sentences in the same way as the models --- create one sentence without changing the meaning. Write the new sentences in their daybooks. Students should work with writing partners.
4. Pick different and correct samples for selected children to write on the white board or share by putting their daybook under the Doc Cam. Check for correct capitalization, spelling, punctuation, and grammar! Analyze the differences and how the punctuation changes.

SUMMARY (Gather on the rug.)

- Tell the students that the next step is to look through their daybooks. They should look for some sentences that they can make short for emphasis and look for sentences they can combine. They should use this time to SHOW their STYLE! on your paper!
- They want to be conscious of writing a variety of lengths of sentences just as all authors do.

Big Idea Two - Day 13: Writers use simple and complex sentences (continued).**EXTENSION of sentence combining for today and throughout the year...**

1. Ask **students to serve as editors** for one another. Can they work with a partner that will allow them to read each other's work and suggest sentences that might be combined? If so, together they can work on each other's stories.
2. After combining a set of sentences in a variety of ways, students should take time to evaluate their work and decide which combinations they like and which ones they don't. Students may do this evaluation on their own or in a group in which they have a chance to compare their new sentences with those of others. In either case, they should read their sentences out loud. Critique them; how they sound can be just as revealing as how they look.

Six basic qualities to consider when evaluating new sentences:

1. Meaning. As far as you can determine, have you conveyed the idea intended by the original author?
2. Clarity. Is the sentence clear? Can it be understood on the first reading?
3. Coherence. Do the various parts of the sentence fit together logically and smoothly?
4. Emphasis. Are key words and phrases put in emphatic positions (usually at the very end or at the very beginning of the sentence)?
5. Conciseness. Does the sentence clearly express an idea without wasting words?
6. Rhythm. Does the sentence flow, or is it marked by awkward interruptions? Do the interruptions help to emphasize key points (an effective technique), or do they merely distract (an ineffective technique)?

“These six qualities are so closely related that one can't be easily separated from another. The significance of the various qualities--and their interrelationship--should become clearer to you as you practice the combining exercises on this site.”

Source: <http://grammar.about.com/od/tests/a/introsc.htm>, September 26, 2009

3. Ask students to help you collect other punctuation samples they're noticing in their reading. Make a photocopy to use in your lessons. Students probably will find colons and semi-colons. Invite them to notice how they're used. Reach consensus on a rule that will help students remember how to use punctuation.
4. Look for sentences in student writing with which all students can practice sentence combining. Ask the students for permission first.

A Short Hike

By Karen Haag

One afternoon during our summer vacation, my oldest son and I went with my husband on one his famous "short" hikes. The trail took us straight up a mountain two miles.

The trail was not much of a trail at all. It was covered in rocks, really big rocks, and rutted with roots from the trees. Sometimes I couldn't tell where the trail went at all. I had to stop frequently and catch my breath because the trail never leveled off. Finally, I convinced my husband to stop for a water break.

My son went out ahead and when we caught up with him a few minutes later, he was standing silently in the middle of the trail. The vista of the valley below was on one side of him. On the other side, the mountain. He motioned for us to come forward, silently. He whispered, "I hear a noise in those bushes."

"Blackberry bushes," my husband announced. "A whole hill full of them. I bet you hear a bear munching on those berries," he joked. We listened but didn't hear any thing. **We laughed.** We talked about what to do about the vista, the one where we couldn't see anything. Deciding that we must not be far enough along, we started moving up the trail.

We hadn't gone 5 feet when we found a bear! Truly, it was a bear, eating contentedly in the bushes. He was a brown bear standing on his back legs and stood at least as tall as us. He was so close to the trail, we could touch him if we stretched out our arms. He'd been listening to us the whole time! **My heart raced.** **This was no zoo bear.** There were no fences. I jumped back and practically knocked my son over.

Without thinking, I grabbed my son's 6-foot frame and forced him in front of me like a shield between the bear and me. Luckily, the bear had his berries and could care less about the snacks in our backpack. I turned and sailed down the trail. I wasn't waiting to see if the bear would attack.

Soon, my husband and son came running close behind me.

EXAMPLE 1

It was snowing.

It was snowing very hard.

On Saturday, it snowed.

It was snowing very hard on Saturday.

On Saturday, it snowed very hard.

- - - - -

EXAMPLE 2

The beach was calm.

It was a sunny day.

The wind was blowing.

The beach was calm, the day was sunny, and the wind was blowing.

On a sunny day, the beach was calm and the wind was blowing.

Although the wind was blowing, the day was sunny and the beach was calm.

Sentence Combining Student Practice Handout

Example One

The man grew vegetables.
He sold them in the city.
He sold them everyday.
The vegetables were delicious.

Example Two

The pitcher looked up.
The pitcher glanced at first base.
He threw a hanging curve that the batter knocked out of the stadium.

Example Three

The princess loved the commoner.
The commoner was flat broke.

Example Four

Fearless Fred dashed into the room.
He dived at the robber.
He missed.
He sailed out the five-story window.

CUT -----

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He dived at the robber.
He missed.
He sailed out the five-story window.

Big Idea Two - Day 14: Writers work to write satisfying endings.**CONNECTION**

Stress how the class learned about the importance of leads. They talked about stretching out the lean-in moment. Today, they will spend some time talking about the importance of endings.

TEACHING POINT

Authors do not end stories with “THE END.” They think of an ending to match the story. If the students collected endings from their favorite books, they would find that they could classify the endings into just a few types. Today the students will learn different kinds of endings writers use. The endings discussed today are not the last paragraph but the very last line... the “clincher.”

ACTIVE ENGAGEMENT

1. **Post page 26** under the DocCam. Ask the students to discuss the types of endings in pairs or groups. Ask them to select the one they like for the author’s hike story. They should be able to explain why they like the ending, how it fits the story the best.
2. Teacher shares the ending she liked the best (page 25) – see half sheet of paper below. Mrs. Haag likes this last line because it’s sort of a surprise and a moral. Sometimes the vista people plan to see is not the one they end up seeing. They should be excited about the unplanned sight.
3. Ask students to write an ending for their stories.

5 The ending the author picked...

Without thinking, I grabbed **my son's 6-foot frame and forced him in front of me like a shield between the me and the bear. Luckily, the bear had his berries and could care less about the snacks in our backpack.** I turned and sailed down the trail. **I wasn't waiting to see if the bear would attack.** Soon, my husband and son came running close behind me. **Added a clincher ending:**

"Nice move, mom!" my son teased. We left without the view of the vista we came to see but, we had seen a bear and that would stick with us a long time.

SUMMARY

As a part of style, authors search for an ending that shows their personality, ends the story in a satisfying way, and addresses the topic. It is only fair to point out that endings are important and interesting and if students have the time, they should spend time thinking of a good one.

EXTENSION

1. Compare **first draft (page 7)** to **final draft (page 27)**.
2. Read stories from books or stories students have written up to the point of the ending. Ask students to form groups. Assign one group to write a summary ending, one a humorous ending, one a surprise, and so forth until all “clinchers” are assigned. Ask students to share. As a class, reach consensus on which ending they like the best.
3. Ask students to try writing several last lines for their stories. They don’t even have to remove the ending they have. They just *add one more line* – a clincher.

How would you end the hike story?

Sample endings Glue in your daybook!

statement	<i>We left without the view of the vista we came to see, but we had seen a bear and that would stick with us a long time.</i>
surprise (unexpected)	<i>I ran so fast the hike turned out to be short after all.</i>
humor	<i>What will I do if we meet a lion or tiger?</i>
mystery	<i>I wonder what happened to that bear.</i>
moral (lesson)	<i>After thinking about the hike, I learned I should not abandon my boy!</i>
question (I wonder...)	<i>Why on earth did I run away from my son?</i>
dialogue	<i>"Nice move, mom!" my son teased.</i>
summary	<i>I will always remember the time we met the bear on our hike.</i>

Endings to avoid - talking to the reader.

Example:

Do you think you would run away from a bear?

Or, Now you know about the time I met a bear and ran.

Dreams and summaries are overused.

Example of a dream:

The next thing I knew I woke up. The whole story was a dream.

Example of a summary: I will always remember the time we met the bear on our hike.

Revised lead, middle, ending, and clincher ending...

One afternoon during our summer vacation, my oldest son and I went with my husband on one his famous "short" hikes. The trail took us straight up a mountain two miles.

The trail was not much of a trail at all. It was covered in rocks, really big rocks, and rutted with roots from the trees. Sometimes I couldn't tell where the trail went at all. I had to stop frequently and catch my breath because the trail never leveled off. Finally, I convinced my husband to stop for a water break.

My son went out ahead and when we caught up with him a few minutes later, he was standing silently in the middle of the trail. The vista of the valley below was on one side of him. On the other side, the mountain. He motioned for us to come forward, silently. He whispered, "I hear a noise in those bushes."

"Blackberry bushes," my husband announced. "A whole hill full of them. I bet you hear a bear munching on those berries," he joked. We listened but didn't hear anything. We laughed. We talked about what to do about the vista, the one where we couldn't see anything. Deciding that we must not be far enough along, we started moving up the trail.

We hadn't gone 5 feet when we found a bear! Truly, it was a bear, eating contentedly in the bushes. He was a brown bear standing on his back legs and stood at least as tall as us. He was so close to the trail that if we stretched out our arms we could touch him. He'd been listening to us the whole time! My heart raced. This was no zoo bear. There were no fences. I jumped back and practically knocked my son over.

Without thinking, I grabbed my son's 6-foot frame and forced him between me and the bear like a shield. Luckily, the bear had his berries and could care less about the snacks in our backpack. I turned and sailed down the trail. I wasn't waiting to see if the bear would attack.

Soon, my husband and son came running close behind me.

"Nice move, mom!" my son teased. We left without the view of the vista we came to see, but we had seen a bear and that would stick with us a long time.

Big Idea Three – Day 15: Writers revise stories based on feedback from others; they add, subtract, rearrange and combine details.

CONNECTION to Lesson “Revise Without Copying Over!”

Tell the story of the boy who got all excited about revising his story. He took suggestions well from his conference circle buddies. The teacher asked if he was ready to go back and make the changes. He said he sure was. He jumped up, papers in hand. Then he turned back. “How?” he said.

We get great suggestions from our teachers and our peers for revising our stories but we may not know how to do that without a lot of extra work. The name of today’s lesson therefore is, “Revised Without Copying Over.”

TEACHING POINT

1. Define revision and editing. *“Construct a brick wall between the two! Revision is a composing tool; editing involves surface features of the writing. If kids confuse the two, their revisions will be first aid (corrections) instead of the radical surgery that leads to improved writing.”* --- Ralph Fletcher
2. All writers revise. *“[Students] often think of revision as a way to fix a bad piece of writing, when in fact, revision can be a way to enhance a good one. “If I write something and it interests me, I go back,” poet William Stafford once said. “If it doesn’t interest me, I go on.”* --- Ralph Fletcher (Share copy of *Tough Boris*; 69 words that took Mem Fox 2 years to write.)
3. Writers revise in one of four ways: Add, Subtract, Rearrange, or Combine. (Teacher could make posters.)

TEACHING

- Give out **handout on revision** for students to follow along (next 2 pages).
- Ask students to watch to learn how to revise stories to improve them.
- Show samples of student work or teacher work where writers added, subtracted, rearranged, or combined (handout next 2 pages) or **other samples** that work better for the teacher.

ACTIVE ENGAGEMENT

Give students a **sample story**, “Coffee Table (page 31).” Ask students to **highlight** examples where the writer, Molly, added information, subtracted information, rearranged, or combined information.

SHARING

Students share with teacher and whole class the revision examples they find in Molly’s paper. Talk through how revision strategies overlap. It’s not important to name the difference between combining and rearranging, for example – just that the writer notices what needs to be done to make the meaning clear for the *reader*! Also, emphasize that stories get messier before they get neater. The messiness shows that thoughtful changes are taking place. Some students want to copy everything over, but that really is a waste of time. Break them of that habit by explaining that messiness when revising is perfectly acceptable.

SUMMARY

Improve stories by looking for lapses, either alone or with the help of others. Make changes that will make the story clearer. Be open to change. Revised stories are MESSY. Authors say, “You know you’re a writer when you’re able to throw out parts that you have written.”

EXTENSION

If students need additional help (and they will!), put student work on the overhead and show how students revised.

Revise stories together.

The teacher show share stories he/she has written and revised.

Daybook handout: run at 75% or 90% so the handout will fit in daybooks... next 2 pages.

Coffee Table story: page 31

Daybook Handout

Add

Staple a paper on to add to a spot or use a sticky note or write on small sheets of paper.

One way --- staple paper over what you want to change.

<p>I heard a noise outside my window. I looked</p>
<p>He was walking up the sidewalk to my house! He was dressed in a dark coat. He had a hat on and I couldn't see his face.</p>
<p>to my room to look out the window with me. At first, we were both</p>

new

Second Way --- make a carat mark where you want to add something (^). Add on a 1/2 sheet of paper or on another page in your writing notebook.

<p>I heard a noise outside my window. I looked outside. It was a stranger. ^ I started to yell.</p> <p>I ran to tell my mom. She came back to my room to look out the window with me. At first, we were both scared.</p>
--

<p>^ Add 1: He was walking up the sidewalk to my house! He was dressed in a dark coat. He had a hat on and I couldn't see his face.</p>
--

new

Third Way --- Let's say you wrote this story and you found some places you could add some more important detail. You can cut the paper apart. You can write the extra parts on other pieces of paper and cut them. Glue it together the way you want it, like this...

<p>I heard a noise outside my window. I got out of my bed and looked out side the window. I peeked through the curtains so no one could see me. I saw a stranger. I started to yell.</p> <p>I ran to tell my mom. She came back to my room to look out the window with me.</p> <p>My mom started to laugh. She said, "I think that's your uncle out there. What is he doing here?"</p> <p>We ran down the steps to open the door. When we did, sure enough, it was my uncle. My mom asked him if he wanted some coffee. He sat down with the coffee cup in his hand on the living room couch and began to talk. My mom</p> <p>My mom sat in her favorite chair and I sat on the floor and looked up at him. Then he told the story of how he got back from Iraq.</p>
--

<p>I heard a noise outside my window.</p>
<p>It sounded like a crunching noise, almost like squirrels eating acorns.</p>
<p>I got out of my bed and looked out side the window. I peeked through the curtains so no one could see me. I saw a stranger.</p>
<p>He was walking up the sidewalk to my house! He was dressed in a dark coat. He had a hat on and I couldn't see his face. I started to yell.</p>
<p>I ran to tell my mom. She came back to my room to look out the window with me.</p> <p>My mom started to laugh. She said, "I think that's your uncle out there. What is he doing here?"</p>

new

new

Subtract

Cross out. Cut out. Take out a letter, a word, a sentence, a paragraph. Choose one part and write it into a fuller story, cutting out the rest for later. What details don't really matter to this piece?

I heard a noise outside my window. I got out of my bed and looked out ~~side the window~~. I looked through the curtains so no one could see me. I saw a stranger moving from tree to tree. I started to yell.

~~I thought of all those movies I had seen. I got upset with myself that I had stayed up and watched them. Now I was more scared than I should have been.~~

Combine

Draw arrows. Combine two ideas together. Combine two sentences together.

Have I used some short sentences and some complex sentences?

Example:

It was snowing. The snow was coming down hard. Probably 2 inches of snow fell in one hour.

Combine:

It was snowing so hard that 2 inches fell in one hour.

Rearrange

Color code. Cut and paste. Change the beginning to the end or put the end at the beginning.

Change one word for a better word or phrase.

What word, sentences, or paragraphs are out of order?

Have I shown the reader where the parts of my story are by indenting my paragraphs?

Would my story be better with more action words?

Have I clearly told the reader where and when everything is happening?

Are all my verbs in the same tense?

I heard a noise outside my window. I started to
jumped
yell. I ~~got~~ out of my bed
and looked out ~~side the~~
peeked
~~window~~. I ~~looked~~ through the
curtains so no one could see
me. I saw a stranger moving
from tree to tree.

Falling off the Coffee Table

When I was about one or two years old I didn't know ~~much~~ ^{of} anything. So of course I was always getting into things. One day when I decided to sit on the ~~our~~ ^{new} Chesnut coffee table and tried to sit backwards. All of the sudden.. BAM!! I had fallen off the coffee table.

~~I had cut my eyebrow and it was oozing with blood.~~

~~My mom thought I was okay but she saw I wasn't okay.~~ My big brown eyes had rolled in the back of my head.

~~My dad was screaming for my sister and they came rushing down and saw what had happened and began to cry.~~ My ~~dad~~ ^{mom} ~~was~~ ^{was} screaming my head off. My ~~sister~~ ^{mom} heard the pandiponium ~~downstairs~~ ^{upstairs} and they came rushing down and saw what had happened and began to cry.

~~My dad was waiting on the ambulance to get to my house. Finally the paramedics got there and said that my mom was going crazy when I got there the doctor wanted to put stitches in me but my mom would not let~~

~~him so he ended up putting a bandage above my eye and sending me home. Boy was I glad, now I know to be more cautious about stuff might get me hurt.~~

By the time we got to the ER, I was starting to wake up, but I was still groggy and acting like I had drank a few of my dad's beers! The doctors took x rays of my head and discovered I had suffered a concussion. After staying all day, we were sent home. My mom was supposed to watch me for any signs like puking, seizures, or passing out. Let me tell you she watched me like a hawk!

Big Idea Three – Days 16-19: Writers get feedback from other writers and take action to improve personal writing projects as a result of that feedback.

FLUID CONFERENCE CIRCLES

Note to Teacher: For this day to be successful, the teacher has homework to prepare:

1. **Divide class into groups of 4-6.** Some teachers like groups where there are leaders and strugglers. Some teachers like to read first drafts ahead of time and group students with like problems. Some teachers work on a first ready, first-serve basis. Some students need one-on-one conferences with the teacher because they only need to make very few changes or because they need lots of help; those students don't need to be in a group.
2. **Students need a variety of assignments to work on independently:** reading and preparing for book clubs, writing personal projects in writer's notebooks, rewriting story once he/she has conferenced, spelling word work, vocabulary word work, even research for science or social studies projects. Deadlines are known, rubrics or assessments clear. Students are working toward personal and state (school) goals.

LESSON

1. Get students settled into differentiated tasks quickly.
2. Bring a group of 4-6 students together with their first drafts and their writer's notebooks.
3. Arrange the circle so that the writer who will be reading is right next to the teacher.
4. **COMPLIMENTS:** The teacher explains that the first "duty" of the conference circle participants is to listen for specifics of what they like in the writing. Ask the students to write the writer's name in their daybook and the exact word, phrase, expression, or idea they enjoyed. (**Just like the students did during the telling lessons on day 2.**) The first writer reads the paper. (When modeling conference circles the first time, the teacher takes notes on what she liked on **chart paper** so students can see what to do.) When the students share with the writer, ask questions of the listeners that will help them share specific compliments. For example, it doesn't help the writer if the respondent says, "I like your topic." It does help to say; "I got a clear picture in my mind when you said the wind hurried through the trees. I really enjoyed that picture. I wouldn't have thought of saying that." The writer puts a ✓ by the words that are complimented.
QUESTIONS: The second "duty" of the participants is to ask questions about confusing parts. (The writer may need to read the paper again during this first modeling since the teacher is explaining a lot.) The participants talk with the writer. They ask the questions and let the writer answer. The teacher critiques the questions and models asking questions (from the chart paper). For example, it doesn't help the story to ask, "What color was the house you moved from?" but that technically is a question. It does help to say, "How did you feel when you had to move?" The author should make note of the questions on her paper by using a question mark, or better yet, writing a brief question in the margin like, "How did I feel?" Sometimes the writer actually had the answer in the story. In that case, she rereads that part and asks, "Does this part help you with your question?" But often, the writer will discover that the answer is not in her paper and will explain in great detail, which leads the teacher to the third part.
SUGGESTIONS: Usually, questions lead to suggestions. Once the writers have explored whether there are lapses or not, they make suggestions. The writer records 1-3 suggestions for improving the story – ideas that will make the story clearer. (Often these ideas are easy; they just need to add or reword information. Sometimes the suggestions are more difficult: "You need to put your story in order." Those questions become minilessons. The teacher can use the paper to model any of the revision strategies for the class with a real live paper! and student permission.)
5. Send the writer to go forth and revise immediately - as soon as she has suggestions. The circle is now smaller. Ask a second reader to read and repeat the steps in #4 for each paper. (As the year progresses, the teacher can invite other writers to the circle – hence the title, "Fluid Conference Circle.")

This first round of circles and one-on-one conferences may take as long as 3-4 days depending on how long or well-written the stories are and how experienced at conferring your writers are. However, students report that conference circles are the #1 strategy for learning how to improve their writing. It helps to receive this kind of specific feedback. It also helps to listen to other writers' ideas, to listen for lapses, and to learn how to give feedback. Eventually, many students need to read the whole paper aloud. They know where the problems are. They come and focus the others on just the part(s) where they need help.

Big Idea Four - Day 20: Writers edit their stories. Writers check for spelling, capitalization, punctuation, and grammar errors.

CREATING A CONTEXT FOR TODAY'S LESSON

(Come together in the gathering spot.)

Say something like; I've been working on my writing. I'm finding it's really hard to find my own errors! I'm not the only one. Share:

An actual typed announcement...

Volunteers are needed to spit up food to distribute to the homeless uptown.

Explain how authors try to reread their papers to find the mistakes they make. But, it takes practice just like playing baseball and playing an instrument to get better at seeing your own mistakes. The error in this example: "to *split* up food." Just one little letter!

NAME TEACHING POINT

Tell the students they will focus on 4 main editing challenges you've noticed that the majority of students have been challenged by. Tell them that they will work together to edit a paper written by a student: they will edit the beginning as a class, the middle with a **partner**, and then the ending individually. The goal is for each student to know how to edit her own paper in the very same way.

TEACHING: Explain the 4 goals one at a time to the students.

(Teacher may want to make **posters**.)

- **Capital letters** --- Capital letter at the beginning of every sentence and the word /I/ should have a capital... always!
- **Punctuation** – an end mark at the end of every sentence.
- **Grammar Focus** --- No more "me and my friends" at the beginning of sentences. When starting a sentence authors write, "My friends and I, my cousins and I, my brother and I." Always put the other person first; think of grammar rules as writing manners.
- **FIX the spelling.** Check the lifetime words and spell them correctly. Double check the words that are built on the spelling patterns the class is studying.

MODEL Students gather where they can see the DocCam. **Teacher puts beginning of the story under the Doc Cam. Students are each given a smaller version to edit.**

- Read through the beginning of the story to check for the four goals.
- Teachers ask students to mark the first paragraph of the story along with her. They should put in the punctuation or capital letters or take out capital letters depending on the problem. They should fix the spelling and grammar problems as well.

TEACHER'S EXAMPLE...

I'm

Every night my dad tells us a story and i'm going to tell one to you.

our

"Time for a story," said dad. **He** told us to get in are bed and tell him the

My sister and I

characters. **me and my sister** wanted a prince, a princess, and an evil dragon and so my

NOTE to teachers: Use a story from another class or from your collection. Rewrite it so that the errors match your goals for your class. That way they practice finding the errors on which you're focusing. Ask students to find the errors for this unit only. For the second unit, combine these goals with the next unit's goals so the editing checklist grows.

<p>Capitalization</p> <ul style="list-style-type: none"> • first word of every sentence
<p>Punctuation</p> <ul style="list-style-type: none"> • end mark at the end of every sentence
<p>Grammar</p> <ul style="list-style-type: none"> • At the beginning of a sentence always put the other person first: My friend and I
<p>Lifetime Words friend our where said does many</p> <p>and Pattern Words CVCe plane time</p>

dad began.

- Ask students to work with a partner to edit the middle of the story. After a few minutes, come back as a class and mark the errors students found. (HINT! It helps if the teacher canvasses the room to assess and to appoint specific students to share errors that should be marked. Then the teacher can ask about other errors the students found and explain why they're not errors.)

time

Once upon a tim, there was a gorgeous princess and a very handsome prince. The prince loved the princess, but the princess did not love the prince.

very

One day, the princess was kidnapped by a vary evil dragon. When the prince heard about it, he took his sword and shield and went off to find the gorgeous princess.

where

Now when he found were the dragon lived, the dragon wasn't very pleased. Then the dragon roared out, "Who dare enter my cave?"

said

"It's me, the prince!" the prince sayed.

Then the princess called out, "My hero!"

ACTIVE ENGAGEMENT At this point, students can work together individually to find the mistakes in the ending of the sample story. If this is the first time students have done an exercise like this, it may be better to stick together as a class and find the mistakes one paragraph at a time. Then check together.

OR...

You may feel some students are ready to use the same procedure to edit their own work. They can use the editing checklist (sample, next page) to check their own writing and you can work with the rest of the class or work with a group that needs your support.

they

After thay finished yelling, the dragon challenged

does

the prince to a fight. The prince told him he dose not like

fight. He just wanted the princess. But, the dragon

said

they

sayed, "You'll have to get her," and so thay fought and

dragon.

The

fought. Then finally the prince killed the dragon and the prince and the princess lived happily ever after!

said

my sister and me

"The end," sayed dad to me and my sister. "Now, stay in bed and go to sleep."

Katie and I

And, me and Katie did.

SAMPLE STUDENT MINI COPY

Leave space between lines for the students to write on.

Every night my dad tells us a story and i'm going to tell one to you.

"Time for a story," said dad he told us to get in bed and tell him the characters. me and my sister wanted a prince, a princess, and an evil dragon and so dad began to tell the tall. X

Once upon a tim, there was a gorgeous princess and a very handsome prince the prince loved the princess, but the princess did not love the prince.

One day, the princess was kidnapped by a vary evil dragon when the prince heard about it, he took his sword and shield and went off to find the gorgeous princess. Now when he found were the dragon lived, the dragon wasn't very pleased then the dragon roared out, "Who dare enter my cave?"

"It's me, the prince!" the prince sayed.

Then the princess called out, "My hero!" X

After thay finished yelling, the dragon challenged the prince to a fight the prince told him he dose not like fights. He just wanted the princess. But, the dragon sayed, "You'll have to get her," and so thay fought and fought. then finally the prince killed the dragon and the prince and the princess lived happily ever after!

"The end," sayed dad to me and my sister. "Now, stay in bed and go to sleep."

Sample Editing Contract 1 Name

Student	Partner	
		I checked my paper for lifetime words and pattern words: friend <u>our</u> where <u>said</u> <u>does</u> many space tale place cape flame brake
		I checked my paper for our punctuation focus: • end mark at the end of every sentence.
		I checked my paper for our capital-letter focus: • first word of every sentence • every name + I
		I checked my paper for our grammar focus: My friend and I (at the beginning of a sentence) (not me and my friend)
		On, my own, I checked my paper for...

From editing my paper, I learned _____

Big Idea Four - Day 21: Writers edit their stories. Writers check for spelling, capitalization, punctuation, and grammar errors (continued).

Students use the editing contracts to check their own work. They will also need other mechanics, grammar and spelling support: dictionaries, word lists, language books, daybooks, partners, charts the teacher has made, alphabet frieze, computer dictionary sites (i.e., www.m-w.com), etc.

NOTE: WHEN STUDENTS CHECK THEIR OWN PAPERS, ask them to just erase what they have and get it in the best shape possible instead of copying it all over. Many need to let go of the impression that the paper has to be perfect. Better to use an eraser and fix grammar and mechanics than to have a perfectly neat paper with errors! Sometimes copying over leads to other errors!

Big Idea Four - Day 22: Writers write final drafts. (Optional)

Students might make a final copy, an illustrated copy, a book, or a typed version to share if the teacher and the class made this decision when they chose the audience for this piece. Sometimes students give the teacher their stories and she types them perfectly. Then when they do get them back they look for the editing mistakes they missed. Finding the mistakes in a typed version by an editor (like authors do) leads to interesting discoveries. Depending on the students' age, they can record these errors in their proofreaders' logs. It is another source to check for differentiated errors while editing their work.

Sample Proofreader's Log

The problem	The problem corrected	An explanation in your own words in a way that you will remember.
<i>Examples:</i>		
sp	Wrong: I rained to the store for my mom. Right: I ran . . .	Ran is spelled wrong. I think it was an editing error.
sp	Wrong: I have alot of work to do. Right: . . . a lot . . .	A lot is not one word.
C	We live in charlotte.	Cities need capital letters.
P	Wrong: We were best friends we never were apart. Right: We were best friends . We never were apart.	This is two sentences. There should be a period or a connecting word between the two sentences. A comma cannot take the place of a period.
?	I can't find it anywheres.	Anywheres is never a word.
Verb tense	He use all the soap. He <u>used</u> all the soap.	Need past tense of the verb: Today, he uses. Yesterday, he used. Tomorrow, he will use.

BIG IDEA FIVE - Day 23: Writers Celebrate!

Examples: Read stories to one another.
Deliver the papers to the intended audience.
Invite parents or administrators or buddies.
Post the work in a public place.
Students' ideas?

BIG IDEA FIVE - Day 24: Writers reflect and set goals.

Ask students to write reflections in their daybooks or on a sheet that will go in their **portfolio** to serve as a record for themselves, their parents, and their teacher. To help students be reflective, make lists with their help. For example, the first question I often ask is, "How do you know you're a better writer?"

Possible answers students share might include:

- 1) I'm writing longer stories.
- 2) I was able to find lapses in my paper and add details to make the story less confusing.
- 3) The students in my conference circle had a lot of compliments for my story.

Pose the question, talk through possibilities, ask partners to talk through what they will write, and then give time to each student to write a well-formed paragraph explaining the answer for their parents. They should be able to think of 2-3 pieces of evidence to answer the question, not just one. Leave the brainstormed list on the board for the students who need the scaffolding. Repeat all the steps with each question.

HINT: Sit with a student who struggles the most and help her think through what she will say. Scribe her answer. By asking questions and writing for her, you are modeling how to write a reflection. Each time you do any type of reflection, sit with another student to extend his or her thinking, no matter their ability. Record your anecdotal notes in your daybook.

Reflection Sheet Name _____ Date _____

1. How do I know I am a better writer?

2. What have I learned about revision?

3. What are my goals for the next unit?
