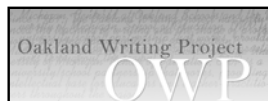


THE SECOND TEN DAYS

A Unit of Study—Writing Is Thinking ELA Grade 3



UNIT OF STUDY: WRITING IS THINKING

Unit of Study: Writing Is Thinking

PURPOSE

This ten day unit of study is designed to establish your students as writers who make decisions. The lessons are intended to remind students of what they already know as well as how to apply this knowledge to new writing experiences. The emphasis is on unfinished writing: freewriting, experimentation, and a first draft.

Two Key Approaches

A quality writing program should engage students in a wide range of craft, genre, and process units of study. However, this unit focuses on two key approaches intended to create an impact on fluency and quality in first-draft writing.

1. Writers make conscious decisions to communicate with a reader.
2. Writers notice the decisions another writer has made while reading.

Writer's Notebook

A writer's notebook is an ideal tool for generating and experimenting with writing decisions. We recommend a MEAD notebook, which can be personalized by pasting pictures or other memorabilia on the cover.

Teacher Modeling

It is essential that teachers model the thinking and decision-making of a writer who knows how to write and how to push the writing. Focus this modeling in all three parts of the workshop:

Mini-Lesson

1. Write in front of your students, thinking aloud your decisions, using an overhead or chart paper. Demonstrate the impact of your decisions on the quality of your writing.
2. Share writing that you have written at home to demonstrate conscious changes you have made. Discuss the impact of these decisions on your writing. Or let students notice the impact of the decisions on your writing and the meaning of your work.

Work Time with Instruction

1. Engage students in one-to-one and small group conferences. Lean in, observe and listen before you conference. Then do two things:
 - Ask open-ended questions, and then listen for the student's decisions. Help him/her articulate those decisions.
 - Notice, name and compliment a student on the decisions visible in the writing.
2. Identify writers who can serve as a mid-workshop mini-lesson. Announce the writer's decisions and share their writing. Suggest others may wish to use this writer's thinking and approach.

Sharing

1. Model reading like a writer while carefully listening. Notice, name and state an understanding or feeling.
2. Ask students to listen for the strengths of a piece of writing. They will notice, name and state an understanding or feeling.

The Role of Metacognition

Use metacognition to enhance the learning and increase independent performance. Thinking-aloud is one useful tool for both instruction and assessment. Utilize all of these think-aloud approaches:

- Teacher models the decisions she/he consciously uses to write or read.
- Students notice and name the strategies used in a freewrite, experiment or first-draft to discuss how this strategy impacted the writing
- Student partnerships think-aloud the decisions they use or see others use

Predictable Problems

As you model and write for your students consider the predictable problems your students will encounter:

1. **Write models to include the problems your students will make.** This will offer opportunities to think-aloud and to model the application of a strategy to address these problems.
2. **Write to model the thinking your students will do as they apply the strategies.** Name the conscious decisions you make as you write, so they will know that writing is about conscious decisions. This will slow some of their writing down at first, but it will speed them up later.

Linda Denstaedt, Laura Schiller, and Judy Kelly

UNIT OF STUDY: WRITING IS THINKING

Teaching in 10 day Units: Bump Student Writing

Focused explicit instruction in a classroom structured around decision-making and unfinished writing will change student writing in 10 days. More importantly, it will change the way students think when they write. This kind of change is permanent. It transfers to the next writing experience.

So how do you change every child in your classroom in 10 days? Create a writing community, and treat students like real writers. Then expect small, incremental changes.

1. **Spend more time in unfinished writing.** First, write to explore or experiment, then write 3-5 “formed-first drafts” and select 1 to revise, edit and publish. This unit is focusing on “formed-first drafts.”
2. **Teach to the predictable problems.** That means limit what you teach. Select just a few things that will enable students to have immediate success. Growth happens over time. This 2-week block of success-building lessons will be added on to the last 2-week block.
3. **Ask questions that elicit thinking and decision-making. Then, listen carefully.** How students talk about their work will reveal what they know, what they can enact, and what you need to teach them. You might expect this progression when students begin talking about their thinking: Students will
 - explain what they are doing (the task).
 - explain how they are designing their writing work.
 - discuss the impact of their plans on their writing.
 - decide what they will do and not do to connect to a reader.
 - carry on a conversation with you and friends about their decision, their writing, other people’s writing and decisions.

Ask questions like the ones below. Keep asking them even when you get strange looks or empty answers.

 - What are you doing, TODAY?
 - Why did you decide to add/cut/plan/change that? What happened when you did?
 - So what details did you add and how did it affect your story?
4. **Model the kind of thinking you want them to do as you compliment your writer’s efforts.** Speculate, in a positive way, on what and why and how they did things to model thinking aloud for them.

5. **Think in terms of bumping a piece of writing up a notch or two.** Share this idea of bumping writing with your students.

- Organization will control content. Most children begin writing lists. Lists are easy to write. Even early stories are just lists of actions. Getting a list is a great beginning. Making the lists detailed is a notch up. It is easier to get detailed lists than to get full stories. But once you have detailed lists, then moving to a fuller sense of story with a beginning, middle and end is doable.
- Conventions have their place. If you want to improve content and organization in 10 days, limit the convention work. Students need sentence sense to write a story. They need some control of spelling so that their friends can read their writing. Save the real roll-up-your-sleeves grammar work for a different 10 day unit.

	CONTENT AND ORGANIZATION	BUMP
5	<ul style="list-style-type: none"> • Clear, focused story with beginning, middle and end • Control of the movement of a reader through a text with craft and details • Precise word choice 	<ul style="list-style-type: none"> • Focus on a plan for organization, details & craft
4	<ul style="list-style-type: none"> • Clear, focused story with beginning, middle and end • Relevant actions and details • Control of word choice 	<ul style="list-style-type: none"> • Add thoughts and descriptive snapshots • Consider a reader and the impact of the meaning on that reader
3	<ul style="list-style-type: none"> • A sense of complete story • Actions and details that create a meaning • Clear organization (sequence) 	<ul style="list-style-type: none"> • Focus on an essential moment • Use actions with details to tell a story
2	<ul style="list-style-type: none"> • Detailed lists 	<ul style="list-style-type: none"> • Tell a sequenced story
1	<ul style="list-style-type: none"> • Lists 	<ul style="list-style-type: none"> • Add details • Control sentences

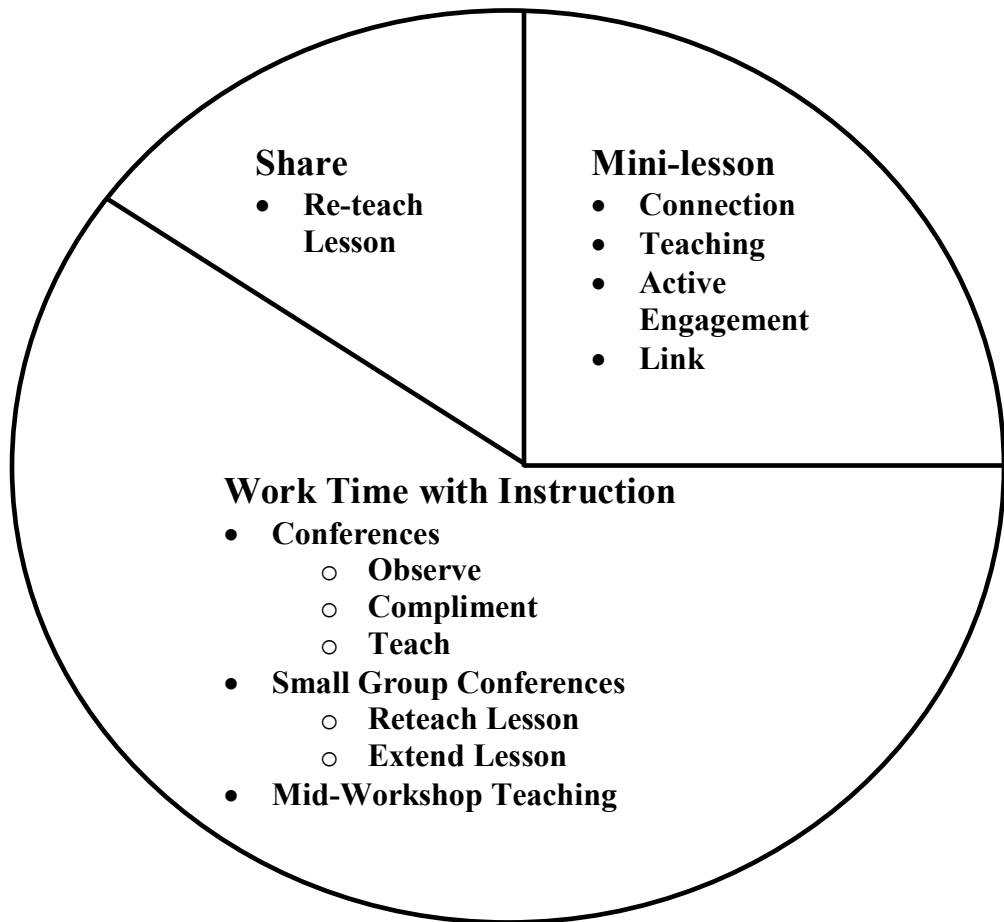
6. **Focus on what the student can do and then move them forward by adding a “next” skill or strategy.** Be sure they can explain what they are doing. If you have to help them too much, they will not own the skill or strategy and apply it to a new writing experience.

Linda Denstaedt

HOW TO BUMP YOUR PERSONAL NARRATIVE

	If You Have	BUMP Your writing by
5	<ul style="list-style-type: none"> • Clear, focused story with beginning, middle and end • Control of the movement of reader through a text with craft and details • Precise word choice 	<ul style="list-style-type: none"> • Focusing on a plan for organization, details & craft
4	<ul style="list-style-type: none"> • Clear, focused story with beginning, middle and end • Relevant actions and details • Control of word choice 	<ul style="list-style-type: none"> • Adding thoughts and details • Considering a reader and the impact of the meaning on that reader
3	<ul style="list-style-type: none"> • Sense of complete story • Actions and details that create a meaning • Clear organization (sequence) 	<ul style="list-style-type: none"> • Focusing on an essential moment • Using actions with details to tell a story
2	<ul style="list-style-type: none"> • Detailed lists 	<ul style="list-style-type: none"> • Telling a sequenced story
1	<ul style="list-style-type: none"> • Lists 	<ul style="list-style-type: none"> • Adding details • Controlling sentences

Writing Workshop



Teacher Role	Student Role
MINILESSON <ul style="list-style-type: none"> • Demonstrate/Teach a strategy 	<ul style="list-style-type: none"> • Listen attentively • Record Information • Talk and/or Research
WORK TIME WITH INSTRUCTION <ul style="list-style-type: none"> • Meet with students one-to-one or in small groups • Do Mid-Workshop Teaching 	<ul style="list-style-type: none"> • Write independently • Apply strategies taught • Make decisions and with teacher or other writers
SHARE <ul style="list-style-type: none"> • Lift up examples of student use of mini-lesson • Lift up interesting examples of conscious decision-making 	<ul style="list-style-type: none"> • Share and respond

UNIT OF STUDY: WRITING IS THINKING

Unit of Study: Writing Is Thinking

*This unit is designed to take students through a conscious **WRITING PROCESS** that is focused on unfinished writing. We recommend you finish the unit with a quick publication period to complete one piece of writing and establish that writers reread, revise, edit and format writing so a published piece connects to a reader.*

Freewriting to Discover a Memory	“Formed-first Draft Writing” to Craft an Essential Moment (Memory)	Drafting a First Draft by Consciously Writing with a Plan	Final Publication Process Revise, Edit, Publish
Day 1-2	Days 3-7	Days 8-9	Days 10
<ol style="list-style-type: none"> 1. Remind students they have strategies to write. 2. Develop the sense they have something to say. 3. Utilize a graphic to generate more and more things to say. 	<ol style="list-style-type: none"> 1. Consciously focus freewrites to plan, focus, make a point, create a feeling, and explain a lesson. 2. Study and use the craft and decisions of other authors. 	<ol style="list-style-type: none"> 1. Look, Label and Decide to check writing and identify the craft used in the story. 2. Consciously plan and write a first draft with a reader in mind. This plan might include any of the following: <ul style="list-style-type: none"> • brainstorming/planning tool • sequence • essential moment that captures the heart of a story • action and details • thoughts 	<ol style="list-style-type: none"> 1. Select a “best” or “favorite” piece of writing to publish. 2. Reread and assess for one revision decision. 3. Revise consciously trying to connect to a reader. 4. Reread and assess for 1-2 editing decisions. 5. Edit consciously to reduce surface errors. 6. Rewrite in a format acceptable for publication.* <p><i>*Publication formats may vary and will be defined by purpose and audience (teacher, class, building, or competitions).</i></p>

UNIT OF STUDY: WRITING IS THINKING



CAUTION:
Test preparation HAS ENDED.

Writing Is Thinking—Overview: Daily Focus

For the purpose of this unit, we will define **NARRATIVE** as a story of a meaningful event in a person’s life. It captures the details of the event but also states the emotional impact of the event. Personal narratives have some elements of a story and are often structured with a beginning, middle and end.

Lesson	Writing Is Thinking 45-60 minutes	Lesson	Writing Is Thinking 45-60 minutes
1	<p>Writing is Thinking FOCUS: Writers think about what is important to them. MINI-LESSON: One huge thing writers do is remember the important people and stories of our lives. PRODUCT: Map creation and oral story telling.</p>	8	<p>Reading Like a Writer: Look, Label and Decide FOCUS: When writers read, they think about the decisions of other writers. MINI-LESSON: Writers read thinking about the craft moves of other writers. They look, label and decide what the writer is doing so they can try these moves in their own writing. PRODUCT: Conversation and Thinkmark</p>
2	<p>Feelings Help Us Identify Important Stories FOCUS: Writers think about why a story is important. MINI-LESSON: Some stories are more important to us because we felt proud or sad or happy or angry. These stories taught us something. PRODUCT: Freewrite of 1 story on the map.</p>	9	<p>Plan the Sequence and Craft for a Formed First Draft FOCUS: Writers plan a first draft so they will connect with a reader. MINI-LESSON: Personal narrative writers tell the story that is important to them. They want their readers to know how they felt and what they learned from the experience. They plan the sequence, action, descriptions, dialogue and thoughts to make a point. PRODUCT: Formed first draft of a new story or a favorite story.</p>
3	<p>Plan a Story FOCUS: Writers can plan a story by writing across our fingers. MINI-LESSON: Think about the sequence and actions in a story before you write. PRODUCT: Formed first draft focusing on sequence. Writing a second story from the map.</p>		
4	<p>Focus on a Small Amount of Time FOCUS: Powerful stories often focus on just the essential moment. MINI-LESSON: Writers think about what is most important in a story. They sometimes focus on just that part of the story. PRODUCT: Formed first draft focusing on cutting to an essential moment. Writing a third story from the map.</p>	10	<p>Revising, Editing, Publishing and Celebrating</p> <ul style="list-style-type: none"> The focus of this unit has been to help students make decisions during generating and drafting. This period of usually rough and unfinished work is the zone for deep learning on how to write better and better even when freewriting or drafting. Revising, editing and publishing might be the more substantial focus for a later unit, so these three steps will be done quickly and with a single purpose. I would recommend the following 1-day lessons that require immediate application to the draft <ol style="list-style-type: none"> Revise by inserting. Edit by reading aloud and listening. Publish by reading around the circle and posting work on a bulletin board. <p>PRODUCT: A neatly handwritten, final copy.</p>
5-7	<p>Explode an Essential Moment with Craft FOCUS: Action, Details and Thoughts PRODUCT: Formed first draft focusing on the craft being mentored. Most days students will write a new story. On some days students will reread a story they already wrote and think of a new way to tell it using this craft. Then they will write the story again in a new way.</p>		

**Note: Select those mini-lessons that will be most beneficial to your students.
Adjust instruction, lessons, and pace to the needs and prior knowledge of your students.**

UNIT OF STUDY: WRITING IS THINKING

DAY 1 Writing is Thinking

READ-ALoud: Begin this lesson by reading *SHORTCUTS* aloud. Introduce the story as a personal narrative. Explain that this story happened on an ordinary day in the lives of these children, but it taught them an important lesson.

FOCUS: Writers think about what is important to them.

MINI-LESSON: One huge thing writers do is remember the important people and stories of their lives

- **CONNECTION:** *In our first unit, we wrote memories focusing on essential moments in our lives. We used these memories to write for a test. Today we will begin a new unit by celebrating that we are all writers. We know a lot about writing. We think when we write. We know that remembering is important for any writer.*
- **TEACHING POINT:** *Writing about memories is what all writers do. Stories from our lives are important to us. We already have strategies to write personal narratives. Remember in our last unit, we created lists to remember stories (point to your chart created in the last unit- page 9). That was a quick strategy perfect for a test, but I want to show you another strategy today: mapping. Sometimes writers create maps with pictures and words to help them remember. For example, here is a heart map that I created to help me remember my important stories. I used this map to remember important people and stories in my life.*

Generating with a HEART Map: Teacher Directions

Model the oral and drawing work they will do during class today.

- Prepare your HEART Map before class. Use 11 x 17 paper.
- Point to several spots on the map where important events occurred. You may have learned something about yourself or someone else. If you can remember an essential moment about a person, place or thing, draw something that will remind you of the story. You might have several drawings around one person.
- As you point to things, remember another thing and add it to the map in front of the students. Include both words and pictures
- Tell 2 stories about your childhood. Pick a story about an important person. As you tell the stories, include names of people, a specific conflict, and a lesson you learned. Focus on the essential moment.

- **ACTIVE ENGAGEMENT:** *Think about your HEART map. What would be on it? Close your eyes think about an important person. Do you have an important person that belongs on your HEART map? Try to picture them. Now picture an ordinary event. What did you do with that important person? Did they help you with something? Did they teach you something? Did you learn something about yourself like I did with my cousins? What did this person say or do that helped you?*
 - Have students turn-and-talk to tell the story of one important person and an event that made a difference or taught them something.
 - Listen to the turn-and-talk partnerships for one student to share his/her story.
- **LINK:** *Writers when you use a HEART map to remember the people and events that are closest to your heart, you capture them forever. Now, I will never forget that I loved going sledding with my cousins. You see, even ordinary events can be important. As you begin drawing your map and remembering your important stories, you will work alone and quietly. In about 20 minutes, you will tell a few important stories to your partner. Remember to write the words and draw the pictures like I did on my HEART map.*
- **WORK TIME WITH INSTRUCTION:** Students will create the HEART maps and identify several places/events/moments about important people. Confer with students asking them one of the following questions:
 1. Who did you remember? Do you have a specific memory? An essential moment?
 2. Why is this moment essential? How does it illustrate how you felt about this person? How does it illustrate what you might have learned about others or yourself?
 3. What details seem to be important as you are remembering it with a movie-in-your-mind?
- **MID-WORKSHOP LESSON:** Identify a student who has an interesting but ordinary event to share. Hold up the map and tell the story, share the decisions the student is making or how they remembered this story, compliment the student, and urge other students to try the same approach. There are 2 goals of this generating/brainstorming lesson: 1. Create a map that captures lots of things/people/events this student loves and wants to write about. 2. Talk and share a few events to being the work of telling a story about the person that illustrates a lesson.
- **SHARE:** *Turn to a partner and share 2-3 stories. Try to focus on a story with an essential moment. Listeners pay close attention to determine why this moment is important to remember. Say back the details you think the writer included to help a reader understand the moment.*

PLAN AND WRITE STRATEGIES

1. Make Lists: Tell a Story to Illustrate a Point

- **People, Place and Things**
- **Extend Lists with Specifics: Talk and Actions**
- **Invent Details I Forgot**

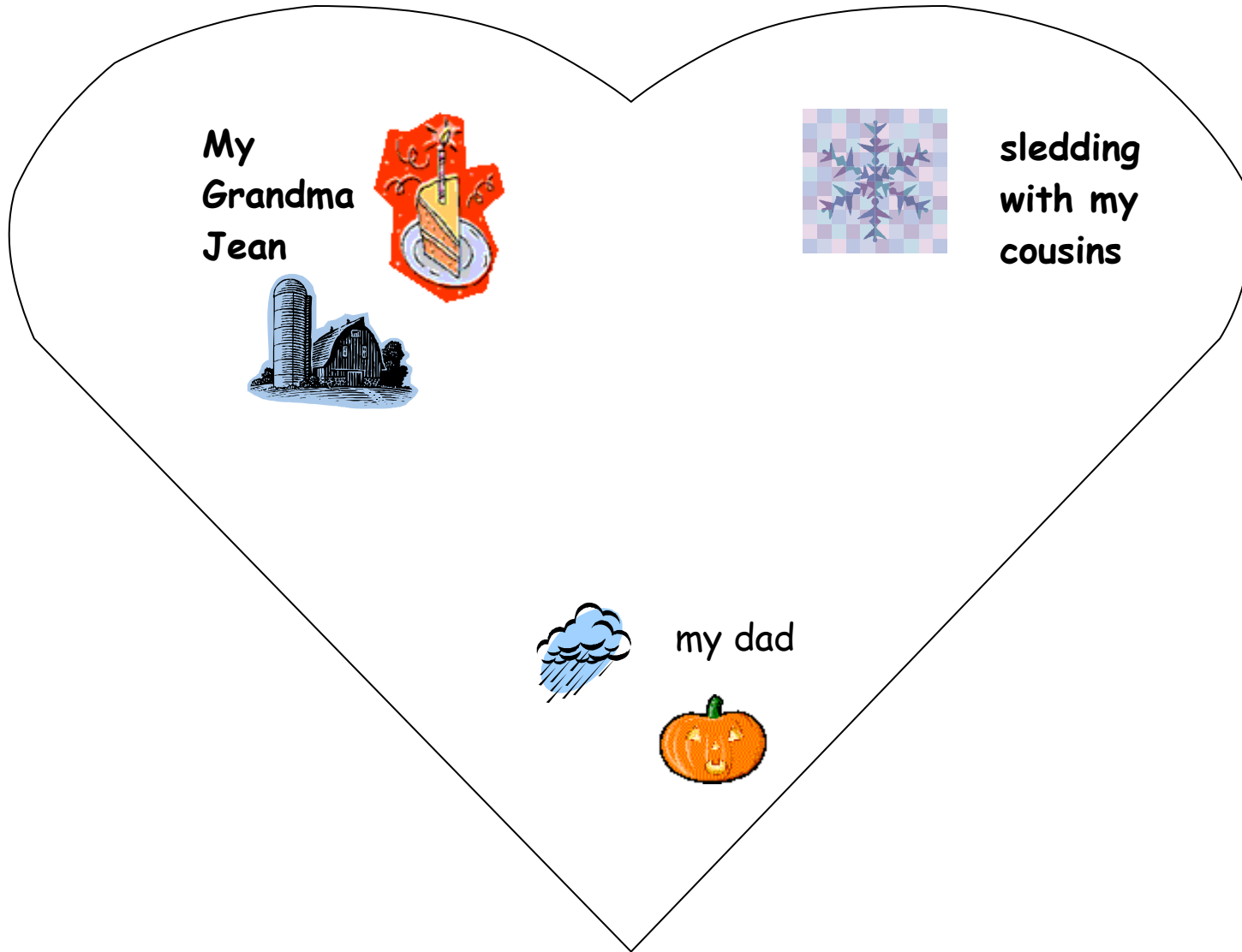
2. Identify an Essential Moment

3. Expand the Essential Moment

- **Add Actions, Details, Dialogue and Thoughts**
- **Add Sentences to Clarify the Central idea**

4. Write Slowly and Consciously

UNIT OF STUDY: WRITING IS THINKING



UNIT OF STUDY: WRITING IS THINKING

DAY 2 Feelings Help Us Identify Important Stories

FOCUS: Writers think about why a story is important.

MINI-LESSON: Some stories are more important to us because we felt proud or sad or happy or angry. These stories taught us something.

- **CONNECTION:** *Yesterday you started generating memories about important people using your HEART Map. Today, and for the next few days, you will continue writing personal narratives about important people and events. But like all writers, you will be thinking about why this story is important to you.*
- **TEACHING POINT:** *Writers want a reader to understand why the story they are telling is important. Often feelings will help us understand why a story is important. This is the hard work of writing. Let's look at my personal narrative I wrote yesterday. I want you to understand how important something simple like sledding was for me. (or whatever personal narrative you wrote.) This story is an essential moment for me because I was so afraid. I didn't want to go down that big hill even though my sisters were screaming with joy. See here, how I describe that I sat at the top of the hill with my arms crossed and I paced back and forth. I was really afraid of getting hurt. But then my younger sister dragged me onto the sled, and I went down the first time hiding my eyes. I was too afraid to even look. I missed all the fun. That's when it hit me that it wasn't so scary. That's when I raced up to the top of the hill and went down with my eyes open, in the front of the sled. (Like I am doing above, point out actions and details that you purposefully put in to help a reader understand how you felt.) So you can see that I purposefully put in some words and details to help my reader see that I was afraid. But also I put in details and words to show the reader that I learned something about myself. I learned that I could overcome my fear.*
- **ACTIVE ENGAGEMENT:** *Before you go to work writing another story from your HEART map, think about what story you can tell that has a feeling or a lesson in it for your reader. What details do you need to tell to make your reader feel what you felt? Pause and let the students*

think. Now turn to your partner and tell them the story and the feelings you had as it happened. What do you want them to know about that story? What did you learn about yourself?

- **LINK:** *So writers you can see that telling a story about an important person means that we will also tell how we felt or what we learned. These stories have lots of details that show feelings.*
- **WORK TIME WITH INSTRUCTION:** *As you write today, select one of the spots you numbered on your heart map and tell the story about the essential moment in that memory. Be sure to put in details that show how you felt. Try to think about your reader and show the actions of your essential moment. What is most important for your reader to know? As you conference, use any of the following questions to get a conversation started:*
 1. What essential moment are you writing about today?
 2. What actions seem important to include in your essential moment?
 3. What feelings are important to share with your reader? Why did you feel this way? What details can you put in your story so your reader understands your feelings?
- **MID-WORKSHOP MINI-LESSON:** *Remind students that they are generating memories of essential moments. Find a student who has selected an essential moment. Read it aloud and compliment the students. Recommend other students try to focus on a small moment of time as well.*
- **SHARE:** *Readers, ask the listener to pay close attention to one of the following things. Readers, position the writing so the listener can read along with you. Listeners, point to the words on the page as you say back the words you heard in the narrative to answer the question or focus the writer requests. (Overhead page 12)*

LISTENER FOCUS	
Generating an Essential Moment with Feelings	
1.	Can you tell how I felt about this event?
2.	Which actions or details show my feelings?

LISTENER FOCUS
Generating an Essential Moment with Feelings

1. Can you tell how I felt about this event?

2. Which actions or details show my feelings?

UNIT OF STUDY: WRITING IS THINKING

DAY 3 Plan a Story

Ask students to bring their **Heart Maps** to the carpet or gathering spot for your lesson. Ask them to sit on their heart maps so they are out of their hands during the Connection and Teaching Point.

FOCUS: Writers can plan a story by writing across our fingers.

MINI-LESSON: Think about the sequence and actions in a story before you write.

- **CONNECTION:** *Writers, as I walked around yesterday, I discovered you are just full of stories to tell. It is so exciting to see your heart maps and read and hear your important stories. I heard you laughing and enjoying the stories of your friends. We loved hearing these important stories. Yesterday you used your feelings to help you write a story that taught you a lesson. You put in actions and details so your reader could feel what you felt. Today, you will write a new story, but you will plan this story before you write. You will think about the sequence of the story before you write.*
- **TEACHING POINT:** *Writers think about their stories before they write. They want a reader to understand the story so they plan the sequence of their story. An easy way to think about and plan a story is to write a story across your fingers. Watch me as I write a story across my fingers. Model a story that happened in a small amount of time. Think-aloud your awareness of making the moment small enough to fit on your fingers. Think-aloud the decision to wind up the story when you notice you have just a finger or two left. Use your fingers to indicate events and state sequence words: first, next, next, then, finally.*
- **ACTIVE ENGAGEMENT:** *Now, pull your heart maps out and select a new story that is on your heart map. Select one you haven't told yet. But before you go to work writing that story from your HEART map, think about what story you can tell a story across your fingers. How will you start the story? What happened next? What else happened? How did the story end? Pause and let the students think. Now turn to your partner and tell them the story. Use your fingers to help you remember the story. Use the words, first, next, next, then, finally. (Point to a finger as you say the words. You may want the students to repeat the words across their fingers as well.)*
- **LINK:** *So writers you can see that you can plan and remember a story by writing across your fingers. This is an easy way to carry a story from home to school or from the playground back to writing workshop.*

- **WORK TIME WITH INSTRUCTION:** *Use the story you planned and wrote on your fingers for writing today. Be sure to put in details that show how you felt. Try to think about your reader and show the actions of your essential moment. What is most important for your reader to know?*
As you conference, use any of the following questions to get a conversation started. Select the question based on the “anticipated” conversation you wish to initiate with each individual student. You may decide to do small group conferences today to involve more students. (**Small Group Conference Tip:** Pull 3-4 neighboring students together. Select a single student for a one-to-one conference. Ask the other students to eavesdrop on the conference. After the conference, tell the students to answer the same question with each other before they go back to their writing.)
 1. What essential moment are you writing about today?
 2. What happened first, next, then, and finally?
 3. How did you feel? Why did you feel that way? What details can you put in your story so your reader understands your feelings?
- **MID-WORKSHOP MINI-LESSON:** Stop your writers and show them how they can insert time words to help a reader know that they are moving to a new event? First, next, another, then, eventually, finally, etc. Make a chart with these time order words on it.
- **SHARE:** *Readers, ask the listener to pay close attention to one of the following things. Readers, position the writing so the listener can read along with you. Listeners, point to the words on the page as you say back the words you heard in the narrative to answer the question or focus the writer requests. (Overhead on page 12.)*

LISTENER FOCUS	
Generating an Essential Moment with Feelings	
1.	Can you tell how I felt about this event?
2.	Which actions or details show my feelings?

UNIT OF STUDY: WRITING IS THINKING

DAY 4 Focus on a Small Amount of Time

FOCUS: Powerful stories often focus on just the essential moment.

- **MINI-LESSON:** Writers think about what is most important in a story. They sometimes focus on just that part of the story.
- **CONNECTION:** *Yesterday you planned a story by writing across your fingers. You put in actions and details so your reader could feel what you felt. Today, you will tell just the most important part of the story.*
- **TEACHING POINT:** *Writers focus their stories by telling just the most important part. This part might take just a few minutes. This is the heart of the story. These are the kinds of stories we want to tell. You have already read Shortcuts. (You may wish to use a different picture book or story from your anthology for this lesson.) *That was a great story of an essential moment. I really could understand how the little children felt trying to escape the train. Because the story is just focused on that moment, it is easier for me to feel frightened. I also loved this story because the characters wanted something. Right? They wanted to have fun. And they were having a great time. But this fun time changed them forever. They learned a powerful lesson. That's what stories that are focused on just an essential moment do. They show a reader how a moment changed them.**
- **ACTIVE ENGAGEMENT:** Reread the book aloud. Ask students to listen carefully so you can do the following as you read:
 - Count the actions of the essential moment.
 - Identify the heart of the story.
 - Identify words that show the feelings.
 - After reading, determine how much time passes.

- **LINK:** *So writers you can see that other writers write essential moment story just like you. These writers stretch their stories across two pages telling lots of actions and details.*
- **WORK TIME WITH INSTRUCTION:** *Look at your HEART map and choose a story you haven't told yet. Decide what might be the essential moment of that story and plan it across your fingers. Before you write, tell the story to your partner. Tell them the details you will put into your story for each finger. Then write the story. Try to write it like Donald Crews by stretching the story.*
As you conference, use any of the following questions to get a conversation started:
 1. What essential moment are you writing about today?
 2. What happened first, next, next, next, and last?
 4. How did you feel? Why did you feel that way? What details can you put in your story so your reader understands your feelings?
- **MID-WORKSHOP MINI-LESSON:** Stop writers and read a student's work that is focused on just a small amount of time. Remind them that Donald Crews creates new paragraphs to show the reader that there is a shift in time.
- **SHARE:** *Readers, ask the listener to pay close attention to one of the following things. Readers, position the writing so the listener can read along with you. Listeners, point to the words on the page as you say back the words you heard in the narrative to answer the question or focus the writer requests.*

LISTENER FOCUS OPTIONS: Generating an Essential Moment
1. What is the heart of my story? Can you tell how I feel?
2. How many actions are in my story? Do I give details?

UNIT OF STUDY: WRITING IS THINKING

DAY 5 Explode an Essential Moment with Craft

FOCUS: Look at actions.

MINI-LESSON: Active verbs and details show the feelings of an event.

- **TEACHING POINT AND ACTIVE ENGAGEMENT**
Teacher Modeling Sample: *Let me show you that writers use actions that create a feeling. (overhead, page 16)*
 - Identify, underline and count the actions (verbs).
 - Think-aloud the feeling this scene portrays, pointing to the verbs that create that feeling. You may want to point out other details as well, but focus as much as possible on the verbs.

Active Engagement Sample:

In partnerships let students do the same things you did. Then report out the answers by calling on 1 pair of students to share.

- **LINK:** Repeat focus on action verbs and details that show actions and feelings.
- **WORK TIME WITH INSTRUCTION:** Students will generate a story by putting a new person on their HEART maps. Then ask: Is there a story connected to that person? How did you feel? What did you learn?

SHARING: Writers will ask a reader if the descriptions are clear but also if they show feelings and attitudes. *Readers, ask the listener to pay close attention to one of the following things. Readers, position the writing so the listener can read along with you. Listeners, point to the words on the page as you say back the words you heard in the narrative to answer the question or focus the writer requests.*

LISTENER
ACTION
1. Does the moment contain actions?
2. Do I use active verbs? <i>Example: grab, dance, lift, guide</i>

UNIT OF STUDY: WRITING IS THINKING

Day 5 Focus: Actions
Teacher Model Sample

My first day at school I sat quietly at my desk while the teacher talked about CAT. She wrote CAT on the chalkboard. She read a story about CAT. I did not know what her words meant, but I knew what the pictures said. She sang a song about CAT.

My Name is Yoon
Gabi Swiatkowska

This is a story of a little girl named Yoon. She comes from Korea to a new school in America. She does not read English and does not speak very much English either. This story shows how Yoon learns how to write and love her name. Underline the actions of the teacher. They are all active verbs: sat, talked, wrote, read, sang. The teacher is very busy, but how did Yoon, the little girl, feel about all of this action in the classroom. She is a bit confused; she doesn't know the word.

Active Engagement Sample

Later she gave me a paper with my name on it.

"Name Yoon," she said. And she pointed to the empty lines underneath.

I did not want to write YOON. I wrote CAT instead. I wrote CAT on every line.

My Name is Yoon
Gabi Swiatkowska

The students might notice the actions of the teacher: gave, said, pointed. Then the actions of Yoon: did not want to write, wrote. Yoon feels stubborn or determined to do what she wants to do. She does not do what the teacher wants her to do.

UNIT OF STUDY: WRITING IS THINKING

DAY 6 Explode an Essential Moment with Craft

FOCUS: Look at details that describe actions.

MINI-LESSON: Active verbs and details show the feelings of an event.

- **TEACHING POINT AND ACTIVE ENGAGEMENT**
Teacher Modeling Sample: *Let me show you that actions are important, but writers also use details to describe the actions. These details help show the feelings and the lesson learned. (overhead, page 18)*
 - Identify, underline and count the actions (verbs).
 - Think-aloud the feeling this scene portrays, pointing to the verbs that create that feeling.
 - Identify the details that add to that feeling.
 - Identify the lesson learned.

Active Engagement Sample:

In partnerships let students do the same things you did. Then report out the answers by calling on 1 pair of students to share.

- **LINK:** Repeat focus on action verbs and details that show actions and feelings.
- **WORK TIME WITH INSTRUCTION:** Students will rewrite the same story adding details. **Emphasize that adding details will actually help them remember new things that they forgot to tell the first time they told the story. Sometimes the story will change completely when we starting remembering and adding more details.**

- **SHARING:** Writers will ask a reader if the thoughts they inserted helped the reader understand the lesson or point of the story. *Readers, ask the listener to pay close attention to one of the following things. Readers, position the writing so the listener can read along with you. Listeners, point to the words on the page as you say back the words you heard in the narrative to answer the question or focus the writer requests.*

LISTENER
1. Does the moment contain actions?
2. Do I use active verbs? <i>Example: grab, dance, lift, guide</i>
3. Do I use details that create a feeling or help a reader understand the lesson?

UNIT OF STUDY: WRITING IS THINKING

Day 6 Focus: Details in Actions

Teacher Model Sample

When I was young in the mountains, we pumped pails of water from the well at the bottom of the hill, and heated the water to fill round tin tubs for our baths.

When I Was Young in the Mountains Cynthia Rylant

This story is about children remember they joyful days in the the mountains. Underline “pails of water from the well at the bottom of the hill” and “to fill round tin tubs for our baths.” These words create a picture in the reader’s mind. We can close our eyes and see the well because Cynthia tells us it is at the bottom of the hill. We also can see the tub is not at all like the tubs we have at home. These details help us understand that the reader loves how different the days she spent at the mountains were for her. These details make the days in the mountains special and different.

Active Engagement Sample

My, but it was hot that afternoon!
When they got to Mr. Williams’ store,
Brianna went under the oak with Sharon and Tyrone and the other children. She set herself down on ground that was baked bare as piecrust.

Singing Down the Rain Joy Cowley

This story is about children wishing for and eventually enjoying the rain. The children will identify “Brianna went under the oak with Sharon and Tyrone and the other children.” These words help the reader see that children sat in the shade on a hot day. They will also identify “on the ground that was baked bare as piecrust.” Now we really see how hot the day is. The ground is dry and brown. There is no grass. We can really see and feel this hot day.

UNIT OF STUDY: WRITING IS THINKING

DAY 7 Explode an Essential Moment with Craft

FOCUS: Look at thoughts.

MINI-LESSON: Often personal narrative writers will share their thoughts with the reader. Thoughts help a reader understand the feelings and the lesson.

- **TEACHING POINT AND ACTIVE ENGAGEMENT Model**
Teacher Modeling Sample: *Let me show you that writers use actions that create a feeling.* (overhead page 20)
 - Identify, underline and the thoughts.
 - Think-aloud the feeling this scene portrays, pointing to the thoughts that create that feeling.

Active Engagement Sample:

In partnerships let students do the same things you did. Then report out the answers by calling on 1 pair of students to share.

- **LINK:** Repeat focus on action verbs and details that show actions and feelings.
- **WORK TIME WITH INSTRUCTION:** Students will generate a story by putting a new person on their HEART maps. Then ask: Is there a story connected to that person? How did you feel? What did you learn? Write the story using actions, details, and thoughts.

SHARING: Writers will ask a reader if the descriptions are clear but also if they show feelings and attitudes. *Readers, ask the listener to pay close attention to one of the following things. Readers, position the writing so the listener can read along with you. Listeners, point to the words on the page as you say back the words you heard in the narrative to answer the question or focus the writer requests.*

LISTENER
ACTION
1. Does the moment contain thoughts?
2. How does the narrator feel? How do the thoughts help you understand the narrator's feelings?
3. What lesson did the narrator learn? How do the thoughts explain the lesson?

UNIT OF STUDY: WRITING IS THINKING

Day 7 Focus: Thoughts
Teacher Model Sample

“And who are you, child?” [Sister Anne] said.

“Anna Zabrocky,” I answered.

“Mighty fine freckles you have,” she said, smiling widely. “Anyone kissed by angels as much as you, must have wings sprouting for sure.”

Well, let me tell you, no one had ever connected *me* with angels before. I was the one they sent to the hall for talking in class or to the principal for mouthing off.

Sister Anne’s Hands
Marybeth Lorbiecki

This story is about a young girl who learns about prejudice in the year she has an African American nun as a teacher. Underline the last paragraph. Here Anna thinks about what the nun said to her. She speaks directly to the reader. She gives us information about herself. She isn’t an angel. And she is a bit surprised that the nun would say such a thing. However, she might really like it.

Active Engagement Sample

Nina gets tired and Dad has to wrap her in the blanket and carry her. I carry her boots.

Later, in bed, I think about our tree, and sometimes, next day, when the aunts and the uncles and the cousins are at our house and it’s noisy and happy, I let my mind go back to Luke’s Forest.

I think of the birds having Christmas dinner and the squirrels and the opossums and the raccoons and the skunks.

Night Tree
Eve Bunting

This story describes how important decorating a tree in the woods for the animals at Christmas time is to this family and this boy. Students will find the thoughts because they are clearly marked with the words, “I think.” This is probably the way most of them will insert thoughts by announcing them with words like “I thought,” “I felt,” “I wondered.” We can see that the boy loved feeding the animals

UNIT OF STUDY: WRITING IS THINKING

DAY 8 Reading Like a Writer: Look, Label and Decide

FOCUS: When writers read, they think about the decisions of other writers.

MINI-LESSON: Writers read thinking about the craft moves of other writers. They look, label and decide what the writer is doing so they can try these moves in their own writing. (Overhead page 22)

- **CONNECTION:** *You already studied how to explode an essential moment by adding actions and thoughts. Then you planned and drafted a narrative using those same craft decisions. Today, we are going to read like a writer using our own writing.*
- **TEACHING POINT:** Writers read thinking about the craft moves they are making. They look, label and decide if their craft moves are working for them. Model this work with your own writing.
- **ACTIVE ENGAGEMENT:** *With a partner, take turns carefully reading your Day 7 or 8 first drafts.*
 - *Readers, ask the listener to pay close attention to one of the following things. Readers, position the writing so the listener can read along with you. Listeners, point to the words on the page as you say back the words you heard in the narrative to answer the question or focus the writer requests.*

- *Complete a **Reading Like a Writer—Thinkmark** (page 23). What craft do you find? Look, label and decide if you are using actions, details and thoughts*

- **SHARE:** Have students share their answers, evidence and thinking.

LINK: *So today and everyday you read as a writer, you can study the craft moves of another writer or of your own writing. This kind of reading and thinking will help you raise the quality of your writing.*

UNIT OF STUDY: WRITING IS THINKING

READ LIKE A Writer: Look, Label & Decide

LOOK: Look for evidence of a writer's decision.

- *What words, phrases, sentences, details, or paragraphs show that the writer is consciously using craft to connect to a reader?*

LABEL: Label or name the writing decision.

- *What craft or organization is the writer using?*

DECIDE: Decide how the writing affects the reader.

- *What do you think about as you read the text?*
- *What do you think the writer is trying to do?*

UNIT OF STUDY: WRITING IS THINKING

READING LIKE A WRITER—THINKMARK
LOOK FOR ACTIONS, DETAILS AND THOUGHTS

Look: Evidence	Label: Name	Decide: What do you think the writer is trying to do?
Look: Evidence	Label: Name	Decide: What do you think the writer is trying to do?
Look: Evidence	Label: Name	Decide: What do you think the writer is trying to do?

UNIT OF STUDY: WRITING IS THINKING

DAY 9 Plan the Sequence and Craft for a Formed First Draft

FOCUS: Writers plan a first draft so they will connect with a reader.

MINI-LESSON: Personal narrative writers tell the story that is important to them. They want their readers to know how they felt and what they learned from the experience. They plan the sequence, action, descriptions, dialogue and thoughts to make a point.

- **CONNECTION:** *Yesterday, you studied your own writing. Today, you will write one more story telling how someone taught you a lesson.*
- **TEACHING POINT:** *Writers know the heart of the story before they begin writing. Knowing this helps them plan the story. Let me show you how I plan the sequence of my story.* Model choosing an important story you just remembered. In a think-aloud, use the Finding the Essential Moment planning sheet (page 26) to sequence and craft a story about a life lesson. Personal narratives do not follow traditional plot lines since they focus on an essential moment. You may wish to refer to sequential and circular plotlines (pages 27-28) that you taught during the reading workshop to point out the differences between personal narratives and fiction. Fiction has a more complete plot structure. Personal narratives have some of the elements of plot, but the conflict is not always resolved and often there is not resolution or closing. A closing on a personal narrative might be the writer talking directly to the reader, something like *Sometimes the most important lesson comes when we least expect it.* A good fiction writer would never tell the reader what to think. But a personal narrative writer might do that.
- **ACTIVE ENGAGEMENT:** *Turn to your partner now and tell them a story you haven't told yet. Ask yourself, what is the point or central idea that you want a reader to understand as you draft this*

personal narrative? How did you feel as you learned this lesson? What was the essential moment that taught you something about yourself, another person, an event or a thing?

- **LINK:** *Before you write a first draft today, plan the draft with a reader in mind. Determine the sequence you will use to connect to a reader. Don't forget you can plan by telling the story across your fingers.*
- **WORK TIME WITH INSTRUCTION:** Students will complete the planning work then write a first draft. As students work, confer by asking any of the following questions:
 1. How does the planning help you imagine a first draft?
 2. How have you sequenced your narrative to help a reader understand your essential moment and the heart of the story?
 3. What craft are you using in your narrative to help a reader understand your essential moment and the heart of the story?
- **MID-WORKSHOP MINI-LESSON:** Remind students that the first draft will be long—maybe a whole page. This is their opportunity to go into detail. They should try to use the three crafting methods they have been studying during days 3-5.
- **SHARE:** *Readers, ask the listener to pay close attention to one of the following things. Readers, position the writing so the listener can read along with you. Listeners, point to the words on the page as you say back the words you heard in the narrative to answer the question or focus the writer requests. (Overhead page 25)*

LISTENER FOCUS
<ol style="list-style-type: none">1. What details or thoughts are most interesting to you?2. How did you feel when you heard my story?

LISTENER FOCUS

1. What details or thoughts are most interesting to you?

2. How did you feel when you heard my story?

UNIT OF STUDY: WRITING IS THINKING

Finding the Essential Moment

Central Idea

The Heart of My Story—The Essential Moment

-

Beginning

-
-

Middle

-
-

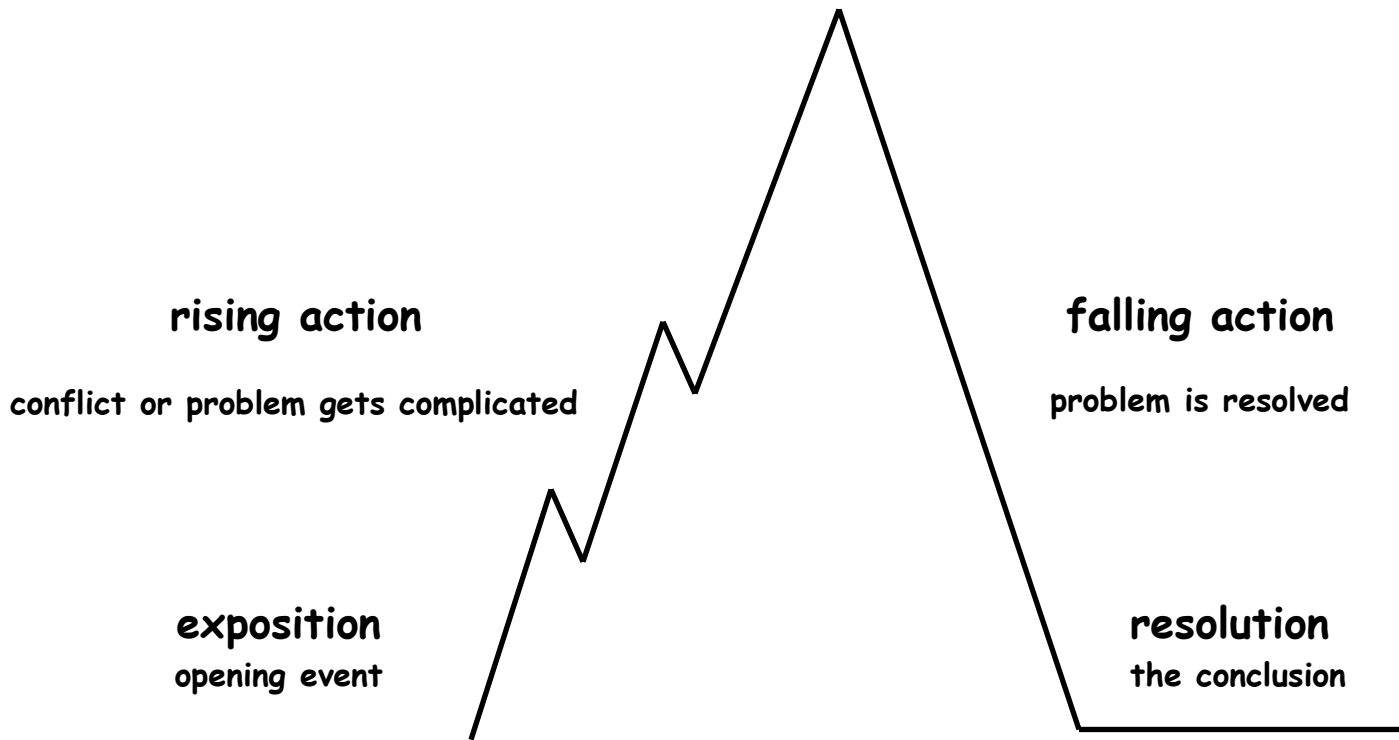
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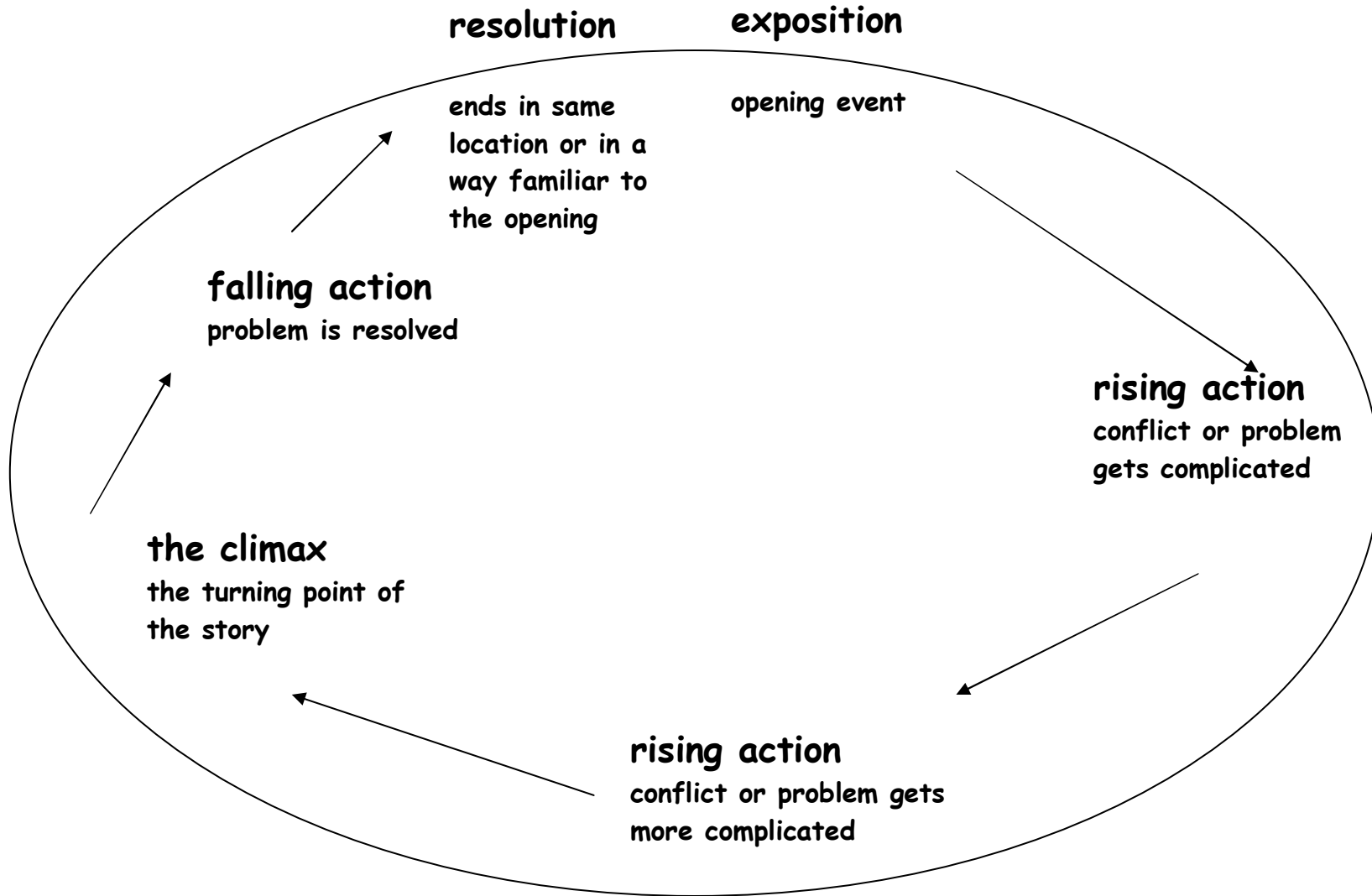
Sequential Plotline

the climax

the turning point of the story



Circular Plotline



UNIT OF STUDY: WRITING IS THINKING

DAY 10 Revision, Editing, and Final Writing

FOCUS: One revision strategy is to insert.

1: Writers revise by rereading and inserting a single type of craft to do any of the following:

1. make a connection or create an emotional impact
 2. clarify the story
 3. describe an action, person, place or thing.
- **CONNECTION:** *Yesterday, you put all your writing decisions together to write a new narrative about your life. Today you will reread and revise that first draft to prepare it for a classroom publication.*
 - **TEACHING POINT:** *Insertion is the most commonly used revision strategy. Writers insert information for 3 basic reasons: 1. strengthen the emotional impact and connect to the reader; 2. clarify the story; 3. add detail to describe. To ensure a reader understands the central purpose of a personal narrative, a writer will use the feedback from other writers and reread the writing to determine what to insert and where to insert it. Model rereading and thinking-aloud with one of your first draft personal narratives. Find a place to insert and insert the craft you are teaching. Name the craft you are using and explain why you chose to do this. (Decide how much choice you will offer students in their 1-2 inserts.)*
 - **ACTIVE ENGAGEMENT:** *I also found another spot that needs the same kind of craft inserted. Turn and talk with your partner. What would you insert to clarify my personal narrative?*
 - **LINK:** *So today and everyday you revise, you can improve your writing simply by inserting a single craft decision. . This kind of reading and thinking will help you raise the quality of your writing.*
 - **WORK TIME WITH INSTRUCTION:** *So let's try this revision strategy—inserting. As students write, confer with them to help them think-aloud their decisions and process. Ask any of the following questions to get a conversation started:*
 1. What kinds of feedback have you been getting on your personal narrative? How is this affecting the way you reread?
 2. What spots have you found that need something more? What have you decided to add?
 3. What craft decision are you using to insert? What effect are you creating with this craft?

FOCUS: One editing strategy is to reread to be sure the writing makes sense.

MINI-LESSON 2: Writers edit for sense by doing two things:

1. reread looking for missing words
 2. check that the sentences make sense and have capitals and periods
- **CONNECTION:** *Yesterday, you reread and revised that first draft to prepare it for a classroom publication. Today you will reread to be sure your writing makes sense and then edit it by repairing capitals, punctuation and sentences.*
 - **TEACHING POINT 1:** *Writers reread (often aloud) to hear the writing. Hearing the writing will help you find places that you may have left a word out. Insertion is the most*

commonly used revision strategy. But it is also an effective editing strategy. As you reread listening to your words, insert words that are missing or unclear.

- **TEACHING POINT 2:** *Writers reread (often aloud) to hear the writing. Hearing the writing will help you find places that are confusing. Read each sentence slowly to be sure the sentence makes sense. Check for*
 1. *Confusions—sentences that need to be rewritten or clarified.*
 2. *Capitals and punctuation—sentences that need to be repaired.*
 3. *Long sentences—sentences that go on and on and need to be shortened or broken into two sentences so a reader can understand them more easily.*

Model reading and thinking-aloud with your personal narrative. You may want to insert some spots to repair sentences so your instruction seems authentic and models the kinds of errors they will make with their sentences.

- **LINK:** *So today and everyday you edit, you can improve your writing simply by rereading, inserting missing words, clarifying sentences or inserting capitals and periods to repair your sentences. This kind of reading and thinking will help you raise the quality of your writing.*
- **WORK TIME WITH INSTRUCTION:** *Students will sub-vocalize as they read aloud their writing in search of missing words or sentences that seem unclear or need punctuation repairs. Ask them to put a number in the margin each time they make an editing correction.*
 1. Ask students to keep track of their editing decision in the margin:
 - number each decision
 - label the change: confusion, capitals or punctuation, long sentence
 2. Ask the following question to get a conversation started: What kinds of editing decisions are you making?

FOCUS: Adhere to a publication format.

MINI-LESSON: Writers format their finished work before they celebrate it.

- **CONNECTION:** *Yesterday, you reread to be sure your writing makes sense and then edited it by repairing capitals, punctuation and sentences. Today you will rewrite your personal narrative in ink in your best handwriting before we read around.*
- **TEACHING POINT:** *Writers follow a format. The format of a published piece will depend on the purpose and audience. Today we will be sharing the finished writing by reading around and posting some of the pieces on a bulletin board. Therefore, you will want to use your best handwriting. Have a model of your class format for finished work. Post the model or have it on an overhead so students can match the format.*
- **LINK:** *So today and everyday you prepare to publish you can check the format required for a specific publication.*
- **WORK TIME WITH INSTRUCTION:** *Students will handwrite their finished pieces. As they write, conference by asking any of the following questions to get a conversation started:*
 1. Which writing decision made the biggest difference in your writing? Show me a spot in your writing to illustrate your answer.
 2. What kinds of things are you thinking about as you write? What happens in your writing when you think that way? Can you show me a spot where that happened?
 3. How has your thinking changed in the past 10 days? Can you show me a spot in your writing where you used that kind of thinking?
- **SHARE:** Read around and celebrate the voices crafted in these brief personal narrative

UNIT OF STUDY: WRITING IS THINKING

Resources for Additional Support

Atwell, Nancie	<i>Lessons that Change Writers</i>
Buckner, Aimee	<i>Notebook Know How: Strategies for the Writer's Notebook</i>
Calkins, Lucy and Chiarella, Mary	<i>The Art of Writing Well</i> from the Units of Study 3-5
Davis, Judy and Hill, Sharon	<i>The No-Nonsense Guide to Teaching Writing</i>
Dunning, Stephen	<i>Getting the Knack 20 Poetry Exercises 20</i>
Heard, Georgia	<i>The Revision Toolbox: Teaching Techniques That Work</i>
Lane, Barry	<i>After the End: Teaching and Learning Creative Revision</i>
Lattimer, Heather	<i>Thinking Through Genre: Units of Study in Reading and Writing Workshops 4-12</i>

Resources for Mentor Texts

Bunting, Eve	<i>Night Tree</i>
Cowley, Joy	<i>Singing Down the Rain</i>
Crews, Donald	<i>Shortcuts</i>
Lorbiecki, Marybeth	<i>Sister Anne's Hands</i>
Rylant, Cynthia	<i>When I was Young in the Mountains</i>
Swiatkowska, Gabi	<i>My Name is Yoon</i>