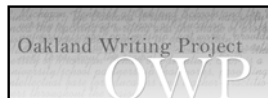


THE SECOND TEN DAYS

A Unit of Study—Writing Is Thinking ELA Grade 6-8



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, 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 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 while reading like a writer or writing.
- 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.

	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 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 snapshots, dialogue and/or thoughts • 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

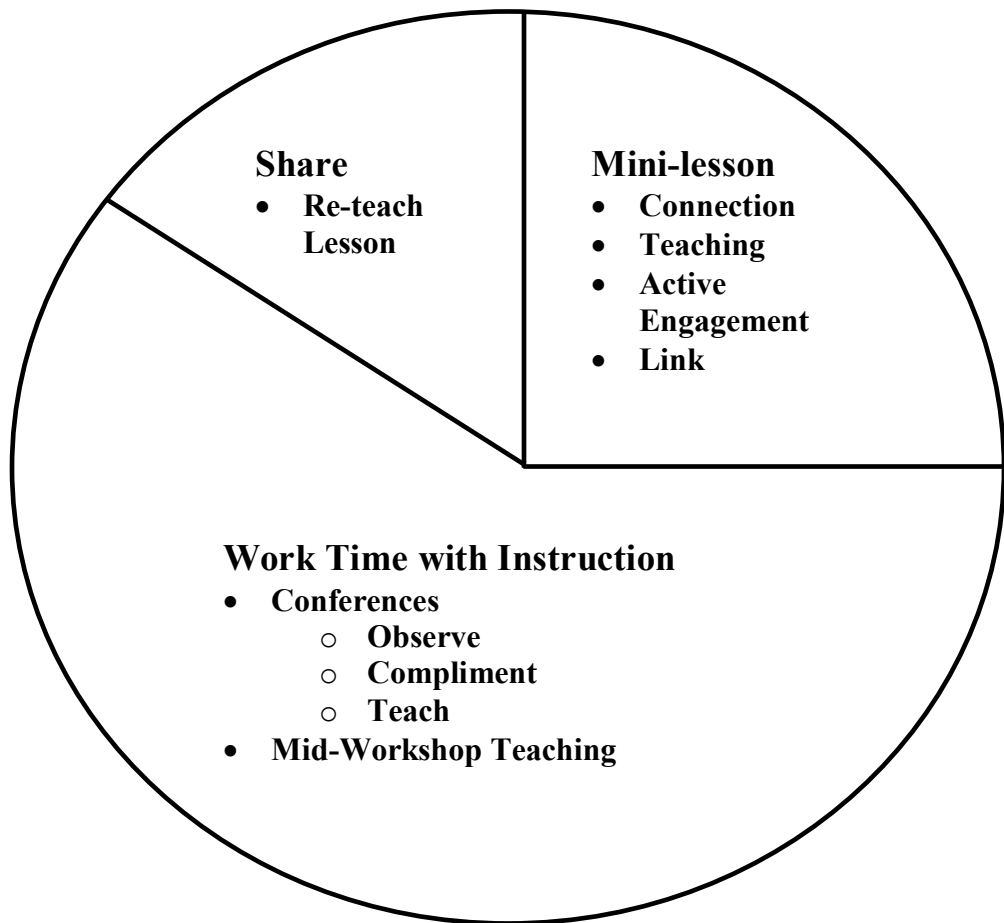
6. **Focus on what the student can do and then move them forward by adding a “next” skill or strategy.** Be sure they can explain what they are doing. If you have to help them too much, they will not own the skill or strategy and apply it to a new writing experience.

Linda Denstaedt

HOW TO BUMP YOUR MEMOIR

	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 a 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 snapshots, dialogue and/or thoughts • Considering 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"> • 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	Publication Process Revise, Edit, Publish
Day 1	Days 2-5	Days 6-9	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. 	<ol style="list-style-type: none"> 1. Self-assess and set goals 2. Believe they have more and more things to say. 3. Consciously focus freewrites to raise quality through use of craft, self-assessment and setting a single goal for growth in the “next” write. 4. Study and use the craft and decisions of other authors. 	<ol style="list-style-type: none"> 1. 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 • angle and thoughts • action and details • snapshot • dialogue 2. Look, Label and Decide to mentor an author <ul style="list-style-type: none"> • voice • repetition • three’s 3. Look, Label and Decide to self-assess and raise the quality of conscious drafting. 	<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 **MEMOIR** as a narrative or 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. It is told in first person and often uses a reflective voice to generate an emotional reaction in a reader. Memoirs have some of the elements of a story or a narrative: setting, character, plot, conflict, and ending.

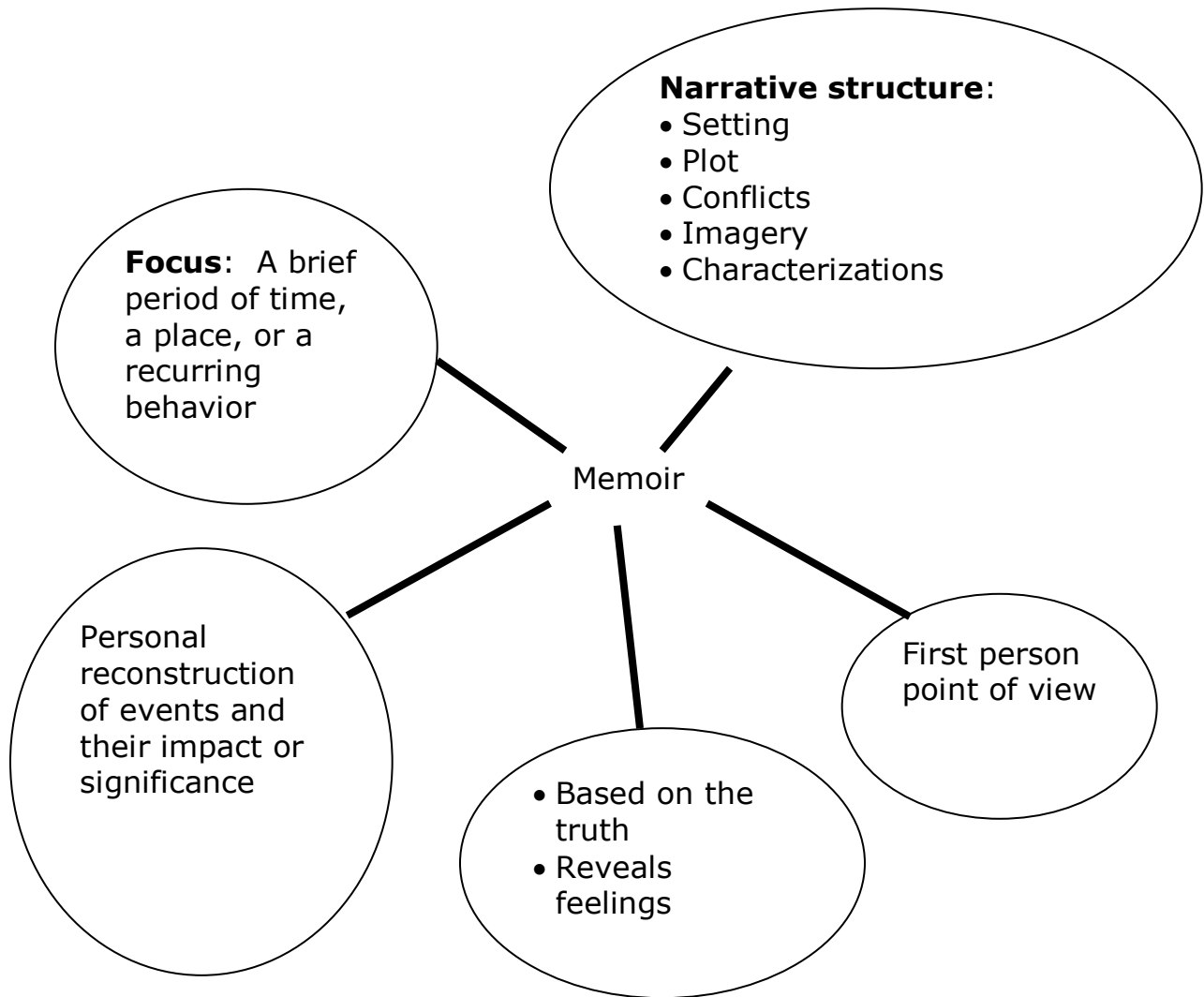
Lesson	Writing Is Thinking 45-60 minutes	Lesson	Writing Is Thinking 45-60 minutes
1	<p>Writing is Thinking FOCUS: Writers make decisions to tell the important narratives of their lives by focusing on essential moments. MINI-LESSON: Writers use the same strategies when they write essential moments for a test or when they write memoirs. PRODUCT: First-Formed Draft</p>	7	<p>Crafting a First Draft: Planning Sequence and Craft FOCUS: Writers consider a reader as they write a first draft. MINI-LESSON: Memoirists focus on an essential moment. The narratives that they want to tell may have multiple moments, but they cut to the moment with the biggest emotional impact. They focus and sequence their narrative. Then they plan the craft they will use to connect to a reader. PRODUCT: Formed-first draft</p>
2	<p>Write to Raise the Quality of Your Writing FOCUS: Writers think consciously to raise the quality in their writing. MINI-LESSON: Writers apply strategies and set goals as they write. PRODUCT: Raising Quality: Self-assessment and Goal Setting worksheet</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: Self and Peer assessed writing</p>
3-5	<p>Consciously Generate Memoirs of Life Lessons FOCUS: Writers generate with purpose and skill. They freewrite memoirs on learning life lessons while consciously using basic craft: essential moments, an angle, actions, snapshots and dialogue. PRODUCT: Bellwork—daily timed-drafts</p>	9	<p>Writing a First Draft FOCUS: Writers make decisions to craft a narrative. They set goals and consciously achieve those goals while writing. MINI-LESSON: Memoirists use basic tools to write. And so do you. PRODUCT: Formed-first draft</p>
6	<p>Crafting a First Draft: Planning an Angle to Make a Point FOCUS: Writers consider a reader as they write a first draft. MINI-LESSON: Memoirists tell the story of a meaningful event that had an emotional impact on them. They choose an angle and share their thoughts and feelings to make a point. PRODUCT: Formed-first draft</p>	10-13	<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. Publication format should be a neatly, handwritten, final copy. <p>PRODUCT: Finished memoir</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**

Memoir

Memoir is a piece of autobiographical writing. It captures certain highlights or meaningful moments in one's past. A memoir usually captures an emotion and is more complex than simply retelling an event. It may celebrate ordinary people and their lives.

- adapted from: *Thinking Through Genre: Units of Study in Reading and Writing Workshops 4-5*. Lattimer and Diller, 2003 - adapted from: <http://www.inkspell.homestead.com/memoir> by Monroe Public Schools



UNIT OF STUDY: WRITING IS THINKING

DAY 1 Writing is Thinking

FOCUS: Writers make decisions to tell the important narratives of their lives by focusing on essential moments.

MINI-LESSON: Writers use the same strategies when they write essential moments for a test or when they write memoirs.

- **CONNECTION:** *In our first unit of study, you were using your knowledge to prepare for a writing test. Today we will begin a new unit by celebrating that we are all writers, and we already have strategies and make decisions when we write. However, this unit will encourage us to be more conscious about the decisions that we make as we write.*
- **TEACHING POINT:** *In our first unit, we wrote memories, focusing on essential moments in our lives. Now, we will use these same strategies to continue writing from memory, but we will write memoir. Let me show you the strategies you already know and use to write. Review strategies studied in First 10 Day Unit (page 10.) In the last unit you used lists to quickly get an idea, but often writers get ideas when they read. Stories your classmates read to you, probably, gave you an idea. You said, “Ah, that reminds me of the time I...”*

Let’s look at memoir of an essential moment by Linda Rief (100 QUICKWRITES, page 63. Copy story for students. You may wish to remove the “Try this:” options. Students are focusing on the details of a narrative. However it does offer a generic prompt if you elect to use it.). She tells the story of a great-aunt. But like all writers, Linda probably thought carefully about the details she included in her narrative because she wanted to help her reader understand why this essential moment is an important memory for her. She describes the aunt, but she also tells us something about herself.

1. Distribute copies of the poem to students.
2. Create an overhead for the active engagement work students will do as they identify the details in the narrative.
3. Model thinking as you read and think-aloud. Stop after reading the first sentence. Underline and discuss the words, “I hated” and then the list of details that make the aunt seem weird and irritating. This sentence announces why this essential moment is a valuable

memory. Linda will learn a lesson from her aunt about herself and her aunt.

- **ACTIVE ENGAGEMENT:** *Be researchers now, and listen carefully as I continue to read the short narrative. Look for the words that you think explain why this moment is an important one to remember. What details tell us about the great-aunt? What details tell us about Linda Rief?*
 - Process the research underlining the words and phrases that students identify about the great-aunt and about Linda.
 - Tell the students that Linda doesn’t tell us why the moment was important and what she learned, but her details suggest it. Ask: *Why is this moment important to remember? What does Linda Rief learn from her aunt?*
- **LINK:** *So Linda’s memoir shows us that even an ordinary event can be an essential moment. Plus, like Linda Rief, we can help a reader understand the meaning of our essential moments by including details and carefully choosing our words. Now it is your turn to write a memoir about a person who taught you a lesson. You will use details and carefully chosen words.*
- **WORK TIME WITH INSTRUCTION:** Students will write their essential moments about a person. Confer with students asking them one of the following questions:
 1. Who did you choose to write about? Why?
 2. Why is this moment essential? How does it illustrate how you felt about this person?
 3. What details seem to be important as you are deciding what to write?
- **MID-WORKSHOP LESSON:** Identify a student who is making conscious decisions about the details to include. Read the writing aloud, share the decisions the student is making, compliment the student, and urge other students to reread and check their details before continuing.
- **SHARE:** *Turn to a partner and read your essential moment. Listeners pay close attention to determine why this moment is important to remember. Position the writing so that both partners can read it. Listeners, point to and say back the details you think the writer included to help a reader understand the moment.*

PLAN AND WRITE STRATEGIES

1. Memories: Tell a Story to Illustrate a Point

- **People**
- **Places**
- **Things**

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

DAY 2 Write to Raise the Quality of Your Writing

FOCUS: Writers think consciously to raise the quality in their writing.

MINI-LESSON: Writers apply strategies and set goals as they write.

- **CONNECTION:** *Yesterday you wrote an essential moment about a person who taught you a lesson. You thought carefully about the details and words you would use to help a reader understand the lesson. Today, and for the next few days, you will continue writing memoirs about lessons in your life. At the same time, you will consciously apply strategies to raise the quality of your writing.*
- **TEACHING POINT:** *Writers consciously raise the quality of their writing by applying strategies to craft a memoir. Let's look at Linda Reif's memoir again. This time we will identify the strategies she used to craft the essential moment about her great-aunt.*
- **ACTIVE ENGAGEMENT:** Using Linda Reif's narrative, do the following:
 1. Identify an essential moment, and bracket it. Use the check list on page 10 as a guide to assess the essential moment. Collaboratively state what feeling, attitude or lesson learned the essential moment illustrates. (Notice there are not thoughts to state an angle to the story.)
 2. Identify the HEART of the story. Put a heart in the margin to indicate the sentence(s) that illustrate or state the heart of the story.
 3. Identify a snapshot that describes a person, place or thing, and underline it. Use the check list to assess the snapshot. Collaboratively state what feeling, attitude or lesson learned the snapshot illustrates.
 4. Identify dialogue and put a "D" in the margin. Use the check list to assess the dialogue. Collaboratively state how the dialogue helps the reader understand a character or a situation.
- **WORK TIME WITH INSTRUCTION:** *Now be researchers in the memoir you wrote yesterday. Identify the strategies you used in your essential moment yesterday. Look for the things you do well. You may find that you need to work on some of your crafting strategies, but first, let's identify what you use currently.* Distribute Raising Quality—Self-assessment. As students begin to bracket essential moments, put hearts and "D's" in the margins, and underline snapshots, move about the room asking any of the following questions:
 1. What are you finding?
 2. What does the essential moment, snapshot or dialogue suggest to the reader?
 3. How effective are your essential moments, snapshots, or dialogue?
 4. What is the heart of your story? How do you details help illustrate that to a reader?Let the students self-assess their strengths. Help them explain what they are doing, why they are doing it, and how it creates meaning.
- **MID-WORKSHOP MINI-LESSON:** Remind students that they are looking for strengths and will identify only one goal for their generating work that will be done for bell work for the next few days.
- **SHARE:** Report out student goals. *Ask:*
 1. *How many students feel they will try to consciously include more essential moments? And what do you need to focus on most? Action verbs? Details? Clear purpose? The heart?*
 2. *How many students feel they will consciously include more snapshots? Will you include more sensory description, more scientific description or more comparisons?*
 3. *How many students feel they will increase or decrease their dialogue to make it more effective? What will make your dialogue more effective? More realistic talk? Improved tags or use of quotation marks?*

UNIT OF STUDY: WRITING IS THINKING

Raising Quality Self-Assessment and Goal Setting

Name _____

Beginning Date:

Ending Date:

SELF-ASSESSMENT: Review your current writing. Give yourself one point each time you can answer yes to the questions below. Number and underline or highlight the evidence in your writing.

CRAFT to EXPAND an ESSENTIAL MOMENT	LOOK FOR EVIDENCE	Write #1	Write #2	Write #3
ANGLE	1. Does my narrative focus on an ESSENTIAL MOMENT ?			
	2. Does the moment illustrate a feeling, attitude or lesson learned that expresses the HEART of the story?			
	3. Do I include THOUGHTS ?			
DETAILED ACTION	4. Does the moment contain actions?			
	5. Do I use active verbs? <i>Example: grab, dance, lift, guide</i>			
	6. Do I use specific details to show the action?			
SNAPSHOT	7. Does my essential moment contain a SNAPSHOT that describes a person, place or thing?			
	8. Do I describe using one or more of the following methods?			
	• Sensory Description: sound, sight, touch, taste, or smell?			
	• Scientific Description: height, weight, length, shape, color?			
	• Comparisons using words like “like” or “as”?			
	9. Does the snapshot illustrate a feeling, attitude or lesson learned?			
DIALOGUE	10. Does my narrative contain DIALOGUE ?			
	11. Does the dialogue sound like talk?			
	12. Do I use a speaker tag (she said), quotation marks and commas?			
	13. Does the dialogue help the reader understand a character or a situation?			
TOTAL				

WRITING GOALS: After each self-assessment, select one crafting strategy to raise the quality of your writing. Explain how you will use the strategy to improve your narratives.

Write #1—Writing Goal:

Write #2—Writing Goal:

Write #3—Writing Goal:

UNIT OF STUDY: WRITING IS THINKING

DAY 3-5 Consciously Generate Memoirs of Life Lessons

FOCUS: Writers generate with purpose and skill. They freewrite memoirs on learning life lessons while consciously using basic craft: essential moments, an angle, actions, snapshots and dialogue.

BELL WORK: Students will write 1-2 page narratives in 10-15 minutes. Freewriting can be loose and disconnected. The point of freewriting is to get an idea by the time they are done. However, as they become more thoughtful writers, they will also raise the quality with focused freewrites. There are times to be loose and times to be focused and purposeful. Encourage them to focus on the writing task for the entire time to build stamina and attention to craft. They will consciously use essential moments, an angle, snapshots and dialogue to discover and illustrate the big and small life lessons. Use the list of opportunities below to select the models that seem to fit your students or use other writing starters.

SHARING: Have students read their writing to a partner.

LISTENER
<ul style="list-style-type: none">○ Listen carefully for the essential moment.○ What actions, details, thoughts, or dialogue seem important to you?○ Why are they important?○ How does the story make you feel?

SELF-ASSESSMENT: At the end of the generating period, ask students to do a second self-assessment. Have them highlight the words and phrases that demonstrate they reached their goal and are raising the quality of their writing. Students will then select a second goal to use during Days 6-9.

Writing from Models in 100 QUICKWRITES

MINI-LESSON 1: Essential Moments and Snapshots “School Days” page 82

Sometimes writing a list of detailed snapshots will help us decide what we learn and what we value. We understand a place or person or time period when we list the things. Read “School Days.” Then borrow the words, “In Maine I’ve learned...” Change Maine to another place, sport, activity, or

club. List at least 4-5 specific things you learned. Describe these using snapshots like Trisha W.

MINI-LESSON 2: Actions, Snapshot, Thoughts and Dialogue “Socrates” page 59

Sometimes we are too hard on ourselves. Read “Socrates.” Ming-Hui uses a snapshot to illustrate how we might not see things so clearly. Then think about a time when something you did went wrong or maybe you just thought it went wrong. What did you learn? Make a list of actions to start your freewrite like Ming-Hui F. Include a snapshot. Include some dialogue.

MINI-LESSON 3: Essential Moment, Actions, Snapshot, and Thoughts “Early Risers” page 70

Family members can be important to us for all kinds of reasons. Read “Early Risers.” Notice how Marianne S. uses four short paragraphs to describe the lesson she learns from her grandpa in the essential moment of getting up early in the morning. Write about a person that you admire. Tell about a time you discovered that person was special. What did they teach you? Use a few short paragraphs to capture a essential moment like Marianne.

MINI-LESSON 4: Essential Moment, Dialogue, and Actions “Crossing the River” page 90

Sometimes people teach us something we don’t understand at the time. They say things to us that rumble around in our heads. Weeks later their words make sense. Read “Crossing the River.” Write about a person that helped you in some way. You may not have understood the lesson at first, but, eventually, it made sense to you. What did they say to you? In two essential moments, tell the lesson you learned: 1. Tell about the time someone told you something important. Use their words as dialogue. 2. Tell about the time you remembered the words and how those words helped you learn something.

MINI-LESSON 7: Essential Moment, Thoughts, Actions and Snapshots “My Grandmother’s Hair” page 115

We learn lessons about ourselves when we remember narratives. Read “My Grandmother’s Hair.” Then remember an event in your life. Determine what you thought the event meant to you at the time it occurred. Then state what it means to you now. How did this event teach you something? Use essential moments and snapshots like Cynthia Rylant.

UNIT OF STUDY: WRITING IS THINKING

DAY 6 Crafting a First Draft: Planning an Angle to Make a Point

FOCUS: Writers consider a reader as they write a first draft.

MINI-LESSON: Memoirists tell the story of a meaningful event that had an emotional impact on them. They choose an angle and share their thoughts and feelings to make a point.

- **CONNECTION:** *Yesterday, you focused your generating on raising the quality of your writing by thoughtfully using essential moments, an angle, actions, snapshots or dialogue to tell a story. Today, you will focus on the angle of your memoir.*
- **TEACHING POINT:** *When memoirists write a first draft, they know some things about what they have to say. They have done a great deal of freewriting to explore the important stories of their lives. They know what the heart of the story is when they begin the draft. They have a point to make, so they determine an angle. Knowing the angle means the writer has a clear purpose.*
- **ACTIVE ENGAGEMENT: GRADE 6 “Eleven” Sandra Cisneros (Read-Aloud Anthology, page 83)**
Be researchers with me. Let’s look, label and decide what Sandra Cisneros does to create an angle in her story, “Eleven.”
 - Distribute “Eleven” by Sandra Cisneros. (Read-Aloud Anthology, page 83. Although this is fiction, it is written like a memoir .)
 - Think-aloud how Sandra begins her narrative with a bit of wisdom. (“What they don’t understand about birthdays and what they never tell you is that when you’re eleven, you’re also ten, and nine, and eight, and seven, and six, and five, and four, and three, and two, and one. And when you wake up on

your eleventh birthday you expect to feel eleven, but you don’t.”)

- Notice the narrator speaks directly to the reader as if she knows him or her. This use of **CONVERSATIONAL VOICE** allows the narrator to express thoughts and feelings to state the angle of the memoir and connect to a reader.
 - Let students notice words and phrases in the next 4 paragraphs that clarify the angle and help a reader understand the point this narrator will make before they even read it.
 - Summarize the angle and write it on an overhead. What will be the heart of the story?
 - Continue reading aloud. Ask students to stop you as you go through the rest of the narrative when they see other spots the narrator inserts her voice.
 - Make a list of the ways that the narrator inserts her voice. Name them so students can use these approaches.
- Adds thoughts to explain**
p.84
- Maybe because I’m skinny, maybe because she doesn’t like me, that stupid Sylvia Saldivar says, “I think it belongs to Rachel.”
 - In my head I’m thinking how long till lunchtime, how long till I can take the red sweater and throw it over the schoolyard fence, or leave it hanging on a parking meter, or bunch it up into a little ball and toss it in the alley.
- After you have finished reading, determine what part of the story is the essential moment.

- **ACTIVE ENGAGEMENT: GRADE 7 “New Kid” (Read-Aloud Anthology, page 40)**

You will do the same lesson as Grade 6. Below are the examples of inserting an angle in Patrica Hermes’ text.

Adds thoughts to explain

p.40:

- Well, I was only a little scared.
- And even if I felt a little shy, I wouldn’t let it show.
- I’m pretty good at it, Actually, I’m very good at it.

UNIT OF STUDY: WRITING IS THINKING

- **ACTIVE ENGAGEMENT: GRADE 8 “I Escaped a Violent Gang” (Read-Aloud Anthology, page 104)**

You will do the same lesson as Grade 7. Below are the examples of inserting an angle in Cate Bailey’s text.

Adds thoughts to explain

p.104:

- I started thinking about my mom and all the times she cried—when I got beat up....
- My eyes got watery and something happened inside of me.

- **LINK:** *So we can see that memoirists are thinking about the angle they will take—what bit of wisdom they have to share. Today, before you write a first draft, reread and select a freewrite from days 1-5 to use for a first draft. What is your angle? What bit of wisdom do you have to share? Imagine a reader, someone sitting in front of you waiting to hear your wisdom and your story. Then write a first draft; begin with the wisdom. Ask yourself, what is the heart of the story? What do I want a reader to understand?*

- **WORK TIME WITH INSTRUCTION:** Students will reread and select a freewrite. Some students may wish to begin with a new story. As students work, confer by asking any of the following questions:

1. What is your angle? Why does this seem to be an important angle to tell this story?
2. What part of your narrative seems essential? How are you going to insert your voice, feelings and thoughts into this essential moment?

- **MID-WORKSHOP MINI-LESSON:** Find two students who have been able to define an angle. Share their thinking process and writing.

- **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
1. Are there spots that you can hear my voice trying to connect to a reader and state the lesson I learned? What words sound like my voice?
2. Do I include my feelings and thoughts in the essential moment?
3. How did you feel when you heard my story? What details are most interesting to you?

LISTENER FOCUS OPTIONS: Planning an Angle to Make a Point

- 1. Are there spots that you can hear my voice trying to connect to a reader?
What words sound like my voice?**
- 2. Do I include my feelings and thoughts in the essential moment?**
- 3. How did you feel when you heard my story? What parts are most interesting to you?**

UNIT OF STUDY: WRITING IS THINKING

DAY 7 Crafting a First Draft: Planning Sequence and Craft

FOCUS: Writers consider a reader as they write a first draft.

MINI-LESSON: Memoirists focus on an essential moment. The narratives that they want to tell may have multiple moments, but they cut to the moment with the biggest emotional impact. They focus and sequence their narrative. Then they plan the craft they will use to connect to a reader.

- **CONNECTION:** *Yesterday you planned and wrote a first draft focusing on the angle. You wanted the reader to understand the heart of the story. Today, you will draft focusing on sequence and craft.*
- **TEACHING POINT:** *Writing a first draft is different than a freewrite, even focused freewriting when you are consciously applying craft to your work. When writers shift from freewriting to drafting, they think about the focus and sequence of the narrative at the same time they think about the craft. They have determined the heart of the story. They know the essential moment. Let me show you how I plan the sequence of the actions and the craft at the same time to raise the quality of the first draft. Model choosing an important story you just remembered. In a think-aloud, use the Sequence Map—Narrative Planner (page 19) to sequence and craft a story about a life lesson. Memoirs do not follow traditional plot lines since they focus on an essential moment. You may wish to refer to sequential and circular plotlines that you taught during the reading workshop to point out the differences between memoir and fiction. (pages 21-22) Memoirs have elements of plot found in a fiction story, but they focus more on the emotional impact of the events and the actions, details and dialogue that created the experience.*
- **ACTIVE ENGAGEMENT:** *Turn to your partner now and tell them a story you haven't told yet. Ask yourself, what is the central idea that you want a reader to understand as you draft this memoir? 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?*

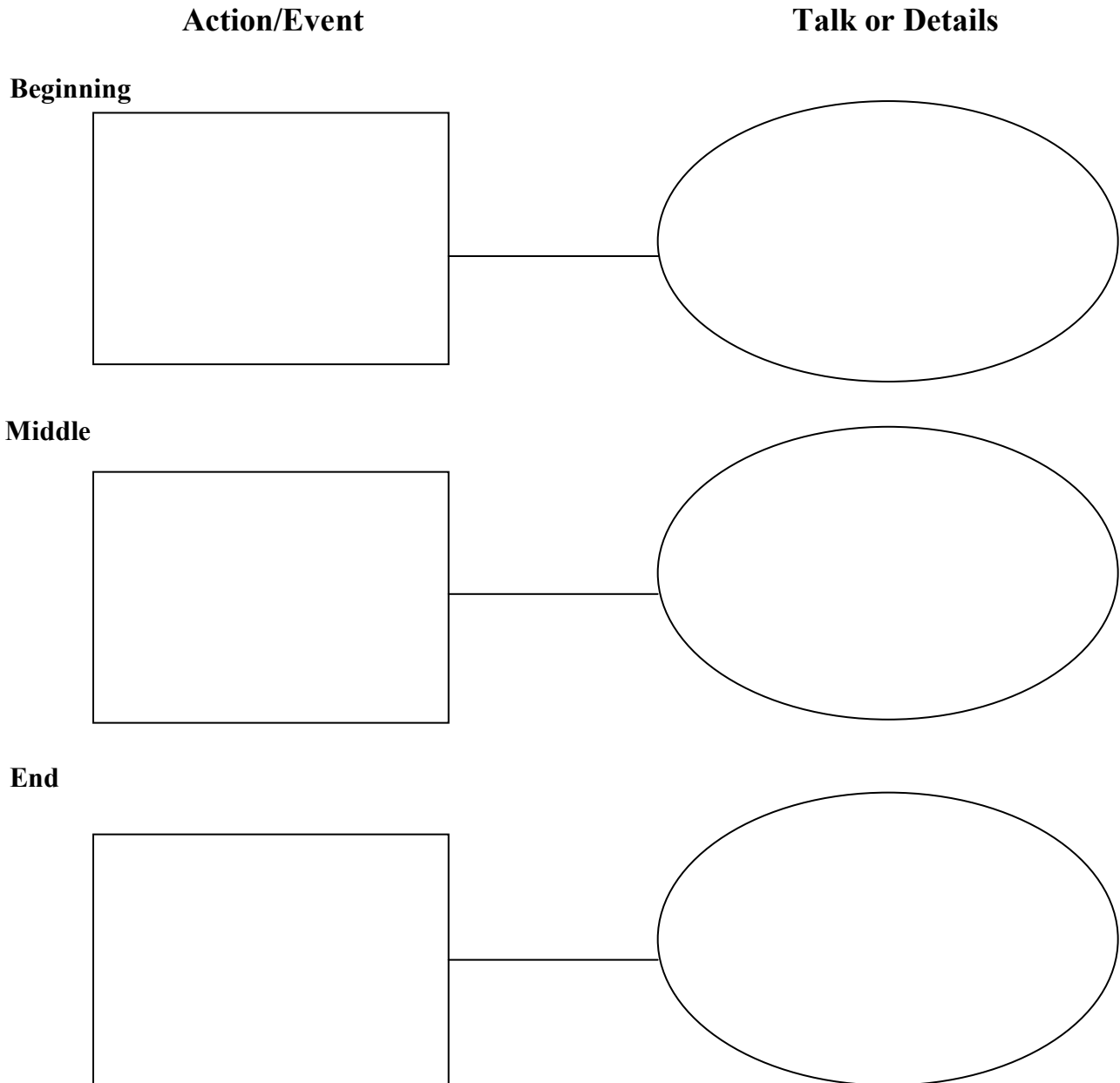
- **LINK:** *Before you write a first draft today, plan the draft with a reader in mind. Determine the sequence and the craft you will use to connect to a reader. Remember you can do this kind of planning each time you write a first draft.*
- **WORK TIME WITH INSTRUCTION:** Students will complete the 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 longer (maybe twice as long) as a 10-minute freewrite. This is their opportunity to go into detail. Be sure to use all 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.*

LISTENER FOCUS OPTIONS	
1.	Are there enough details so you understand what happened and how I felt?
2.	Do I clearly state the lesson and the purpose of my narrative? What words or sentences make my purpose clear?

UNIT OF STUDY: WRITING IS THINKING

Sequence Map: Narrative Planner

Central Idea of My Narrative—The Angle:



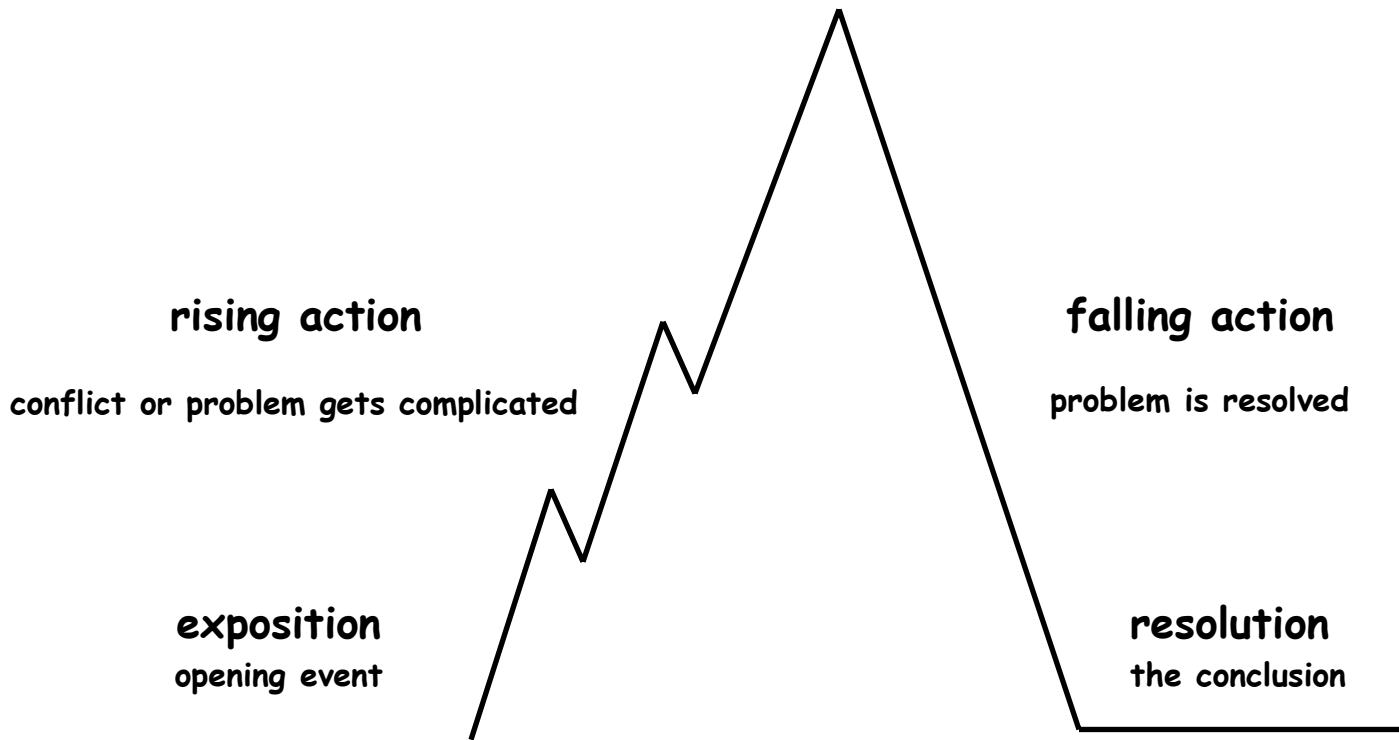
LISTENER FOCUS: Planning Sequence and Craft

- 1. Are there enough details so you understand what happened and how I felt?**
- 2. Do I clearly state the lesson and the purpose of my narrative? What words or sentences make my purpose clear?**

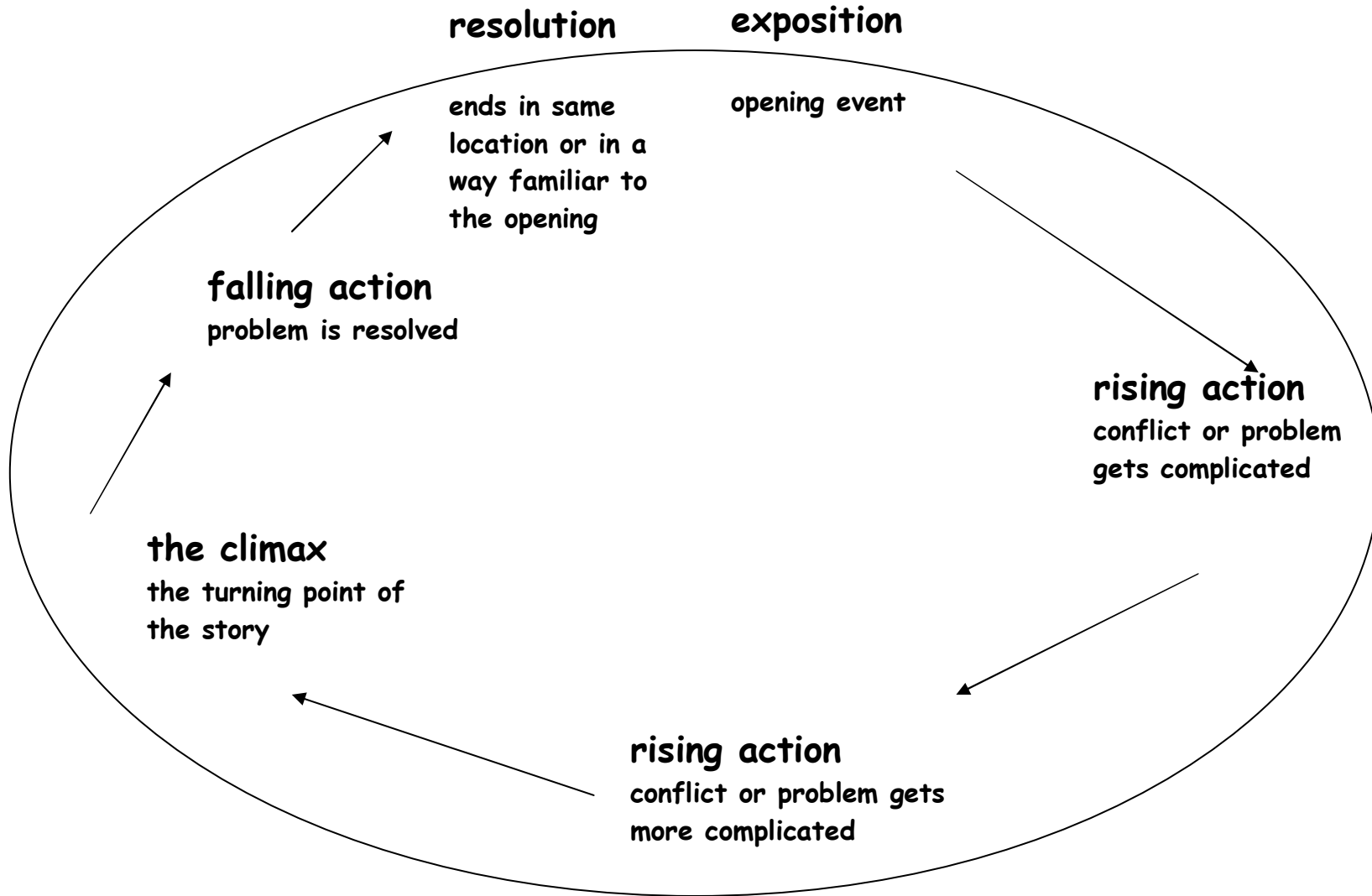
Sequential Plotline

the climax

the turning point of the story



Circular Plotline



UNIT OF STUDY: WRITING IS THINKING

DAY 8 GRADE 6 (pages 23-27) Reading Like a Writer: Look, Label and Decide

TEXT: “Eleven” Sandra Cisneros
(Read-Aloud Anthology, page 83)

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.

- **CONNECTION:** *You already studied how Sandra Cisneros created an angle for her narrative about turning eleven. Then you chose an angle, planned and drafted your narrative. Today, we are going to read like a writer and think about other craft moves that Sandra uses.*
- **TEACHING POINT 1:** *Writers read to study the decisions of other writers so they can try these same craft moves in their writing. Sandra uses repetition two ways: she repeats phrases and stacks details or actions in three’s. Let me show you one place she does this. Define and introduce repeated phrases and stacks of three’s. (Overheads pages*
- **ACTIVE ENGAGEMENT:** *Let’s search for places she repeats phrases or stacks details in three’s. I’m going to give you and your partner a section of the story to reread and research. You will carefully read for repeated phrases and three’s. As students continue searching, use the researching overhead on page 25.*
- **SHARE:** Have students share their answers, evidence and thinking.
- **TEACHING POINT 2:** Writers read thinking about the craft moves they are making. They look, label and decide if their craft moves are working for them.
- **ACTIVE ENGAGEMENT:** *With a partner, take turns carefully reading your Day 6 or Day 7 first draft.*
 - *Complete a **Reading Like a Writer—Thinkmark** (page 30). What craft do you find? Look, label and decide if you are using essential moments, snapshots, dialogue, voice, thoughts, repeated phrases or three’s.*
 - *Then, complete the **Self-Assessment and Goal Setting** sheet. Write a comment on the back stating how your writing has changed in the past 10 days.*
- **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.*

Repetition and Three's in "Eleven"

Repeat Phrases

Page 83

Because the way you grow old is kind of like an onion or like the rings inside a tree trunk or like my little wooden dolls that fit inside the other, each year inside the next one.

Stack Details or Actions

Page 83

It's an ugly sweater with red plastic buttons and a collar and sleeves all stretched out like you could use it for a jump rope.

Page 84

I don't know why but all of a sudden I'm feeling sick inside, like the part of me that's three wants to come out of my eyes, only I squeeze them shut tight and bite down on my teeth real hard and try to remember today I am eleven, eleven.

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

UNIT OF STUDY: WRITING IS THINKING

Reading Like A Writer—Repetition and Three’s		
Look: Evidence	Label: Name	Decide: What do you think the writer is trying to do?

UNIT OF STUDY: WRITING IS THINKING

DAY 8 GRADE 7 (pages 28-32) Reading Like a Writer: Look, Label and Decide

TEXT: “New Kid” Patricia Hermes
(Read-Aloud Anthology, page 40)

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.

- **CONNECTION:** *You already studied how Patricia Hermes created an angle for her narrative about being the new kid in school. Then you chose an angle, planned and drafted your narrative. Today, we are going to read like a writer and think about other craft moves that Patricia uses.*
- **TEACHING POINT 1:** *Writers read to study the decisions of other writers so they can try these same craft moves in their writing. Patricia uses repetition two ways: she repeats phrases and stacks details or actions in two’s and three’s. Let me show you one place she does this.* Define and introduce repeated phrases and stacks of three’s with the overhead on page 28.
- **ACTIVE ENGAGEMENT:** *Let’s search for places she repeats phrases or stacks details in three’s. I’m going to give you and your partner a section of the story to reread and research. You will carefully read for repeated phrases and three’s.* As students continue searching, use the researching overhead on page 26.
- **SHARE:** Have students share their answers, evidence and thinking.
- **TEACHING POINT 2:** Writers read thinking about the craft moves they are making. They look, label and decide if their craft moves are working for them.
- **ACTIVE ENGAGEMENT:** *With a partner, take turns carefully reading your Day 6 or Day 7 first draft.*
 - *Complete a **Reading Like a Writer—Thinkmark** (page 30). What craft do you find? Look, label and decide if you are using essential moments, snapshots, dialogue, voice, thoughts, repeated phrases or three’s.*
 - *Then, complete the **Self-Assessment and Goal Setting** sheet. Write a comment on the back stating how your writing has changed in the past 10 days.*
- **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.*

Repetition in Two's and Three's in "New Kid"

Repeat Phrases

Page 40

This morning, though, I was even more nervous than I thought I'd be. Because all I could think of was my old school.

And Dorothy.

But I told myself I wasn't Dorothy. I wasn't at all like Dorothy.

Stack Details or Actions

Page 40

Still, I had rehearsed just how to act. I would do what I did in my old school, what I did in my ballet classes, what I did when I first started horseback riding lessons.

Page 41

When someone looked at me, I smiled—not a big fake goofy smile, just a plain friendly smile.

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— Repetition and Two’s and Three’s		
Look: Evidence	Label: Name	Decide: What do you think the writer is trying to do?

UNIT OF STUDY: WRITING IS THINKING

READING LIKE A WRITER—THINKMARK		
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?
Look: Evidence	Label: Name	Decide: What do you think the writer is trying to do?

UNIT OF STUDY: WRITING IS THINKING

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

GRADE 8 “I Escaped a Violent Gang (Read-Aloud Anthology, page 104)

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.

- **CONNECTION:** *You already studied how Cate Bailey created an angle for her narrative about escaping a gang. Then you chose an angle, planned and drafted your narrative. Today, we are going to read like a writer and think about other craft moves that Bailey uses.*
- **TEACHING POINT 1:** *Writers read to study the decisions of other writers so they can try these same craft moves in their writing. Bailey uses repetition two ways: she repeats phrases and stacks details or actions in two’s and three’s. Let me show you one place she does this. Define and introduce repeated phrases and stacks of details and actions in two’s and three’s with the overhead on page 29.*
- **ACTIVE ENGAGEMENT:** *Let’s search for repetition in two’s and three’s. I’m going to give you and your partner a section of the story to reread and research. As students continue searching, use the researching overhead on page 26.*

- **SHARE:** Have students share their answers, evidence and thinking.
- **TEACHING POINT 2:** Writers read thinking about the craft moves they are making. They look, label and decide if their craft moves are working for them.
- **ACTIVE ENGAGEMENT:** *With a partner, take turns carefully reading your Day 6 or Day 7 first drafts.*
 - *Complete a **Reading Like a Writer—Thinkmark** (page 30). What craft do you find? Look, label and decide if you are using essential moments, snapshots, dialogue, voice, thoughts, repeated phrases or two’s and three’s.*
 - *Then, complete the **Self-Assessment and Goal Setting** sheet. Write a comment on the back stating how your writing has changed in the past 10 days.*
- **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.*

Repetition in Two's and Three's in "I Escaped a Violent Gang"

Repeat Phrases

Page 104

My father was in a gang; my brother was in a gang; my uncles and cousins were in gangs.

Stack Details and Actions

Page 104

I thought drive-bys, drug deals, and beatings were normal.

Page 104

I started thinking about my mom and all the times she cried—when I got beat up, when my brother was arrested, when my dad got stabbed and shot at.

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—Repetition and Two’s and Three’s		
Look: Evidence	Label: Name	Decide: What do you think the writer is trying to do?

UNIT OF STUDY: WRITING IS THINKING

READING LIKE A WRITER—THINKMARK		
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?
Look: Evidence	Label: Name	Decide: What do you think the writer is trying to do?

UNIT OF STUDY: WRITING IS THINKING

DAY 9 Writing a First Draft

FOCUS: Writers make decisions to craft a narrative. They set goals and consciously achieve those goals while writing.

MINI-LESSON: Memoirists have basic tools to write. And so do you. Now it is time to apply them in a first draft.

- **CONNECTION:** *You have learned a series of planning and craft decisions memoirists use when freewriting and writing a first draft. Today, we will put all those decisions together to write a new narrative about your life.*
- **TEACHING POINT:** *You are writers who make decisions. Plus, you are writers who make sophisticated decisions. Let's list these decisions:*
 1. *You determine the angle you will take to help a reader understand your point.*
 2. *You plan a sequence of events and the craft you will use to tell the narrative and make a clear point.*
 3. *You write slowly and consciously thinking about your reader and thinking about your meaning.*
- **ACTIVE ENGAGEMENT:** *Now, shut your eyes and think of a favorite narrative about learning lessons.*
 - *Who was there with you? What did you say and do? What did the other people say and do? What happened? How did you feel? What do you want a reader to know about this event? about you? This can be a big or a small lesson. The key to selecting this story is the angle you will be taking to tell the story. How did this lesson impact you or someone you know? What do you understand now that you didn't before the event?*
- *Working in partnerships, turn-and-talk explain the angle you will take to tell the narrative. Say the angle in a sentence or two. Use the following phrases to help generate an angle:*
 1. *My narrative is basically about*
 2. *It matters to me because*
 3. *The lesson matters because I now understand*
- **LINK:** *So now you know, today and any day, you can shut your eyes to recall a memory and decide on an angle for telling it. You have a strategy and several craft decisions to plan and write,*
- **WORK TIME WITH INSTRUCTION:** *So let's try these strategies as we write a new narrative. 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 is your angle? Why does this seem to be an important angle to tell this story?*
 2. *What part of your narrative seems essential? How are you going to insert your voice, feelings and thoughts into this moment?*
 3. *What is the essential moment in the narrative? How are you going to craft this moment with actions, snapshots and dialogue?*
- **SHARE:** *Partner-rotation reading 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.*
 1. *Read narrative to a partner. Partner will listen for the essential moment and state the central idea of the narrative.*
 2. *Rotate partners so students read and get feedback several times.*

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 memoir, 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 memoirs. 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 memoir?*
 - **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 memoir? 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 memoir. 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 memoir 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 memoir.

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>
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>

Touchstone Texts

Allen, Janet & Daley, Patrick	<i>Read-Aloud Anthology</i>
Rief, Linda	<i>100 Quickwrites</i>