Narrative: Imagined
Unit Introduction

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NOTE

CCSS Standards are listed in Table of Contents after each lesson title as well as on actual lesson pages for new or revised lessons. Common Core State Standards are listed in Table of Contents after each lesson title as well as on actual lesson pages.

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The lessons in this unit fulfill expectations for CCSS although certain words need to be added or changed to strengthen the alignment. For example, CCSS refers to "imaginative narrative" as "imagined narrative."In this unit of study students begin to explore imagined writing as readers. A variety of picture books are suggested as mentor texts. Moving from personal narrative to an imagined narrative, the unit focuses on the 'sense of story.' Students plan their story by creating a map or flow chart. The beginning introduces the main character, setting and problem. Because problem/solution is critical to this genre, the middle tells about two obstacles or struggles with the problem, and a main event right before the problem is solved. The ending or final scene, describes the solution. Character development is also emphasized. Students develop a character their audience can believe. The writing process is followed from prewriting to publishing.

Student Goals:

1. Students write an imagined narrative using effective technique, descriptive details, and clear event sequences.

2. Students will establish a situation and introduce a narrator and/or characters; organize and event sequence that unfolds naturally.

3. Students will provide a sense of closure in the ending.

4. Students, with guidance and support from adults, will produce writing in which the development and organization are appropriate to task and purpose.

To incorporate the Common Core State Standard 3.W.6, to "use a variety of digital tools to produce and publish writing," you may choose to:

• Take digital photographs of shared experiences.

• Create a PowerPoint of writing with voice recordings.

• Use story-making applications from iPads or other tablets.

• Type final projects-use WORD publishing forms such as postcards and brochures.

• Share writing over school announcement system.

• Have students project the written pieces using a document camera.

Unit Overview:

Young authors love to write fiction---to pretend they have other lives in interesting settings. Yet, often their stories seem to be poor retellings of action-figure adventures. How do we teach students what it takes to craft good fiction?

In this unit of study, students begin by exploring fiction as readers. Picture books offer wonderful examples of fiction writing. Included in this unit is a bibliography. These books are optional, but will provide a starting set of strong models for instruction. The lesson plans refer to resources in Scott Foresman. In particular, the short story _Prudy's Problem_, by Carey Armstrong-Ellis, is referenced as the mentor text. While drafting, revising and editing, students return to this short story as their model.

Moving from personal narrative to fiction, the Imagined Unit focuses on the 'sense of story'. Students plan their story by creating a map or flow chart. The Beginning introduces the main character, setting and problem. Because problem-solution is critical to this genre, the Middle tells about two obstacles or struggles with the problem, and a main event right before the problem is solved. The Ending or final scene, describes the solution.

Character development is also emphasized in this fiction unit. A main character questionnaire helps students list details and facts to develop a person their audience can believe.

The Imagined Story unit _builds_ upon the instructional routines and craft lessons taught in previous units. Anchor charts reinforce lessons and highlight student writing. Teachers continue to demonstrate thinking aloud and modeling their writing. A writing sample is provided in these lessons, but most certainly you are encouraged to create your own writing. _New_ to this unit is a Revision Checklist.

Table of Contents

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Narrative Writing: An Imagined Story (IS1)
Favorite Stories---*What's the Problem?*

Writing Teaching Point(s):
- Students will review the definition of an imagined story and create a short list of favorite titles.
- Students will analyze the structure of an imagined story.

Standard(s):

W.3.4 With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

W.3.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 3.)

Materials:
- Chart paper and markers
- Scott Foresman anthologies, picture books, and/ or 'Read Aloud' books the whole class has shared.
- Anchor Chart: 'Our Favorite Stories -- *What's the Problem*?
- Chart: Definition of Imagined Fiction and Organizational Structure

Connection:

"So far this year, you have studied and completed two writing units.
- *You began with the **personal narrative** and wrote about a true event that really happened to you.*
- *The next unit of study was the **informational article**. During this unit, you chose an 'expert' topic. Using important facts, you wrote an article to inform your reader.*

Today we begin a new unit of study -- writing an imagined short story. Unlike a personal narrative or informational article, an imagined story is 'made up' or not true.

In this unit you will write a story using your imagination to **create** characters and **invent** scenes to entertain your reader."

Teach (modeling):

The teacher shares how well-written stories have engaged her/him as a reader with i.e., well developed characters, an intriguing setting, a satisfying ending, etc.

"All of us have enjoyed reading and listening to imagined stories. Maybe it was a story read aloud in class or at the library. Perhaps it was mom or dad who shared this special story?

I'll start by recalling some favorite stories." Teacher shares a favorite story and creates an anchor chart, 'Our Favorite Imagined (Fictional) Stories,' i.e.

Anchor Chart example: Students enter 3-5 titles of favorite stories:

Favorite Fictional Stories			
Title			
Prudy's Problem			
Night Letters			

I love reading, so it's hard to name just one story! But recently we read a story in our anthology, called '**Prudy's Problem and How She Solved It'.** I love this story because the character is a lot like me -- I like to save things too! Another story I have enjoyed this year is **Night Letters**. The details about the setting of this story helped me see that there are amazing sights right in my own backyard!

Active Engagement (guided practice):
Students consider their experiences reading and listening to fictional narratives. They share what made the reading especially interesting or engaging.

"Can you name a favorite imagined story that you've enjoyed?

Take the next few minutes to remember the stories you have read. Think about books that have been read aloud. Which imagined or fictional stories have you especially enjoyed? Why?"

 Turn and Talk:
"Let's come back together in a partner share. Share with your partner the title of at least one story you particularly enjoyed and tell why."

Large Group Share:
"Now let's add a few of your favorite examples to our anchor chart. We'll record the title and tell about a specific feature that was enjoyable or interesting." It is important for the teacher to include several titles that are very familiar to most students, i.e., *Charlotte's Web, Diary of a Wimpy Kid, A Day's Work, etc.*

Teach (modeling)
Favorite Fictional Stories Chart---Add Problem-Solution:
Using this chart, the teacher teaches the problem-solution element of an imagined story. *"As you can see, there are many different kinds of stories. But here's an amazing fact-- all imagined stories share one essential feature. An imagined story is basically **a problem that must be solved** by the character.*

Let me show you what I mean. Imagined stories can be summarized in three easy steps: Character- Problem- Solution. Here are two examples:
- *In the story, '**Prudy's Problem**', Prudy **likes** to collect things, **but** her room is so crowded it finally bursts**. So** she creates a museum to store her amazing things.*
- *And in **'Night Letters'**, Lily **likes** her many 'backyard' friends, **but** she needs to discover their secret messages. **So** each night she must spend time uncovering the*
clues and writing them in her notebook."

Sample chart:

Our Favorite Fictional Stories---*What's the Problem?*			
Title	Character	Problem	Solution
Prudy's Problem	Prudy	***Likes*** to collect, ***but*** her room is so crowded it bursts.	***So*** she creates a museum to store her amazing things.
Night Letter	Lily	***Likes*** her backyard friends, **but** needs to discover their secret messages.	***So*** she spends time each night uncovering the clues and writing them in her notebook.

Active Engagement (guided practice):
Teacher and students describe the problem-solution elements in each of the sample stories.

"Together, let's name the Character-Problem-Solution for each of your favorite stories listed on the anchor chart. We'll use the this sentence frame each time:
Main character___likes (or wants)____.

Link to Independent Practice:
"I know that you will enjoy creating your own imagined story.

Remember, a story is basically a problem that must be solved. So, just as we've created a Character-Problem-Solution' chart for these stories, it will be helpful for you to use this structure for your own imagined story. "

Closure:
"With a partner chose a fictional story that we've read in our anthology. Together, practice summarizing the story by using the sentence frame:
Main character: Likes (or wants)
But, So ..."

Notes:
More ideas for Fictional Stories Chart:
A Day's Work,
Rows and Piles of Coins, Two Bad Ants

Resources and References (adapted from, acknowledgements)

An Imagined (or Fictional) Story

*An imagined story is 'made up' or not true. The author uses imagination to **create** characters and **invent** scenes to entertain the reader.*

*An imagined story is basically **a problem that must be solved** by the character.*

Character	Wanted	But	So

Beginning ⟶   **Middle** ⟶ **End** ⟶

Narrative Writing: An Imagined Story (IS2)
Character Development-*Part 1: Let Me Introduce You!*

Writing Teaching Point(s): • Students will use a graphic organizer to create a character for a story.
Standard(s): W.3.4 With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Grade-specific expectations for writing types are defined in standards 1–3 above.) W.3.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 3.)
Materials: • Character Brainstorm chart, teacher and student copies • Writing notebooks
Connection: "We know that good stories need interesting characters. Since characters are so important in a story, many writers often get started by imagining or creating a character. Today you will begin brainstorming ideas for the main character of a story."
Teach (modeling): Using the sample chart, the teacher models making a list of the characters s/he knows well. This listing demonstrates that familiar, everyday people can become the fictional characters of our stories. "It can be tricky to come up with good ideas for characters, but certain strategies can help when brainstorming. Published writers often give this tip, 'start with what you know well.' So, instead of beginning the brainstorming with imaginary characters like mermaids, aliens and dragons, why not begin with a list of people (or animals) we might ordinarily meet? Let me show you what I mean. I am going to think about the characters I might meet in a day, and list them on this grid. The top row of my grid is where I will list real people I see often. For example, I often walk to the neighborhood bakery for a muffin in the morning. So, I think I'll begin my list of Character Ideas with • baker/pastry chef And to my list I'll add characters I see at school. . . • boy/ girl student At home I might visit with • elderly neighbor Next, I'll add the animals around my house. . . • my old kitty

- opossum *(I saw him cross my yard the other day!)*

"Now it is your turn. Think of some people you see often who you might want to create a story about."

Students take a few minutes to add ideas to the top row of their chart.

"Now I want to think of some totally fantastical characters. I want to make up imaginary characters that might be magical or pretend. I'll write these ideas in the second row of my chart.

At my house socks are always getting lost in the laundry. I think there must be a

- sock-elf . . . living in my laundry room. , ."
- my dog has dog parties when I am at school

 "Now you try. Use your imagination. Come up with some fantastical imaginary characters and write them down in the second row of your chart."

Students list imaginary character ideas.

 "In the third row I am going to think about real people I know, but twist them into something not real. For example, the woman who makes coffee at the coffee shop I like always wears cool scarves and earrings made from feathers. I am going to pretend she turns into a bird at night."

Add ideas to row three.

"Now you try. Think of real people, then twist them into something not real. Write those ideas in row three. If you finish all three rows or you have an idea that doesn't belong in

those rows, use the fourth row for even more ideas."

Active Engagement (guided practice):

"Now it's your turn. I want you to use the next few quiet minutes to remember or 'see' the characters (including animals) you might meet on an ordinary day.

Pick a typical day. All the people you see can become a character.

Where do you go? Who do you encounter or come across? What is this character doing?

Finally, do you have an idea for one imaginary character (i.e. elf or dragon) to add to your character ideas?"

<u>Partner Share:</u>

Turn and share your character ideas with a partner."

Link to Independent Practice:

"Now I want you to take all those great ideas for characters and just write or list them on your Character Ideas Chart. We will share ideas in a few minutes."

At the end of this short brainstorming session, students pair-share their grid and then the class does a zip around with each student sharing a character and one detail.

Teacher Example: i.e., An elf who lives in the laundry room.

Teach (modeling):
<u>Short Write:</u> Teacher models generating a short and simple character profile using a sentence prompt:
Sample: _____ is a __ who. . . . .

"I can see that you have some great character ideas. So, as a Short Write assignment today, you will continue to visualize and describe your characters.
- *First, draw a star next to 3 of your favorite characters.*
- *Now, compose a Short Write sentence that describes each of these 3 characters.*
Use this sentence format:
    _____ is a __ who. . . . .

I'll share my thinking. Here's an example. I'll give the character a name, tell who he/she is, and share one detail:
- *Mr. Bloom is a dad who pampers a pet puppy he always carries in his coat pocket.*
- *Ms. Gray is an elderly neighbor who loves backyard gardening.*
- *Juliet is an elf who lives in the laundry room and loves to sing and dance."*
Link to Independent Practice:
Allow the students a minute or two for 'think-time'. A modification may be to repeat this 'think-time' for *each* of the three favorite characters.

Now it's your turn. Reread your list and star three favorite character ideas.
I'm going to turn off the lights as you imagine each of your 3 characters. Close your eyes. For each character, think about a name. Introduce the character by telling who she/he
is. What is unique about this character? Create one unusual detail."

Closure:
"Fiction writers do a great deal of work imagining their characters before starting a story. Tomorrow you will spend more time getting to know a character."

Notes:

Resources and References (adapted from, acknowledgements)

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Character Ideas

Real people			
Totally made- up characters			
Real people with a twist			
Other ideas			

_____is a_____

who_____

_____is a_____

who_____

_____is a_____

who_____

Teacher sample

Character Ideas

baker	Elderly neighbor	Old kitty
Elf Living in the laundry room	Dog has parties	
Coffee lady turns into a bird		

Mr. Bloom   dad
_____is a_____

   pampers a puppy he always carries in his pocket.
who_____

Mrs. Gray   sweet neighbor
_____is a_____

  loves backyard gardening.
who_____

Juliet   an elf
_____is a_____

  loves to sing and dance!
who_____

Narrative Writing: An Imagined Story (IS3)
Character Development-Part 2: Let Me Introduce You!

Writing Teaching Point(s):   • Students will use a graphic organizer to create a character for a story.
Standard(s):   W.3.4 With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Grade-specific expectations for writing types are defined in standards 1–3 above.)   W.3.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 3.)
Materials: • Completed Character Brainstorm grid, teacher and student copies, Lesson 2   • Mentor text, _Prudy's Problem_ by Carey Armstrong Ellis, S.F. page 204   *Students will have read the model story prior to the lesson.   • T-Chart: What do we learn about Prudy?   T-Chart: teacher sample   • Interview worksheet, 'In My Character's Shoes', teacher and student copies
Connection: "Last session you began the important work of imagining characters. Today you will choose one character and spend more time getting to know that character."
Teach (modeling):   "Let's begin by studying how another author, Carey Armstrong Ellis, develops her character in the story, <u>Prudy's Problem</u>. Today, I want you to think about what the author does to introduce us to the character."   Project the story's text or have students turn to their textbook, page 204 - 205. Read aloud with students following. Following the reading, teacher and students discuss the main character and record information on T-Chart.   What do we learn about Prudy?   • **The Author tells the reader. . .**   Active Engagement (guided practice):   Think-Pair-Share   "Now with your partner, review the middle part of this story, pages 207 -214. Ms. Ellis gives us several details that help us know Prudy as a real person. Note particularly what Prudy says and how she acts.   After a few minutes have the students volunteer ideas. Together, students and teacher, continue to list character details on the projected T chart.   "What further do we learn about the main character?"   What do we learn about Prudy?   • **Author tells the reader. . .**   • **Character says. . .**   • **Character acts. . .**   • **Other characters say. . .**

Teach (modeling)::

"Like this author, I want to develop an interesting character for my story.

So today, I will use the interview worksheet, 'In My Character's Shoes' to help me 'become' the character brainstorm believable details. When you put yourself in someone else's shoes, you pretend you are them and think about what life is like for them.

Think aloud to demonstrate for students how to create details using the graphic organizer. Explain your thinking and answer for each 'interview question.' See teacher sample, i.e.
'Juliet is a talented and creative elf who lives in a downstairs laundry room. Juliet loves acting and pretending. She's always dancing and twirling on the piles of fresh laundry. She 'performs' for her parents--- tap dancing and singing on the ironing board (stage).'

"Now that I've imagined all these things about Juliet, I am ready to think of a story to tell about her."

Link to Independent Practice:

"Now it is your turn to brainstorm some important details about your character.

Work to create a character that is in some ways similar to kids or people you know well. That way, even though your character is imaginary, he/she will **seem real** to the reader."

Allow students enough time to brainstorm and illustrate their character.

Closure:

Share in partners or small groups.

Notes::

Resources and References (adapted from, acknowledgements)
Lesson adapted from Writing Like Writers by Kathryn Johnson and Pamela Westkott, pages 129-130.

What do we learn about the character called Prudy?

The author tells us. . .

The character says. . .

The character acts. . .

Other characters say. . .

Teacher sample:
What do we learn about the character called Prudy?

The author tells us. . .	*"She seemed like a normal little girl.* *She had a sister.* *She had a dog. . .* *All her friends had collections.* *And so did Prudy---but Prudy collected everything."*
The character says. .	*"I don't have too much stuff, Dad."* *To mom, "I don't have a problem."* *To Harold and Belinda, "There is no problem !"* **shouted** *Prudy.* *"Holy, smokes, I guess maybe I do have a problem."*
The character acts. . . .	*Found that she could barely get to her desk . . .* *Couldn't get into her room without an avalanche.* *Something shiny caught her eye.* *She tried to squeeze it into her room.*
Other characters say. . .	*Father says, "Prudy, you have a problem. You just have too much stuff."* *"Now what, Prudy? said her family and friends.*

In My Character's Shoes---An Interview

My name is, *Juliet* **but I like to be called**_____**.   I am** __9__
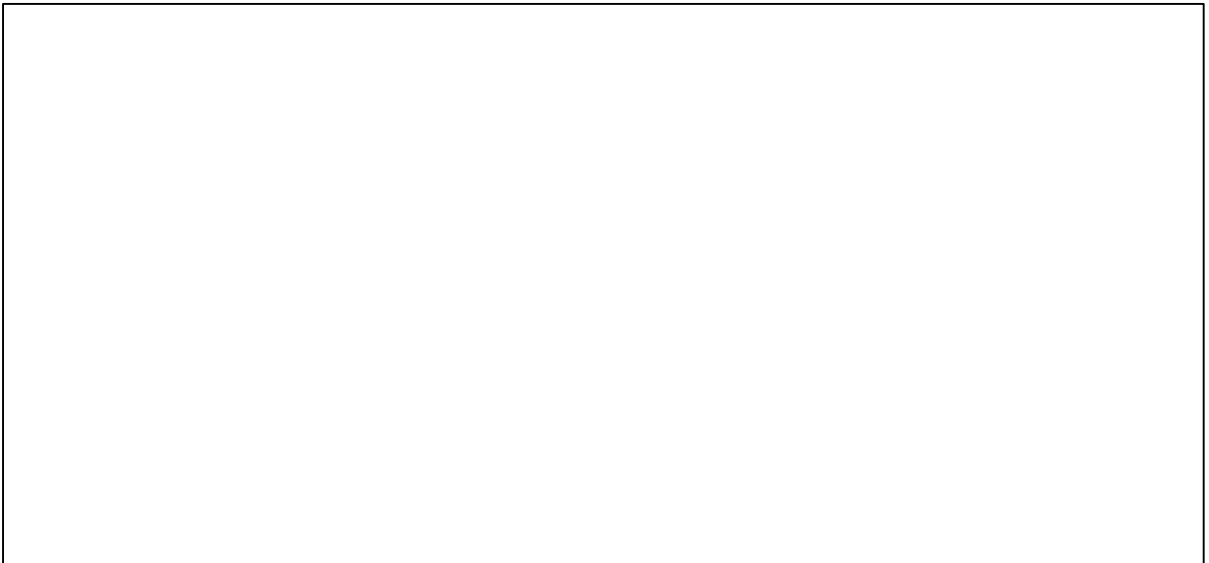
years old and I live with *my mother and father* **in** *a*

bright and cozy laundry room in a house owned by a lively lady

named Ms. Maggie. Ms. Maggie loves to sing and dance to the

music on her radio and ipod.

This is what I look like:

Shhhh! I have a secret. I *like to bounce and pounce on the piles*

of fresh laundry. And I like to sing and dance too. Sometimes I

'steal' pieces of lace and silk to make costumes. I also like

Ms. Maggie's pretty socks.

My most fun thing to do is *pretend I'm a STAR. I love to sing in*

the sink (it echoes!) and tap dance on the ironing board.

I'm really good at *pretending. I can also create great costumes.*

I never like *to sit quietly.It's so hard to be a 'proper'elf.*

My most special thing in the whole world is *a fancy piece of fur*

and feather from Ms. Maggie's slipper. **I have a bad habit of**

'stealing' shiny, soft, feathery things from the laundry room.
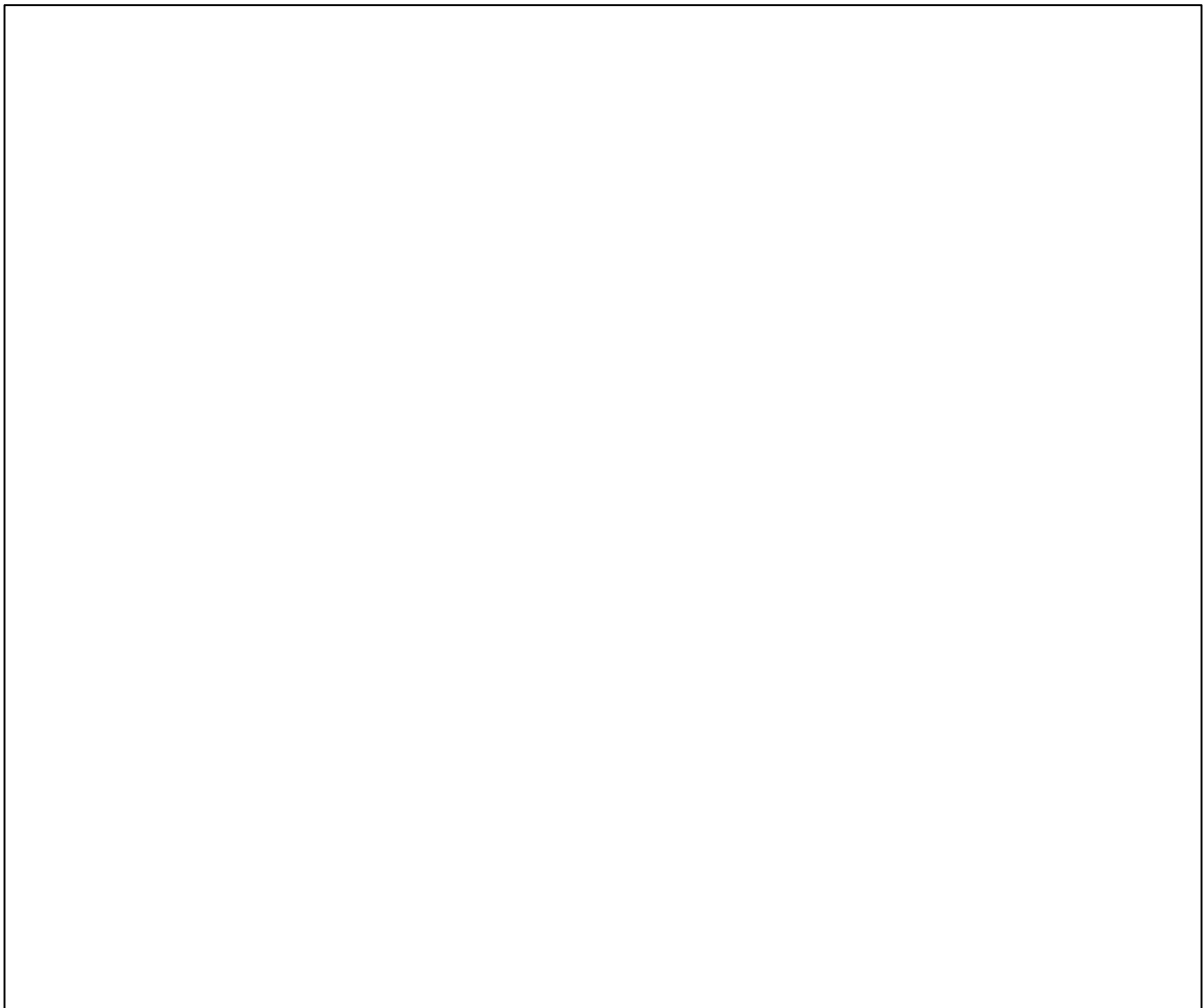
One more thing you should know about me is *I want to be a STAR!*

In My Character's Shoes---An Interview

My name is_____**, but I like to**

be called_____.   **I am** _____**years**

old and I live with_____**in**_____

_____.

This is what I look like:

[ ]

Shhhh! I have a secret. I _____

_____

. My most fun thing to do is _____

_____ .

I'm really good at _____

_____ .

I never like _____ .

My most special thing in the whole world is _____

_____ . **I have a bad habit of** ___

_____ .

One more thing you should know about me is _____

_____

Narrative Writing: An Imagined Story (IS4)
It's a Struggle: *Creating a Conflict and Solution*

Writing Teaching Point(s):
- Students will develop a problem and solution for the character they have created.

Standard(s):

W.3.4 With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

W.3.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 3.)

Materials:
- Anchor Chart, Lesson 1: 'Our Favorite Stories----*What's the Problem*?'
- Completed interview worksheet, 'In My Character's Shoes', teacher and student copies.
- Graphic organizer, 'Create a Conflict', sample using mentor text, teacher sample and student copies.

Connection:

"In our previous lessons you have worked hard to create an interesting main character.

Today you will create the story for your character by crafting a problem and solution."

Teach (modeling):

"You know that a really good story grabs the reader's attention with a problem. That is, the main character struggles with some kind of trouble or conflict." (Review Anchor Chart, 'Our Favorite Stories- What's the Problem?' As a review, briefly discuss the different kinds of problems the characters face in these stories.)

"How do writers figure out what the conflict in their story will be? Once the writer has spent some time getting to know his character well, he asks himself some important questions."

Project the graphic organizer, 'Create a Conflict'. *Here is a list questions authors may consider:*
- *What is special about this character?*
- *How might this (unusual behavior) become a problem?*
- *What are some kinds of problems the character may face?*
- *What is the main event that happens right before the character solves the problem?*
- *So, how is the problem solved?*

Active Engagement (guided practice)::
Teacher and students use the mentor text and the organizer questions to uncover how the author develops a problem and solution to create a story.

"Let's return to our mentor text, Prudy's Problem and try to answer these questions *together."* See sample chart. The author creates a character--- a 'normal little girl with a sister, mom and dad and a dog.' Except, Prudy collects things---too many things. Etc.)

Teach (modeling):
"If these are some questions that writers ask when creating a story, I want to try answering the same questions for my character. So, I am going to review my character sketch and interview questions. This information will help me figure out some ideas for a problem."

"While I reread my interview worksheet, 'In My Character's Shoes', you reread yours." Allow adequate time for your students.

Project the organizer and model writing ideas in each section. See Teacher Model example) *"I have tried to think of some problems that make sense for my character. I'll share my thinking. . . Juliet makes such a racket singing and dancing, she might be 'caught' by Ms. Maggie! Juliet's mother is very worried, and she warns, 'Juliet, you must be quiet and still.' This is a real struggle for Juliet: her toes want to dance and her lips want to sing. Then (the big event) one spring day she hears Ms. Maggie singing as she sdoes her spring cleaning. Juliet tries very hard to be still, but finally she bursts into song and Ms. Maggie spies her!*

So . . . the two dance and sing together all day long!"

Hmm. Here's another idea for a problem. Juliet likes to create costumes. She sees all the pretty lace and colorful fabric on the clothes in the laundry pile. She spies the fancy fur and feathers on Ms. Maggie's slipper. Juliet is tempted to take just a little piece of fabric or fur? She thinks, "It's so small (and it's so old) Ms. Maggie won't even miss it! Juliet agonizes. Should she or shouldn't she take just a tiny piece of fabric? Finally, Juliet decides to write Ms. Maggie a note asking for a donation.

So. . . Ms. Maggie screams when she reads the note. This is evidence that an elf is living in her laundry room. But then she thinks about how much fun she has singing and dancing. She wants Juliet to have fun too. She creates a special, tiny, donation basket just for Juliet!"s

Active Engagement (guided practice)::
"Now, you get to brainstorm a problem and solution for your character. Take a few minutes to read the questions and think about your ideas."

Think-Pair-Share: *"Share some ideas with your partner."*

Students Work Independently:
 "Now, let's get to work. Fill in the spaces of your 'Create A Conflict' organizer with the ideas you have for your story. We will share at the end of the workshop."

Link to Independent Practice:
"I see some wonderful story ideas. Soon, you will use the ideas you have brainstormed to start writing your imagined story."

Closure:
"Great work today. Let's take a few minutes to zip around the room with each of you sharing the problem and solution."

Notes:

Resources and References (adapted from, acknowledgements)
Lesson adapted from <u>Writing Like Writers</u> by Kathryn Johnson and Pamela Westkott, pages 144-145.

Create a Conflict

Character:
    Prudy

Beginning

> **What is special about this character?**
>
> *Prudy likes to collect things.*

> **How might this (behavior) become a problem?**
>
> *She collects too many things!*

Middle

> **Why must the problem be solved?**
> **Name two obstacles or struggles**
>
> 1. *Disorganization drove her mother and father to 'distraction'.*
>
> 2. *She could hardly get into her room anymore.*
>
> 3. *Then one day when she adds just one single, silver, gum wrapper to her collection.*

End

> **So finally, (THE BIG EVENT)**
>
> The room BURSTS. *Prudy creates a museum for her collection.*

Create a Conflict

Character: **Juliet**

Beginning

What is special about this character?
Juliet loves to sing and dance.

How might this (behavior) become a problem?
Juliet makes such a racket singing and dancing, she might be 'caught' by Ms. Maggie!

Middle

Why must the problem be solved? **Name two obstacles or struggles**
1. *Her mother is worried and tells her she must be quiet and still.*
2. *Julie struggles. Her toes want to dance and her lips want to sing.*
3. *One spring day she hears Ms. Maggie singing as she does her spring-cleaning. Juliet bursts into song.*

End

So Finally, (THE BIG EVENT)
Juliet and Maggie meet face to face. The two dance and sing together all day long!

Create a Conflict

Character: _____

Beginning

> **What is special about this character?**

> **How might this (behavior) become a problem?**

Middle

> **Why must the problem be solved?**
>
> 1.
>
> 2.
>
> 3.

End

> **So. Finally, (THE BIG EVENT)**

Narrative Writing: An Imagined Story (IS5)
Drafting the Beginning: *Let Me Introduce You!*

Writing Teaching Point(s): • Students will use a graphic organizer to draft the story. • Students will draft the beginning of the imagined story.
Standard(s): W.3.3.a. Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally. W.3.4 With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Grade-specific expectations for writing types are defined in standards 1–3 above.) W.3.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 3.)
Materials: • Chart: Definition of Imagined Story and Organizational Structure • Graphic organizer, 'Create a Conflict', completed teacher and student copies from Lesson 4. • Interview worksheet, 'In My Character's Shoes', teacher and student copies completed in Lesson 3. • Writing notebook or writing paper.
Connection: *"Writers do you remember using a graphic organizer to plan your personal narrative and informational article? Do you recall how carefully you plotted the order or sequence of your writing? You made these plans so you wouldn't 'get lost' while writing the draft.* *Today you will review the imagined story structure. You will use this story structure to draft the beginning of your story."*
Teach (modeling): *"Let's look back for a minute and study the chart that defines an imagined story. We know that a story is basically a problem that must be solved.* *Remember that a story has three basic parts:* • *In the <u>Beginning </u>of the story we are introduced to the character and problem.* • *A <u>Middle </u>describes the character's struggles and the big 'turning point' event.* • *Finally, the <u>End </u>tells how the problem is solved."* **Active Engagement (guided practice):** *"So now, let's return to the mentor story, <u>Prudy's Problem, </u>and the organizer we've completed. We'll use this organizer to guide the retelling of the story---beginning, middle and ending."* Teacher guides students in retelling the story. *"The author has written a strong story with a very clear beginning, middle and end. Like Carey Armstrong-Ellis, you will use this organizational structure to tell your story.*

While I reread my organizer, you reread yours." Allow adequate time for your students to review the beginning, middle events and solution for their story. "Good. Now that you have the 'flow' of your story, let's get to work writing the beginning."

Teach (modeling):
Teacher models writing his/her story's beginning. The teacher thinks aloud modeling character description, setting, special characteristic and problem. See sample attached. *"The beginning of a story is like receiving an invitation to a party. The beginning usually includes information about the character, the setting, and at least a hint about the problem."*

Model reviewing the graphic organizer and any brainstorming charts.
"Before I start writing I always like to refresh my memory about the good ideas I came up with while brainstorming. I might use some of these ideas in my writing today."

Point to the character description section. "I especially like this description of Juliet. In this sketch of Juliet, I created a tiny elf. So I'll write this sentence. . ."

Point to the setting section. "Next, I'll tell a little about the setting, or where the story takes place. I want the reader to know that Juliet lives under the floor boards of Ms. Maggie's home. She lives with her mother and father. So I'll write. . .

Once I've reviewed my character ideas, I also think about the mentor text. I remember that Carey Armstrong-Ellis told how Prudy was like other 'normal' girls. Then she showed how Prudy was very different. I think I'll try to imitate that 'comparison strategy' in my writing today. So I write. . .

Finally, I'll give a hint of the problem that Juliet faces . . . she was tapping her toes and singing.
Active Engagement (guided practice):
"Now, read over the graphic organizer and character sketch you've prepared. Notice

Link to Independent Practice:
"As you draft the beginning of your story, remember to include information about the character, the setting of the story and a hint about the problem."

Closure:
Pair-Share:
Partners read their introductions.

Notes:

Resources and References (adapted from, acknowledgements)

First Draft – The Story's Beginning
Teacher Writing Sample

	My Thinking	My Writing
character description	In my sketch of Juliet, I have created a tiny little elf. So I'll describe Juliet. . .	Juliet was a teeny-tiny girl, no bigger than a field mouse.
setting- tells place	I'll tell a little about the **setting**. In my notes I say Juliet lives with her mother and father in . . .	She lived with her teeny-tiny mother and teeny-tiny father under the floorboards of Ms. Maggie's home. Juliet and her parents were elves.
special quality or characteristic	**What is special** to Juliet? Juliet, like most children, has special toys. . .	Juliet had her own little bedroom and her own little toys: a hula-hoop, a special book, and her very favorite treasure---a pair of shiny tap shoes.
hint of a problem	But Juliet was different than other elves.	Most elves are quiet and shy. But not Juliet! Juliet loved to dance and sing her favorite songs.

The Beginning of a story usually includes:

- ***Character description:*** *Who is the character? What does the character look like?*

- ***Story Setting:*** *Where does the story take place?*

- ***What is special about the character?*** *Why is this character out of the ordinary?*

- ***A hint of the problem.*** *Share a very short statement about the problem.*

Juliet was a teeny-tiny girl, no bigger than a field mouse. She lived with her teeny-tiny mother and teeny-tiny father, under the floorboards of Ms. Maggie's home. Juliet and her parents were elves.

Juliet had her own little bedroom and her own little treasures: a hula-hoop, a special book, and her *very favorite,* a pair of shiny tap shoes. Most elves are quiet and shy. But not Juliet! Juliet loved to dance and sing. She was always tapping her tiny feet and singing her favorite songs.

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Narrative Writing: An Imagined Story (IS6)
Drafting the Middle -- It's About the Struggle!

Writing Teaching Point(s):
• Students will use a graphic organizer to draft the story.
• Students will draft the middle of the imagined story.

Standard(s):

W.3.3.a.Establish a situation and introduce a narrator and/or characters; organize an
event sequence that unfolds naturally.

W.3.3.b.Use dialogue and descriptions of actions, thoughts, and feelings to develop
experiences and events or show the response of characters to situations.

W.3.4 With guidance and support from adults, produce writing in which the development
and organization are appropriate to task and purpose. (Grade-specific expectations
for writing types are defined in standards 1–3 above.)

W.3.5 With guidance and support from peers and adults, develop and strengthen writing
as needed by planning, revising, and editing. (Editing for conventions should
demonstrate command of Language standards 1–3 up to and including grade 3.)

Materials:

• Graphic organizer, 'Create a Conflict', completed teacher and student copies from
Lesson 4.

• Interview worksheet, 'In My Character's Shoes', teacher and student copies
completed in Lesson 3.

• Writing notebook or writing paper.

Connection:

"Writers, you have done a great job writing the beginning of your story. You have
introduced the character, setting and problem to the reader.

Your reader will be anxious to learn more. So today, you will concentrate your efforts on
writing the middle part of the story."

Teach (modeling):

"Before I start writing, I always like to refresh my memory and review my writing goal.

• *First, I reread the beginning of the story. Yes, the beginning makes sense and
sounds good.*

• *So now, I'm ready to write the middle. I know the middle part of the story will
describe three events that lead to a solution."*

Refer to all planning resources, i.e., graphic organizer and interview worksheet. *"The
graphic organizer will act as a guide, keeping me from going on and on and straying from
my goal. I will describe three events:*

First, I want mother to warn Juliet. Juliet must behave like other elves.

Next, I want to show how Juliet struggles. It's so hard to be a 'proper' elf.

*Then, one spring day the temptation is too great. Ms. Maggie is singing while she works.
Juliet bursts into song too!"*

Active Engagement (guided practice):
"Take a minute to read the middle section of your graphic organizer. Think about the three events you've listed. Imagine the scenes. Turn to your neighbor and tell the sequence of the three events.

Teach (modeling):
Teacher models writing a beginning sentence and supporting details for each scene. i.e., "Let me show how I will try to describe each event for the reader. For this **first** scene—Hmm . . . I'll need to **tell** the reader that mother is worried. Then I will **show or explain** *to the reader with details. Here's how I'll begin. . ."* See attached teacher model for a sample of a modeled writing lesson.

Link to Independent Practice:
"Remember the graphic organizer is an important tool. Use it to help you remember the three important events. The organizer will help you stay on track.

Now, let's get to work. Write the middle of your story."

Closure:
Students Pair-Share with partner.

Notes:

Resources and References (adapted from, acknowledgements)

First Draft -- The Story's Middle
Teacher Writing Sample

My Thinking	My Writing
For this <u>first</u> scene—I'll need to **tell** the reader that mother is worried and why she is fearful.	⟶ Juliet's mother was worried that Ms. Maggie would catch her singing and dancing daughter. So she told Juliet to be quiet and still like a 'proper' elf."
I remember a time that my mother warned me to be still in church. So I write. . .	⟶ But it was so hard! Juliet stayed under the floorboards and didn't make a sound all fall and winter.
In the <u>third</u> scene, I will use a time transition.	⟶ <u>Then one spring day</u> Juliet heard a merry song on the radio and the happy tapping of Ms. Maggie's feet. Ms. Maggie was 'booging - wooging' while doing her spring cleaning. Juliet watched with wide eyes. Then Juliet's toes began twitching and her lips quivering. Before she knew it, a song bounced out of her mouth and she was dancing to the music!
I want to show what Juliet is feeling by what is happening on the outside.	

Draft 1 ----**<u>Middle</u>**

Juliet's mother was worried that Ms. Maggie would catch her singing and dancing daughter. So she told Juliet to be quiet and still. It was so hard! But, Juliet remembered how to be a 'proper' elf. She stayed under the floorboards and didn't make a sound all fall and winter.

Then one spring day, Julie heard a merry song and the happy tapping of Ms. Maggie's feet. Ms. Maggie was 'booging – wooging' while doing her spring-cleaning! Juliet watched with wide eyes. Then Juliet's toes began twitching and her lips quivering. Before she knew it, a song bounced out of her mouth and she was dancing with the beat of the music.

Narrative Writing: An Imagined Story (IS7)
Drafting: How will it all end? An Amazing Solution!

Writing Teaching Point(s): • Students will use a graphic organizer to draft the story. • Students will draft the ending of the imagined story.
Standard(s): W.3.3.a. Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally. W.3.4 With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Grade-specific expectations for writing types are defined in standards 1–3 above.) W.3.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 3.)
Materials: • Graphic organizer, 'Create A Conflict', completed teacher and student copies from Lesson 4. • Mentor text, _Prudy's Problem_ by Carey Armstrong Ellis, S.F. page 204 • Anchor Chart: 'Exploding The Moment'
Connection: _"You know that endings are very important to any piece of writing. A story without a good ending is like popcorn without butter and salt. Something delicious is missing!_ _Today I will show you how you can write an ending that convinces the reader that the problem is truly solved!"_
Active Engagement (guided practice): _"You have probably seen that sometimes a writer just writes 'The End' when they think they are finished with a piece. Unfortunately, doing that does not wrap things up for the reader. Think about a time you turned the last page of a story and felt satisfied because the story reached a 'good' ending. What kind of story ending do you enjoy most?"_ Pair-Share: _"Tell your partner about a book or even a movie that ended well. Why did you feel this was a good ending?_ _Just like with beginnings, there are many ways authors choose to end a story."_ **Teach (modeling):** Teacher leads students to become aware of how the author crafts the story's end. "_Let's reread the ending in the story **Prudy's Problem** on the bottom of_ _page 214-217_. Then, discuss: • Does the ending fit the story? Why do you think so? • Would you change anything? • What kinds of things should a writer think about when ending a story?

Teach (modeling):
Teacher models writing the ending scene.
"When do film makers use slow motion in a movie? Right, in the exciting parts, the moments where something is risky or dangerous. It's the same way in writing. Today I will think aloud and show you how I write the 'big event' ending.

This final scene is the gripping or fascinating moment of my story. I really want this moment to stand out. I'll work to slow down the action. I'll try to
- *use the senses to give details*
- *show the feelings of the characters (what's happening inside)*
- *show the physical movements of the characters. (what's happening outside)*

So first, I'm going to close my eyes and imagine myself in the scene." See attached teacher model for a sample of a modeled writing lesson.

Link to Independent Practice: "Remember, the ending is the BIG EVENT.
1. Work to slow down the action by
- *using the senses to give details*
- *showing the feelings of the characters (what's happening inside)*
- *showing the physical movements of the characters. (what's happening outside)*

2. Tell the solution to the problem.

Pair-Share: "Take a minute to tell your partner what this scene is about. Then tell your characters feelings and what is happening on the outside?

Now, let's get to work. Write the ending scene of your story."

Closure:
Students pair share by reading their final scene to a partner. And/or if time permits select student volunteers to read their story's end. Discuss how the writer 'slowed down the action,' adding examples to the anchor chart.

Notes:
This pacing of a BIG EVENT is a new skill for third graders. An additional resource that may help your students visualize the "slow down" action is the picture book, ***Roller Coaster***, by Marla Frazee.

Resources and References (adapted from, acknowledgements)
Lesson ideas from Fluent Writing by Denise Leograndis.

Sample Anchor Chart

The Big Event: How to Slow Down the Action	
Strategy	Example
Use the senses	
Show the feelings of the character. (What's happening on the inside)	
Show the physical reactions of the Character. (What's happening outside)	

Sample Anchor Chart-teacher ideas

The Big Event: How to Slow Down the Action

Final Scene: Juliet and Ms. Maggie Meet Face to Face

Strategy	Example
Use the senses	*Juliet can hear and feel her heartbeat thumping and pounding in her chest "palump, palump'. . .goes her heart ???*
Show/Tell the feelings of the character. (What's happening on the inside)	*Happiness- Juliet couldn't stop dancing even if she tried*
Show the physical reactions of the character. (What's happening outside)	*Juliet smiled* *eyes sparkled* *twirled, swayed* *Ms. Maggie* *blinked* *hummed, clicked heels* *dance and sing with Juliet*

First Draft -------The Story's End
Teacher Writing Sample

I really like my character and want her to be happy singing and dancing.

The final scene brings her face to face with Ms. Maggie. Could this be danger as Julie's mother warned? No! I really like Ms. Maggie too. I think she and Juliet could be good friends. This would be a satisfying ending for me.

My Thinking	My Writing
I need to write a sentence that tells what this scene is about. I will start with the time transition words, 'at last'.	→ *At last* Ms. Maggie and Juliet were face to face.
Now I want to capture or slow down this small moment by showing Juliet's feelings on the inside. . . and her body movements on the outside. So I write. . .	Juliet could hear her heart skip with happiness. She smiled. Her tiny eyes sparkled like a million stars. Then she twirled and swayed. She felt so wonderful that she couldn't stop dancing if she tried.
Now, I want to show Ms. Maggie's reaction to Juliet. So I write.	Ms. Maggie blinked. She hummed. Finally, she clicked her heels. Then she was dancing and singing along with Juliet.
And here's my solution. . .	They danced and sang all day long! Now the new friends would enjoy the music and happy times **together.**

Draft 1
The ending:

    At last Ms. Maggie and Juliet were face to face. Juliet could

hear her heart skip with happiness. She smiled. Her tiny eyes

sparkled like a million stars. Then she twirled and swayed. She

felt so wonderful that she couldn't stop if she tried.

    Ms. Maggie blinked. She could hear her heart patter with

happiness. She hummed. She clicked her toes and heels. Then

she was dancing and singing along with Juliet.

    They danced and sang all day long! Now the new friends

would enjoy the music and happy times ***together!***

Narrative Writing: An Imagined Story (IS8)
Revising: Using *ING* Phrases

Writing Teaching Point(s):   • Students will use an –ing phrase to craft descriptive sentences
Standard(s): L.3.2.f. Use spelling patterns and generalizations (e.g., word families, position-based spellings, syllable patterns, ending rules, meaningful word parts) in writing words.

Materials:
   • Writing notebook and completed draft of the imagined story, teacher and student drafts
   • Mentor text, _Prudy's Problem_ by Carey Armstrong Ellis, S.F. page 204
   • Chart paper and pens
   • Sample teacher revision
   •

Connection: "Writers, you are creating wonderful imagined stories! I see that you are working hard to choose words that create a clear picture for the reader. Today I want to share another strategy for writing descriptive sentences."
Teach (modeling): "I've been thinking a lot lately about my writing. Sometimes it is really hard to **show** my readers what a scene in the story looks like. In my reading I have noticed something writers seem to do. I call the strategy, 'Create a Scene With an –ing Verb.' For example, here is an ok sentence. Close your eyes and picture the scene. Everyone set to work. "Now, let's turn to page 215. Here is Carey Armstrong-Ellis's sentence: 'With saws whirring and hammers pounding, everyone set to work." "Has your picture of the scene changed? How? Yes, the author's use of –ing verbs creates a more detailed picture of the action and sound in this scene. Active Engagement (guided practice): Let's practice this strategy together. Here's an ok sentence: The cat followed me. Close your eyes and picture a cat following you. Now, what are some –ing words that describe what a cat does? List these words on the chart.

Sample anchor chart:

	The cat followed me.	
	-ing verbs	
climbing	sneezing	licking
clawing	staring	purring
chasing	hissing	curling
snoring	sniffing	pouncing

Have students close their eyes again, and say:

"Hissing and pouncing, the cat followed me."

"Has your picture of the scene changed? Why? Yes, the –ing verbs add action and sound.

Teach (modeling):
Demonstrate revision using the strategy, 'Create a Scene With An –ing Verb'

See teacher sample attached.

"*Let's see if there is anyplace in my writing where an –ing verb would create a clearer image for the reader.*

Here in the beginning paragraph I say, 'Juliet loved to sing and dance.' *Hmmm. I close my eyes and picture the scene. What is happening as Juliet sings and dances? I see legs leaping, toes tapping, fingers snapping, and arms swinging. . .*

So here's what I'll write: With feet tapping and fingers snapping Juliet danced and sang her favorite songs.

Here's another telling sentence: 'Most elves are quiet and shy.' *Hmmm. I close my eyes and I see faces peeking, feet scurrying, voices squeaking the tiniest hum. So I'll add this to my sentence. I'll write.* 'Most elves are quiet and shy, only peeking and scurrying around the house.'

Active Engagement (guided practice):
<u>Partner Share</u>: *"Share with your partner a sentence in your story that tells about a scene or character. Brainstorm together some –ing verbs that describe the scene."*

Returning to the large group, teacher and student share –ing descriptions and add examples to the anchor chart.

Link to Independent Practice:
"Revise your writing by creating at least one sentence with –ing verbs that add action and sound to create a scene."

Closure:
Ask for volunteers to share their revision sentence(s).

Notes:

Resources and References (adapted from, acknowledgements)
Jeff Anderson, Mechanically Inclined, pg. 72-73

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Sample Anchor Chart

Creating A Scene with An –ING Verb		
Sample Sentence	Action words	Revised Sentence
The cat followed me.	climbing, clawing, chasing, snoring, hissing, sniffing, pouncing,	Hissing and pouncing, the cat followed me.

Revising Using –ING Phrases

Revision Sample	My Thinking	Writing Sample
Most elves are quiet and shy, only peeking and scurrying around the house. With feet tapping and fingers snapping, Juliet danced and sang her favorite songs.	*Hmmm. I close my eyes and I see faces peeking, feet scurrying, voices squeaking the tiniest hum. So I'll add this to my sentence.* *What is happening as Juliet sings and dances?* *I see legs leaping, toes tapping, fingers snapping, and arms swinging. . .*	Juliet had her own little bedroom and her own little toys: a hula-hoop, a special book, and her very favorite--- a pair of shiny tap shoes. <mark>Most elves are quiet and shy.</mark> But not Juliet! ~~Juliet loved to dance and~~ sing. She dreamed of becoming a Super Star!

Narrative Writing: Imagined (IM- L9)
Revising: Using Punctuation to Clarify Meaning

Writing Teaching Point(s): • Students will study punctuation in mentor text. • Students will reread their writing to make sure punctuation is used to add clarity and interest. • Students will revise punctuation with meaning in mind.
Standard(s): W.3.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 3.)
Materials: • Writing notebook and completed draft of the imagined story, teacher and student drafts • Mentor text, _Prudy's Problem_ by Carey Armstrong Ellis, SF, pages 216-217, without ending punctuation. (sample following lesson) • Sample revision of teacher's draft
Connection: _"When you reread your writing, you sometimes want to make changes or revise._ _Today you will continue to ask yourself, how can I make this writing more closely match my ideas and feelings?"_
Teach (modeling) _"We use three kinds of punctuation at the end of sentences: a period, a question mark or an explanation mark."_ **Active Engagement (guided practice)** Think-Pair-Share: "Turn and tell a partner why you use each one." **Teach (modeling)** Reread mentor text selection (deleting ending punctuation) to demonstrate how the punctuation drives meaning and flow. _"As writers, we need to think about using all three kinds of sentences to make our writing clearer and more interesting for the reader._ _Let's reread this page from _Prudy's Problem._ You can see that the ending punctuation has been deleted from the text. We'll ask:_ • _What kind of ending punctuation should be used here?_ • _What does it 'say' to the reader?_ • _What effect does it have on the reading (flow and sound)?"_

Teacher demonstrates the assignment by working together with students to add punctuation to the first sentence or two. Demonstrate how the punctuation drives the way the piece is read.

Active Engagement (guided practice)
Think-Pair-Share: *"Now it's your turn to work on this with a partner. Go to it, and we'll share in a minute. Allow adequate time for your students.*

"Now turn to pages 216- 217 in your text. Compare your work with the author's writing. Decide if the writer effectively used different end punctuation for different kinds of sentences. Are there any places where the punctuation should be different?"
Return to large group discussion. During this sharing, an important discussion ensues regarding which punctuation mark is used and how it adds to the writing.

Teach (modeling)
Demonstrate revision using punctuation to clarify meaning and feelings.
"Let's see if there is anyplace in my writing where using different end punctuation marks adds interest and meaning to the writing.

I'm rereading the middle part of my story. These sentences are OK, but they are kind of boring. I am thinking I should try using a question. Maybe I could show mother's worry with an 'inside' question. I'll write. . ." See teacher sample of revision.

Active Engagement (guided practice)
Students examine the different kinds of sentences in their draft. The goal is to include a variety of sentence types in their writing draft.
Partner-Share: *"Share with your partner a section of the middle part of your story. Do you have a variety of sentence types? Brainstorm together: What revision could be made? Should a different sentence type be added?"*

Link to Independent Practice:
"Revise your writing by creating at least one new type of sentence. Be ready to share your revision with the class."

Closure:
Ask for volunteers or do a quick 'zip around'.

Notes:

Resources and References (adapted from, acknowledgements)
Jeff Anderson, Everyday Editing.
Linda Hoyt, Mastering the Mechanics.

The Prudy Museum of Indescribable Wonderment was an amazing sight to behold__

Everyone wanted to visit__

Within a year it was the biggest tourist attraction in Prudy's town__

"Look at that, Egbert," said Belinda. "Did you ever realize how many kinds of gym socks there are__

"I had no idea cheese rinds could be so fascinating__" said Prudy's mother__

"Can I go to the gift shop__" asked Evie.

Revising: Using Punctuation to Clarify Meaning

Revision Sample	My Thinking	Writing Sample
Juliet's mother was worried. Would Ms. Maggie catch Juliet singing and dancing?	These sentences are OK, but they are kind of boring. I am thinking I should try using a question. Maybe I could show mother's worry with an inside question.	Juliet's mother was worried that Ms. Maggie would catch her singing and dancing daughter. So she told Juliet to be quiet and still. It was so hard! But, Juliet remembered how to be a 'proper' elf. She stayed under the floorboards and didn't make a sound all fall and winter.
"You must be more careful, Juliet. From now on, no more leaping. No more singing. You must be quiet and hidden like a proper elf!" It was so hard! Would Juliet remember how to be a 'proper' elf? Juliet tried. She stayed . . .	I remember when my mother scolded me to be quiet in church. This helps me create a dialogue. An exclamation mark shows that mother is cross. I am thinking I should try using another question, because I am thinking, will Juliet be able to do this hard thing?	

Revision 2 -- **Middle**

Juliet's mother was worried. Would Ms. Maggie catch Juliet singing and dancing? "You must be more careful, Juliet. From now on, no more leaping. No more singing. You must be quiet and hidden like a proper elf!"

It was so hard! Would Juliet remember how to be a 'proper' elf? Juliet tried. She stayed under the floorboards and didn't make a sound all fall and winter.

Then one spring day, Julie heard a merry song and the happy tapping of Ms. Maggie's feet. Ms. Maggie was 'booging – wooging' while doing her spring-cleaning! Juliet watched with wide eyes. Then Juliet's toes began twitching and her lips quivering. Before she knew it, a song bounced out of her mouth and she was dancing with the beat of the music.

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Narrative Writing: An Imagined Story (IS10)
Final Revision -- Using the Revision Checklist

Writing Teaching Point(s): • Students will use a revision checklist to make final changes to a draft before editing.
Standard(s): W.3.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 3.)
Materials: • Revision check list - student and teacher copies • Revision - teacher sample • Writing Notebooks • Imagined story draft
Connection: "Writers, you've been practicing a strategy that published authors use whenever they finish a draft. In the last few days you have reread your writing and made some changes or revisions. Today you will revise one last time, using a checklist as a reminder of craft strategies you've learned in other lessons."
Teach (modeling): Display a copy of the Revision Checklist on the data camera or overhead projector. "Today, we are going to make sure to use those craft strategies we know work really well, and use them again in our stories. This is a checklist of three strategies we have studied and practiced in our writing. I want to show you how to use this checklist to complete a final revision. The first item on this checklist is • Color Words: Have I found a scene in my writing where a color word will create a clearer picture for the writer?" Display teacher model of the imagined story. See revision sample. "I'll start with the first scene, or the Beginning of my story. Oh, right here I describe Juliet's treasures. I'm thinking this is a good place to use a color word. The first item on the list is a hula-hoop. I remember that my hula-hoop was purple, so I think I'll add the color word 'purple' to describe Juliet's special toy. And here on the list are Juliet's favorite tap shoes. In my imagination, I see a pair of ruby-red shoes like those in the Wizard of Oz. I think I'll change that a bit. Instead, I'll create emerald green tap shoes. Wow! Adding the color words really helps me 'see' a detailed picture of Juliet's treasures.

Active Engagement (guided practice):
"Reread the beginning paragraph of your draft. Is there a place where you might add a color word to elaborate a description?" Allow a minute to reread.

"Who has located a place in their writing to add a color word?"
Ask a few students to share their idea for a color word description.

Teach (modeling):
Precise Verbs: Teacher points out the second point on the Revision Checklist.
"The next item on the Revision Check List is Precise Verbs. *You know that a precise verb creates an exact picture for an action. So let me show you how I revise my writing by*
focusing on verbs.

Here's a Middle scene in the story, where Juliet stays quiet under the floorboards. I ask myself to imagine or picture what Juliet is doing to stay quiet. I see Juliet. She <u>closes </u>her lips so she won't sing. She <u>stops </u>her toes so they won't tap.

Hmmm. Another word for closes could be squish, squeeze, pucker, tighten, curl. . . I really like the word squeeze. It helps me see that Juliet is holding her lips <u>very</u> tightly. So I'll write: Juliet <u>squeezes </u>her lips. She <u>curls </u>her toes so they won't tap."

Active Engagement (guided practice):
"Take a look at your draft. Reread one Middle paragraph. Pay close attention to the verbs, and then underline one verb. Is there a more precise verb you might use to paint an exact or precise picture? Allow necessary time for students to locate one verb. <u>Partner Share</u>: *Now, turn to your partner. Read the underlined verb and share some ideas for a more precise verb choice."*

Teach (modeling):
"You have one final checkpoint on your list, <u>Dialogue</u>. You have learned that dialogue adds interest to the writing, because it tells the reader what a character is thinking or
feeling.

In fact, I think I might add dialogue as the final sentence to this same Middle scene. I am wondering, what might Juliet be feeling as she squeezes her lips? I know that being still is very hard work. Juliet must feel awful! So, I'll write the words that Juliet is thinking inside,
     'This feels miserable,' moaned Julia.

Give students a few minutes to reread a scene in their story. *"Show me a 'thumbs up' if you have found a place in your story to add dialogue. Share your dialogue sentence with the partners at your table."*

Link to Independent Practice:
"Today you will have the remainder of writing workshop for revision. Use the checklist to guide your work. The goal is to make your writing even better."

Closure: Volunteers share revisions. *"It is helpful to learn from our classmates how a good piece of writing can become even better with some revision."*

Notes:

Resources and References:

Imaginative Story Revision Checklist

Craft Strategies:
I have reread my writing looking for ways to make my writing even better:

☐ **Color Words**

Have I found a scene in my writing where a color word~~(s)~~ will create a clearer picture for the reader?

☐ **Precise Verbs**

Have I found a scene in my writing where a precise verb will create a more specific picture for the reader?

☐ **Dialogue**

Have I found a scene in my writing where I can add dialogue to tell what the character is thinking or feeling?

Revision- Checklist
Teacher Sample

Revision	Writing Sample

Color Words:
I remember that my hula-hoop was purple, so I think I'll add the color word **'purple'** *to describe Juliet's special toy.*
 	
I see a pair of ruby-red shoes like those in the Wizard of Oz. I think I'll change that a bit. Instead, I'll create **emerald green**
	Juliet had her own little bedroom and her own little
	
	          purple
	          ↑
	treasures: <mark>a hula-hoop</mark>, a special book, and her *very*
	
	          emerald green
	favorite, a pair of shiny ↑
	<mark>tap shoes.</mark> Most elves are quiet and shy. But not Juliet! Juliet loved to dance and sing. She was always tapping her tiny feet and singing her favorite songs.

Revision- Checklist
Teacher Sample

Revision	Writing Sample
Precise Verbs: *I ask myself to imagine or picture Juliet. She <u>closes</u> her lips so she won't sing. She <u>stops</u> her toes so they won't tap.* *Hmmm. Another word for closes could be squish, squeeze, pucker, tighten, curl. . .* *I really like the word squeeze. It helps me see that Juliet is holding her lips <u>very</u> tight. So I'll write:* **Dialogue:** *I know that being still is very hard work. Juliet must feel awful! So, I'll write the words that Juliet is thinking inside,*	It was so hard! But, Juliet remembered how to be a 'proper' elf. She stayed under the floorboards and didn't make a sound all fall and winter. Juliet <mark>squeezed</mark> her lips. She <mark>curled</mark> her toes. <mark>'This feels miserable,'</mark> <mark>moaned Juliet</mark>.

Narrative Writing: An Imagined Story (IS11)
Editing Checklist: An Apostrophe Shows Ownership

Writing Teaching Point(s): • Students will apply what they know about editing. • Students will edit for correct use of the apostrophe.
Standard(s): L.3.2.d. Form and use possessives.
Materials: • Anchor chart: '*An Apostrophe Shows Ownership*' • Mentor text, <u>*Prudy's Problem* </u>by Carey Armstrong Ellis, S.F. page 204 • Writing Notebooks • Imagined story draft
Connection: *"Wow! You've reread and revised. You are very close to finishing this piece of writing.* *Editing is the last important step. It is important to edit any writing that will have an audience. You will use an Editing Checklist to check over and correct some common mistakes third graders make in their writing."*
Teach (modeling): Display a copy of the Editing Checklist on the data camera or overhead projector. Teacher highlights capitalization and punctuation as the day's assignment. *"Today you will focus on proofreading your story for important capitalization and punctuation skills. I'd like to spend a little time on the second point of the Editing Checklist: Did I use an apostrophe to show that a person or thing owns something?"* Teacher introduces anchor chart, '*An Apostrophe Shows Ownership*' *"You know that apostrophes are those little curved marks you see hanging from certain letters. They look harmless enough, but they can be tricky. Some students use them where they don't belong and leave them out where they are needed. Today you will focus attention on **one use** of the apostrophe: <u>Always use an apostrophe to show ownership.</u>* *'Ownership' is a way of saying that something belongs to somebody. To show that a person or thing owns something, simply add an apostrophe and -s to the end of the word. We see this clearly in the title of the story, <u>Prudy's Problem</u>. Prudy is the person and who owns the problem of too much stuff!"* Anchor Chart: Teacher models entering examples on the anchor chart by categorizing the person/thing, the object, and finally the correct use of the apostrophe to show possession.

"Let me show you another example. In my story, Juliet is the main character, and she has or owns many things. For example: hula hoop, mother, and a bedroom."

"I am thinking of a sample sentence: Juliet's hula-hoop was purple.
Example: *Juliet is the person* (noun), *and she owns the hula-hoop. So I add an apostrophe and –s to the end of the noun, Juliet and write the sentence. . ."*

Person / Thing	Object or Possession	Example
Juliet	Hula-hoop	Juliet's hula-hoop was purple.

Other optional examples: *the bedroom's* (noun) ----- (owns or has) *curtains.*
                                           Julia's (noun)----(owns or has) *mother was worried.*

Active Engagement (guided practice):
Pair-Share
"Turn and explain to your partner the rule for using an apostrophe that shows ownership."

Students work with the partner to examine the apostrophe's use in the mentor text. *"Before beginning to look for the apostrophes in our own writing, let's take a minute to look for an apostrophe showing ownership in the story, Prudy's Problem on pages 216-*
217. Be ready explain why the apostrophe is used."   Students add examples from mentor text to the anchor chart.

Teacher distributes Editing Checklist.
 "*Writers, when you have finished a draft, it is important to reread carefully and check the capitalization and punctuation one last time. Ask yourself the questions on the*
checklist."

Partner Share: *"Read a short portion of your story to a partner (3 or 4 sentences). Check one point at a time.*
   1. *First, do you need to use an apostrophe? Is it used correctly?*
   2. *Second, point out the ending punctuation and capitalization in your writing.*
      Remember to notice when your voice signals a stop or pause."

Link to Independent Practice:
"All right, begin proof reading on your own. The Editing Checklist is your helpful guide. Remember to check one point at a time."

Closure:
Ask a student to volunteer to share their editing work and thinking with the class.
"Tomorrow we are going to look at strategies for correcting spelling errors in our writing."

Notes:

Resources and References (adapted from, acknowledgements)
Mechanically Inclined, by Jeff Anderson
Mastering the Mechanics, by Linda Hoyt

Sample Anchor Chart

An Apostrophe **'**
Is Used to Show **Ownership**

Add an apostrophe and –s to the end of the noun to show it owns something.

Person / Thing	Object or Possession	Example
Prudy Juliet bedroom	Problem Hula hoop curtains	Prudy's *Problem* **Juliet's** *hula hoop* was purple. The **bedroom's** *curtains* were pink.

Editing Checklist

Editing is a time to think about what I can do to make this story easier for an audience to read.

Capitalization and Punctuation

1.

☐

Did I begin each sentence with a capital letter?

Did I end each sentence with a period, exclamation point or question mark?

2.

☐

Did I use an apostrophe to show that a person or thing owns something?

Spelling

3.

☐

4.

☐

Have I underlined words that look wrong and found the correct spelling?

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Narrative Writing: An Imagined Story (IS12)
Editing Checklist: Editing for Spelling- Adding Suffixes

Writing Teaching Point(s):
• Students will apply what they know about editing. • Students will edit spelling with a focus on adding an -ing suffix.
Standard(s): W.3.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 3.) L.3.4.b Determine the meaning of the new word formed when a known affix is added to a known word (e.g., *agreeable / disagreeable, comfortable /uncomfortable, care / careless, heat / preheat*).
Materials: • Chart, 'A Spelling Pattern for Adding The Suffix –ING' • Writing Notebooks • Imagined story draft • Student Resources: spelling dictionaries, Most Frequent Word list, etc., • Anchor Chart, *'Fix Spelling Errors'* from TQW P-11.
Connection: *"Writers, you've edited your writing for capitalization and punctuation. Today you will reread and edit your story for spelling errors."*
Teach (modeling): Display a copy of the Editing Checklist on the data camera or overhead projector. Teacher highlights Spelling, points #3 and # 4, as the day's assignment. *"Most third graders do not spell perfectly, but you need to try to spell correctly so that the reader can easily enjoy the writing.* *Before you begin working, I'd like to spend a little time on the third point of the Editing Checklist: Did I correctly add the -ing ending? I will teach you one spelling rule or pattern that will help you spell words with -in endings.* *Let me show you the spelling pattern with a few examples. In my story, Juliet, the main character is always moving. She taps, spins, twirls and snaps her fingers. I am thinking, how will I add the -ing ending to these words?"* Teacher models entering examples on the chart, identifying the spelling pattern and correctly spelling the –ing verb. See sample chart and examples.
Active Engagement (guided practice): *"Turn and explain to your partner this rule or pattern for adding –ing."* Students work with the partner to examine the spelling pattern in the mentor text. *"Before beginning to look for the –ing words in our own writing, let's take just a minute to look for –ing words in the story, <u>Prudy's Problem</u>, on page 215. Be ready explain how*

the author uses -ing." Mentor sentence: 'With saws whirring and hammers pounding everyone set to work. Add these two examples and explanations to the chart.

Teach (modeling):
Teacher models how to Read Backwards and circle or underline words that do not look right. Use a volunteer's paper or teacher writing.

"So now, you will continue to edit your story draft for one item -- spelling.

Watch as I show you how to you use the Read Backwards Strategy. This is a good one for catching errors. If you read backwards it is easier for your brain to spot spelling errors. First, I am going to reread backwards and circle or underline the words that do not look right to me.

Next, I am going to use one of the four steps on the Fix Spelling Errors Chart."

Active Engagement (guided practice):
Students work in partners to edit the introduction paragraph. After a short period of time, the teacher brings the group together to discuss how students found the correct spelling.

Link to Independent Practice:
"When we edit our writing, we do everything we can to help our readers read and understand our writing. So now, continue proof reading for spelling on your own."

Closure:
Ask for student volunteers. *"What changes did you make?"*

Notes:

Resources and References (adapted from, acknowledgements)

Sample chart:

'Adding the Suffix –ING'		
A Spelling Pattern: ***When a word ends with one vowel and one consonant, double the consonant before adding –ing.***		
Example	Ends with 1 vowel and 1 consonant	Double final consonant
Spin	Sp**in**	Spi**nn**ing
Twirl	Does not follow 1 vowel and 1 consonant Pattern Twi**rl**	No need to double final consonant Twirling

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End of Unit Checklist: Imagined

Marking Key: X = Consistently Demonstrates / = Occasionally Demonstrates — = Does Not Yet Demonstrate **STUDENTS**	A situation is established and narrator/character is introduced in the opening.	Organization is appropriate to task and purpose.	Organize an event sequence that unfolds naturally (conflict/resolution).	Ending provides a sense of closure.	Form and use possessive nouns.	Spells high frequency words correctly.			
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