

Revised Narrative: Imagined

Unit Introduction

NOTE

Common Core State Standards are listed in Table of Contents after each lesson title as well as on actual lesson pages.

The lessons in this unit are designed to strengthen the procedures established in the Personal Narrative unit and to introduce and provide practice with techniques of problem/solution and character development. 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 “imagined narrative” as “imagined narrative.”

To incorporate the Common Core State Standards W.5.6 which describes the use of technology, 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.
- Share writing over school announcement system.
- Have students project the written pieces using a document camera.

Student Goals:

1. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
2. Writes imagined narratives that:

Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

Use a variety of transitional words, phrases, and clauses to manage the sequence of events.

Use concrete words and phrases and sensory details to convey experiences and events precisely.

Provide a conclusion that follows from the narrated experiences or events.

Unit Overview:

The fifth grade imagined unit continues to rely on the instructional routines established in the launch/personal narrative unit. Students will again begin a variety of drafts, selecting just one to publish. Anchor charts will again celebrate student writing and reinforce lessons. Teachers will continue to demonstrate writing and the thinking that goes into writing as they model lessons for their students.

The imagined narrative unit introduces new elements of narrative writing such as problem with solution and character development. Students will continue to use the elements that were taught in the launch/personal narrative unit. You might want to review the anchor charts you used in the launch/personal narrative unit or have students copy these elements into the toolbox section of their writer's notebooks.

While this is an imagined narrative unit, it is not necessarily a fantasy writing unit. The lessons here can be used to help students write fantastical pieces, but they can also be used to teach simple fiction writing. As you browse the lessons, decide if you want to allow students to develop fantasy pieces or more realistic fiction. Making these decisions before you teach will help to focus your instruction.

Students will have an opportunity to participate in a group revision process near the end of the imagined narrative unit. This will be a different revision routine than the one used on the launch/personal narrative unit. Students can still work through a revision checklist and color highlighting routine just like they did for their launch/personal narrative pieces. They can do this individual revision before or after the group revision. A revision checklist has been included for your use.

Please also note the change in the editing checklist. The checklist for this unit refers to the editing procedures that students used with their launch/personal narrative pieces and it adds three new steps for editing. The lesson around editing will focus on the new editing steps, but students should edit for all steps.

Teacher Resources:

Scott Foresman Fourth Grade Resources

TQW – Teaching the Qualities of Writing, JoAnn Portalupi and Ralph Fletcher

Narrative Writing: Imagined Narrative

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Narrative Writing: Imagined Narrative (IN1) Character Development (Part I)

Writing Teaching Point:

- Students will use a graphic organizer to develop the character they will include in an imagined narrative.

Standard(s):

W.5.3.a Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

Materials:

- Chart paper and markers
- Scott Foresman anthologies, *Frindle*, or a book or a story the whole class has read together or is familiar with
- **Creating Characters** graphic organizer – provide multiple copies and/or create double-sided copies so students who have time may create more than one.)
- **Anchor chart** of writing characteristics from the Launching/Personal Narrative Unit – **How to Develop a Strong Imagined Narrative**

Connection:

“We have spent a lot of time discussing and writing personal narratives. Today we will start a new writing unit, imagined narrative. Imagined narrative is very similar to personal, except it is not a true story from your life. It is made up.”

Teach (modeling):

“Let’s take a look at our chart of narrative writing elements as a reminder.”
Give students a minute to review. You might pair share or ask students which ones they enjoy writing most.

“Today I want you to think about one of the most essential parts of the narrative: characters. You need a character in order to have a story and narratives are stories.”

Create an anchor chart by labeling the top of a piece of chart paper:

“How to Develop a Strong Imagined Narrative”

Note: This anchor chart will be used in subsequent lessons throughout the unit. After writing characters on it and discussing with students, set the chart aside for use later on.

*“We know that narratives need characters. (Write characters on the chart paper.) Your personal narratives had characters in them. You were the main character in your personal narrative. In the story *Frindle*, who are the main characters? (Mrs. Granger and Nick) These are interesting and well developed*

characters. Imagined narratives need really well developed and interesting characters.”

Active Engagement (guided practice):

“Turn to your neighbor and tell about other interesting characters from books you’ve read.”

Modeling:

“Since characters are so important to imagined narrative writing, we will spend the next few days working on developing a main character for an imagined narrative piece of writing.

To help everyone get their ideas collected, I made you each a copy of this graphic organizer (Creating Characters). Let me show you quickly how to use it.”

Walk students through the different sections of the graphic organizer. Use a think aloud to model adding a few details about a character you imagine. (Use the attached example, or better yet, make your own with the class.)

Guided Practice:

“I am going to turn off the lights and I want you to use the next few quiet minutes to see your character. Now I want you to close your eyes. Get a picture in your head of this person.” Give 15-30 seconds of think time.

“What kind of clothes is he wearing? Where is your character? Why is she there?” Give 15-30 seconds of think time.

“Who is your character talking to? What is he talking about? How does your character sound?” Give 15-30 seconds of think time.

“Where does your character live? What is it like there?” Give 15-30 seconds of think time.

“What is unique or unusual about your character?” Give 15-30 seconds of think time.

Link to Independent Practice:

“When I turn the lights back on, I want you to take all those great ideas and put them down on your graphic organizer. Have fun with it. We will share at the end of writer’s workshop today.”

Closure:

Students pair share graphic organizer and/or do a zip-around and have each student share their character’s name and one detail.

Notes: Decide if you want these to be realistic characters or if students can venture into the realm of science-fiction and fantasy.

See explanation of **anchor charts** in the introduction section of the binder. Be sure to include all the writers in your class on the anchor charts. Look first to the students in your class who will struggle with this. Try to highlight a detail in their writing early in the process to avoid excluding them.

Resources & References:

Creating Characters

My character's name: _____

My character looks like:	My character lives:	My character wears:
My character sounds like:	My character's friends are:	My character's family:
Something significant about my character:	My character's unique behavior:	My character: (add something of your choosing about your character)

Teacher Model

Creating Characters

My character's name: Hank

<p>My character looks like: <i>Tall and thin, gangly</i> <i>Curly red hair</i></p>	<p>My character lives: <i>On the edge of town</i> <i>Not the country,</i> <i>definitely not the city</i></p>	<p>My character wears: <i>Clothes from his big</i> <i>brothers</i> <i>Shoes too small, shorts</i> <i>too big</i></p>
<p>My character sounds like: <i>Quiet voice</i> <i>Super polite</i></p>	<p>My character's friends are: <i>Mostly his dog</i> <i>One girl at school</i> <i>Used to be his grandpa</i> <i>but he dies</i></p>	<p>My character's family: <i>Mom, two older</i> <i>brothers who are pretty</i> <i>nice but gone a lot</i> <i>Misses grandpa</i></p>
<p>Something significant about my character: <i>He can run faster than</i> <i>anyone else</i> <i>He runs and runs all</i> <i>the time but no one</i> <i>knows because he is so</i> <i>shy</i></p>	<p>My character's unique behavior: <i>Running</i> <i>Pretends to take school</i> <i>bus to school, really</i> <i>runs 5 miles both ways</i></p>	<p>My character: <i>Can't wait to get to</i> <i>high school. They have</i> <i>a track team at the</i> <i>high school.</i></p>

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Narrative Writing: Imagined Narrative (IN2) Character Development (Part II)

Writing Teaching Point:

- Students will use specific techniques to develop their characters.

Standard(s):

W.5.3.a Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

W.5.3.b Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

Materials:

- Copies of Scott Foresman anthologies for each student and/or copies of the *Frindle* excerpt **Character Development Excerpt from Frindle by Andrew Clements** – enough for each student and for the overhead or data projector
- Handout: **Writers Use Specific Writing Strategies to Develop Characters** for gathering examples of character development – enough for each student and for the overhead or data projector
- Teacher sample of handout **Writers Use Specific Writing Strategies to Develop Characters**
- Highlighters
- Writing notebooks
- **Creating Characters** graphic organizers created by both students and teacher in **Lesson 1**
- Chart of **How to Develop a Strong Imagined Narrative** from **Lesson 1**

Connection:

“Writers, yesterday you all came up with great character ideas on your graphic organizers. Today we will spend time analyzing how another writer, Andrew Clements, develops his characters so that readers get a real sense of who those characters are. You will have a chance to try those same writing strategies when you write about your character today.”

Active Engagement:

“Who remembers something about Mrs. Granger from the imagined narrative, Frindle?

Tell your neighbor one or more things you remember about her.”

Teach (modeling):

“Andrew Clements was able to leave such a strong image of Mrs. Granger in your minds because he is good at developing his characters.

Let’s take a look at the ways he develops Mrs. Granger’s character.”

Pass out “writing strategies” graphic organizers and excerpts of Frindle excerpt to students (or have them open to page 25 of their anthologies).

“Let’s look at the first paragraph.” (If using the anthologies, it is paragraph three.) Read just one paragraph aloud.

“What did we learn about Mrs. Granger?” Have a couple of students volunteer ideas.

Model adding students’ ideas to the “writing strategies” graphic organizer.

Active Engagement (guided practice):

“Now it is time for you to find more examples of how Andrew Clements develops the character of Mrs. Granger. This whole section is full of details. It is a character sketch of Mrs. Granger, so you will be able to find lots of details about her. When you find a detail about Mrs. Granger, add it to your chart.”

Give students time to reread and complete the graphic organizer (this can also be done in partners).

Students share examples of character development they found.

Model:

*“I want to use Andrew Clements’ writing strategies. Even though I am not developing the same character, I can use the same writing strategies as he did. I want to develop a strong character for my imagined narrative so I will use the same strategies Andrew Clements used. Here is the **character sketch** I wrote using the details I brainstormed yesterday.”*

First review the **Creating Characters** graphic organizer model from **Lesson 1**. Use a think aloud to demonstrate for students how to select important details to include in the character sketch.

“I knew I want to include where Hank lives because that is a very clear detail in my imagination.” Model putting a star next to this detail.

“I also knew that I wanted to include the detail of what a good runner he is. That is going to be really important to my story so I want to include it right away.” Model putting a star next to that detail.

“I thought this detail about his hand-me-down clothes was important, too.” Model putting a star on this detail.

“Using these details, I wrote a character sketch.” Show the draft of a character sketch. (Use the attached model or write one of your own with your class.)

“Which of Andrew Clements’ strategies can you tell I used to develop my character?” Students pair share ideas about which character development strategies the teacher used in writing a character sketch.

Have a few students share whole group.

Guided Practice:

“Look back over your graphic organizer from yesterday. Star two or more details you know you want to include in your character sketch.”

Link to Independent Practice:

“Use your graphic organizer and all our smart ideas about how writers develop their characters to write a character sketch for your character. Remember, this is a character sketch, not a story. Describe your character today; don’t get all caught up in the action. We’ll write that part tomorrow.”

Closure:

Students read character sketches to a partner.

Review the list of ways Andrew Clements developed Mrs. Granger, asking which students used which strategy.

Notes:

Resources & References:

Character Development Excerpt from Frindle by Andrew Clements

Mrs. Granger lived alone in a tidy little house in the older part of town. She drove an old, pale blue car to school every morning, rain or shine, snow or sleet, hail or wind. She had a perfect attendance record that stretched back farther than anyone could remember.

Her hair was almost white, swept away from her face and up into something like a nest on the back of her head. Unlike some of the younger women teachers, she never wore pants to school. She had two skirt-and-jacket outfits, her gray uniform and her blue uniform, which she always wore over a white shirt with a little cameo pin at the neck. And Mrs. Granger was one of those people who never sweats. It had to be over ninety degrees before she even took off her jacket.

She was small, as teachers go. There were even some fifth graders who were taller. But Mrs. Granger seemed like a giant. It was her eyes that did it. They were dark gray, and if she turned them on full power, they could make you feel like a speck of dust. Her eyes could twinkle and laugh, too, and kids said she could crack really funny jokes. But it wasn't the jokes that made her famous.

Everyone was sure Mrs. Granger had X-ray vision. Don't even think about chewing a piece of gum within fifty feet of her. If you did, Mrs. Granger would see you and catch you and make you stick the gum onto a bright yellow index card. Then she would safety-pin the card to the front of your shirt, and you'd have to wear it for the rest of the school day. After that, you had to take it home and have your mom and dad sign the card and bring it back to Mrs. Granger the next day. And it didn't matter to Mrs. Granger if you weren't in fifth grade, because the way she saw it, sooner or later, you would be.

Writers Use Specific Writing Strategies to Develop Characters

Directions: Write down examples of character development that you notice Andrew Clements using in Frindle.

Character: _____

What we learn about the character	Example from the book	What you like about the example

Teacher Sample

**Writers Use Specific
Writing Strategies to Develop Characters**

Directions: Write down examples of character development that you notice Andrew Clements using in Frindle.

Character: Mrs. Granger

What we learn about the character	Example from the book	What you like about the example
<i>Where she lives</i>	<i>Mrs. Granger lived alone in a tidy little house in the older part of town.</i>	<i>Descriptive adjectives</i>
<i>Something about her habits, what she always does</i>	<i>She had a perfect attendance record that stretched back farther than anyone could remember.</i>	<i>Precise detail about her never missing a day</i>
<i>How she looks and how old she is</i>	<i>Her hair was almost white, swept away from her face and up into something like a nest on the back of her head.</i>	<i>Good extra details- not just her hair color but also how she wears it</i>

Model: Imagined Narrative

Hank lives in the old gray house just past the lumberyard. It isn't really out in the country, but it is pretty close. The sound of lumber trucks getting loaded is Hank's alarm clock. He knows once the workers at the yard start loading trucks, it is time to drag his long legs out of bed and get some breakfast.

Hank usually throws on the first clothes he grabs from the pile spread across his floor. His mom doesn't mind if he wears the same clothes a few days in a row. She only gets mad if there are holes in his clothes. He waits until the last minute to put on his shoes, since they are too small. He'll have to wait until his mom gets paid at the end of the month before he can get new ones.

After breakfast, Hank hollers good-bye to his mom and pretends to head to the bus stop. All the other kids in the neighborhood ride the school bus to the school in town – not Hank. Every day he runs all the way into town, eight miles! Every afternoon, rain or shine, he runs home too. There is nothing in the whole world, not even his old dog, Rosie, that Hank loves more than running.

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Narrative Writing: Imagined Narrative (IN3) Problem and Solution

Writing Teaching Point:

- Students will design a problem and solution for the character they created in **Lessons 1 and 2**.

Standard(s):

W.5.3.a Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

Materials:

- **Creating Characters** graphic organizer from **Lesson 1**
- Teacher model of graphic organizer
- Character sketches from **Lesson 2**
- Teacher model of character sketch
- Handout: Problems and solutions graphic organizers available for student use and one for demonstrating on the overhead or data projector (**Problems, Problems, Problems, Everybody Has a Problem**)
- White board, chalk board or chart paper to record categories of problems characters have

Connection:

“Writers, yesterday you wrote great character sketches for your imagined narrative character. The character sketch will help you write a full imagined narrative today.”

Teach (modeling):

“You have all these great ideas about these characters, now we need to do something with them, we need to give them a story. Imagined narratives have story because something happens. We build the story in an imagined narrative by including a problem or some sort of conflict. This can occur between two characters, like how I always used to fight over everything with my sisters, or like in Frindle when Nick needs to figure out how he is going to get along with his new teacher, Mrs. Granger. Problems can be between characters.” Write problems between characters on the board.

“Sometimes in stories a character wants to do something, but there is something standing in the way, like when I was young I wanted to join a soccer team, but I was already on a swim team and I couldn’t do both because they happened at the same time.

Sometimes a character has to decide if they will betray a friend by telling an adult about a dangerous activity or if they will risk someone getting hurt. Problems can be inside a character, like when a character has to make a choice or decision.”

Write problems inside a character on the board.

“A character can even struggle with something totally out of their control, like having plans to go somewhere when a blizzard snows everyone in and no one can go anywhere. Problems can be beyond a character’s control.”

Write problems beyond a character’s control on the board.

Active Engagement (guided practice):

“So, if these are some of the kinds of problems characters have in an imagined narrative, I want to try to come up with a possible problem for my character, Hank, to have in my imagined narrative.

I am going to look back at my graphic organizer and at my character sketch to see if I can come up with an idea about a problem for Hank.

While I reread my graphic organizer and my sketch, you reread yours.”

Give students a few minutes to reread.

Teach:

“I thought of a couple of problems Hank might have. I tried to think of problems that make sense for who my character is. I am going to write some of the problems down on this graphic organizer.”

Show the problem and solution graphic organizer on the overhead or data projector.

“Hank might have a problem with one of his brothers. They could be arguing about whose fault it is that the dog ate Hank’s running shoes. That would be a problem between characters.”

Model writing that problem on the graphic organizer. (See attached **Teacher Model** example, or better yet, come up with your own with your class.)

“I also think Hank might get caught for running to school when he is supposed to be riding the bus. If he gets caught and is supposed to give his mom a note about it, he might have a problem inside himself. Should he show his mom the note or should he sign her name and keep a secret?”

Model adding this problem to the graphic organizer.

“Hank could even have a problem of breaking his leg and not being able to run. That would be a problem beyond his control.”

Model adding this problem to the graphic organizer.

“I am drawn to the problem of getting caught not riding the bus. I want to think of a solution for this problem.”

Hank could decide to tell his mom even though he might not get to run anymore. When his mom finds out how much he loves running she will help him join a track team.”

Model adding a solution for this problem to the graphic organizer.

Active Engagement:

“Now you get to brainstorm some problems and solutions for your character. You have three rows so you can come up with more than one problem and solution and then choose your favorite one. As long as you have at least one problem and one solution, you can start your imagined narrative.”

Give students a few minutes to brainstorm problems and solutions. Share in partners or small groups.

Link to Independent Practice:

“I saw some really creative ideas as I was walking around while you were brainstorming. Now it is time to use the ideas you brainstormed on your graphic organizer to start writing your imagined narrative. You can use your character sketch as your lead, or you can start a new lead that matches with the rest of your imagined narrative ideas.”

Closure:

“Great work writing today. Let’s take a few minutes to pair share.”

You could also do a small group share of the problem and solution each writer came up with.

On the **How to Develop a Strong Imagined Narrative** chart from **Lesson 1**, add “include a problem and solution.”

Notes:

If students have a hard time starting their imagined narratives based on just the problem and solution, add one more prewriting step of sequencing the events in the story-first, then, next, last.

Resources & References:

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**Problems, Problems, Problems,
Everybody has a Problem**

Use this planning page to brainstorm some possible problems your character might have. Try to make the problem make sense with the type of person your character is.

Character: _____

Problem	Solution

Teacher Model

Problems, Problems, Problems, Everybody has a Problem

Use this planning page to brainstorm some possible problems your character might have. Try to make the problem make sense with the type of person your character is.

Character: Hank

Problem	Solution
<p><i>Hank argues with his brother because the dog ate their sneakers.</i></p> <p><i>They both think the other one left the dog in the bedroom with the shoes.</i></p>	<p><i>The brothers agree to pool their allowance and buy new shoes.</i></p>
<p><i>Bus driver catches Hank running instead of riding the bus.</i></p> <p><i>Hank gets a note from the principal about the school bus for his mom to sign.</i></p> <p><i>Should he show his mom the note and risk not being able to run to school anymore?</i></p>	<p><i>Shows mom the note and she realizes how much he loves running.</i></p> <p><i>Lets him run to school and even finds a track team for him to join.</i></p>
<p><i>Hank breaks his leg and can't run anymore.</i></p>	

Narrative Writing: Imagined Narrative (IN4) Writing for Stamina

Writing Teaching Point:

- Students will write imagined narrative continuously.

Standard(s):

W.5.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

W.5.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Materials:

- Writing notebooks
- Copies of prewriting charts, handouts, graphic organizers and short writes used so far in demonstration **Lessons 1-3**
- Timer, if available

Connection:

Review the important elements of imagined narrative that students have been working on.

“Writers, you have done a great job developing interesting characters and inventing problems for them to solve. Today when we write we are going to concentrate on getting as much of the imagined narrative story written as we can. Today will be a ‘writing for stamina’ day.”

Teach (modeling):

Review graphic organizers and any brainstorming charts that you have used.

“Before I start writing, I always like to refresh my memory about the good ideas I came up with in my prewriting.”

Display the **Creating Characters** graphic organizer.

“I want to remember some of the important details I brainstormed for my character. I might need some of these as I write today.”

Active Engagement (guided practice):

Students review their **Creating Characters** graphic organizer.

“While I reread my chart I want all of you to reread yours. Notice any details you think might help you get the story of your imagined narrative written today.”

Invite a few students to share details they plan to include in writing today.

Model:

Review the problem and solution graphic organizer from **Lesson 3**.

“Once I review my character brainstormed ideas, I want to also review my ideas about the problem my character has and the ideas I had for solving the problem.”

Model rereading the problem and solution graphic organizer.

Guided Practice:

Students review their “problems” graphic organizer.

“While I reread my chart I want all of you to reread yours. Think about the sequence of events you want to write as the problem gets solved.”

Repeat this process with any other prewriting you did and by also rereading any short writes students began.

Students only need a minute or two to review each piece of prewriting. Don’t let this step in the lesson drag on too long.

Model:

“The last thing I want you to do before you write today is to plan through your imagined narrative story by telling your ideas to a partner. Let me show you what I mean.

I want to have a problem and solution in my story but I don’t want to have my story go on and on.

I am going to plan my writing as a series of events I can hold onto.”

Demonstrate holding onto the air by making a fist.

“In order to have ideas I can hold onto, I will limit the events to one hand.”

Hold up your thumb.

“I am going to tell a series of events that only goes on as long as I have fingers. First I want my character, Hank, to get caught not riding the bus.” Hold up your index finger.

“Next, the bus driver tells the principal. Hank is told to take a note to his mom for her to sign about him not taking the bus.” Hold up your middle finger.

“Then, Hank hides out down by the creek near his house, trying to decide whether or not to show his mom the note.” Hold up your ring finger.

“I am getting close to my last finger. I need to wrap up this story before I run out of fingers. Hank finally decides to tell his mom even though he is worried about getting in trouble and worried about not being able to run anymore.”

Hold up your pinky.

“Hank’s mom is mad but she sees how important running is to him. She tells him he can run to school as long as he runs along the bus route so the bus driver can make sure he is safe.” Hold up your open hand.

“That’s it. I am out of fingers.”

Link to Independent Practice:

“Take a minute to think about the sequence of events in your imagined narrative story.” Give one minute of think time.

“Turn to your neighbor and tell your sequence of events across your fingers. After you both share, open your notebook to the next blank page and write as much as you can.”

Once students start writing, set a timer for the number of minutes you expect them to write for. Fifth graders should be able to write for at least 15 minutes. Twenty to 25 minutes is a reasonable end-of-year expectation.

Closure:

Students pair share with the same partner they planned their story with before writing.

Ask students to hold up the number of fingers they had a chance to write through.

Notes:

Resources & References:

Lesson adapted from Lucy Calkins’ Units of Study

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Narrative Writing: Imagined Narrative (IN5)

Using Sensory Details in Historical Fiction

(Note: This will be a new piece of writing students are starting today)

Writing Teaching Point:

- Students will complete an historical brainstorming graphic organizer.

Standard(s):

W.5.3.d Use concrete words and phrases and sensory details to convey experiences and events precisely.

Materials:

- Scott Foresman anthologies
- Handout: **Historical Fiction Brainstorming** graphic organizer (blank and completed version) – enough for each student and one for the overhead or document camera
- Plan for the ideas you will use in modeling

Connection:

“Recently we finished our work with the historical fiction piece, Shutting Out the Sky. This is another example of imagined narrative so it should have strong characters and a problem with a solution. We learned about Marcus as a character and we learned about the problems he faced and how he solved them. We also learned about the moment in history he belongs to.

Historical fiction is a unique type of imagined narrative. It still uses characters and problems with solutions but it also uses true details from history.

Today we will start writing pieces of historical fiction.”

Teach (modeling):

“Let’s take a look at the pictures on page 118 in your reading anthology. What do you see?” List student responses on the **Historical Fiction Brainstorming** graphic organizer.

“What do you imagine it sounds like on the boat, on the street, or waiting with your family to be released?” List student responses.

Repeat with other senses.

“What do you imagine is going through each person’s mind?” Have a few students share ideas.

“These are the kinds of questions you will ask yourself as you look at the rest of the pictures. You will choose one person from these photographs and write as if you are that person. This will be your historical fiction writing.

Let's take about three minutes to look at the rest of the pictures in this story. Study the people, read the captions, and ask yourself which person you would like to choose for your historical fiction writing piece."

Active Engagement (guided practice):

"Now that you have looked at the rest of the photos in this story, tell your neighbor which person you chose."

Students pair share who they chose and why. Have a few students share their choice and reasoning with the class.

Model:

"I chose to write from the perspective of the woman who is being handed some money by a man in the front on the picture on page 124.

I want to brainstorm some ideas about this character to help me when I start writing."

Display brainstorming graphic organizer on overhead or data projector.

Demonstrate studying the picture:

"I imagine she sees people everywhere and carts with all kinds of food for sale. I think she is studying the coins in the man's hand. Maybe she is new to this country and not sure which coins are which. I need to add these ideas to my brainstorm chart. I don't need to write full sentences since this is a brainstorming chart. I just want to record as many ideas as I can."

Model adding some ideas about what the character can see in the photograph. (Use the attached completed brainstorming graphic organizer or do one with your students during this class session.) Solicit student ideas about the person to add as well.

"Now I wonder what she smells – probably sweet fruit and maybe baked bread. She might also smell horse poop and smoke from coal fires. Would she smell car exhaust? No, because there were no cars. I want my details to be historically accurate." Model adding smell details to the brainstorm chart.

Repeat this modeling with other senses.

"Now I want you to study your picture one more time. I will pass out a graphic organizer for each of you to use while you study your character."

Pass out **Historical Fiction Brainstorming** graphic organizers to students.

Active Engagement (guided practice):

Students complete the sensory details sections of their graphic organizer. Pair share their ideas.

Model:

“Who has a sensory detail to share about their character?”

Take a few volunteer responses.

“Now I want to start thinking about what is going on in my character’s head. I wonder what my character is thinking and feeling.

I chose the woman getting change handed to her on page 124, so I imagine she is worried that the man will cheat her or she is wondering how she will feed all the people in her family. She may be trying to remember the English words for numbers.”

Use the attached model of a completed brainstorm graphic organizer or list your ideas on the model using a document camera or overhead. Again, this a great place to ask for student ideas about your character.

Guided Practice:

“Take another look at your picture. Look closely at your character’s face and the faces of the people around him or her. Imagine what your character is thinking about. What is going through his or her mind? What memories is he or she having? What does your character feel hopeful about or worried about? Write down what you imagine your character is thinking and feeling.”

Link to Independent Practice:

Students complete thoughts and feelings section of graphic organizer.

Remind students to rely on the captions for the pictures and what they learned from reading the story. (See *Web Resources* in **Notes** section for further historical details.)

Closure:

Each student chooses one idea from the graphic organizer to share in a zip around share.

Pair share the starts students wrote.

“Tomorrow we will come back to these stories and write more about your character.”

Notes:*Web Resources*

Details about life in tenements: <http://www.tenement.org/>

(This lesson lends itself to a compare/contrast lesson about experiences with immigration at the turn of the last century compared to the turn of this century.)

Other images: <http://education.eastmanhouse.org/discover/kits/kit.php?id=8>

Resources & References:

Historical Fiction Brainstorming

Directions: Study the image you have chosen to use for your historical fiction piece. Add ideas to this plan as they occur to you. You will have more ideas in some sections than others; just get as many ideas down in each section as you can.

What does your character --				
See	Smell	Hear	Feel	Taste

What do you imagine is going through your character's mind?

What is your character's name?

How does your character spend his or her day?

Example of completed graphic organizer
Historical Fiction Brainstorming

Directions: Study the image you have chosen to use for your historical fiction piece. Add ideas to this plan as they occur to you. You will have more ideas in some sections than others; just get as many ideas down in each section as you can.

What does your character --				
See	Smell	Hear	Feel	Taste
<i>Colors of people's clothes Lots of new fruits and vegetables she has not seen before</i>	<i>Fruit Horses Train fumes</i>	<i>Peddlers calling for people to buy stuff Horses Lots of people</i>	<i>Cold, grabbing shawl</i>	<i>Small piece of apple the peddler let's her try</i>
			<i>Heavy basket on her arm</i>	

What do you imagine is going through your character's mind?
*Worried about not getting right change back
 Confused by all the English she hears, plus other languages from so many different people
 Hopes the food she bought will feed the whole family*

What is your character's name?
Elsa or Hannah or Rose

How does your character spend his or her day?
She wants a job. She needs money. She is looking for a job at the sewing shop where her cousin works. She still has to do all the shopping for the family.

Narrative Writing: Imagined Narrative (IN6) Using Historical Details in Historical Fiction

Writing Teaching Point:

- Students will include historically accurate details in their pieces of historical fiction and review ways to include sensory details.

Standard(s):

W.5.3.d Use concrete words and phrases and sensory details to convey experiences and events precisely.

Materials:

- Chart paper for anchor charts
- Chart for shared brainstorm list of historically accurate details
- Model of teacher's story for demonstrating
- Scott Foresman anthologies for each student
- Writing notebooks

Connection:

"Yesterday we started new pieces of writing in our imagined unit. What is the type of writing we were working on?" (historical fiction)

There are a lot of ways that good writers make good pieces of historical fiction. Yesterday we started talking about sensory details (details using the five senses) and a character's thoughts. Writers also use historically accurate details when they write historical fiction."

Teach (modeling):

"You will be writing the rest of your historical fiction piece today and tomorrow. The rest of your historical fiction piece will be a description of one day in your character's life. In order to do that, you will need to know what the historically accurate details are for your character's life.

We can find lots of historically accurate details from the words and pictures in Shutting Out The Sky."

Active Engagement (guided practice):

"Look in your anthologies on pages 113 and 115. Also, look at the captions for the pictures throughout the story. See what you can find out about immigrant life early in the twentieth century."

Give students time to browse.

"Tell your neighbor one historically accurate detail you found."

Students pair share.

Model:

Start the shared brainstorm of historically accurate details.

“Let’s get these historically accurate details up on a shared brainstorm list. I made some categories to help organize our thinking.”

Show chart with categories of information students will need in order to write their historical fiction pieces: Work, Home, Transportation, Entertainment, and Family.

Students add ideas for each category based on what they know from the readings. You might need to give them more time to browse the text once they start trying to add lots of ideas to the shared brainstorming chart.
(See attached example.)

“Now I can use this list to help me write about my character’s day.”

Demonstrate choosing a job for your character from the list.

“I think I will have my character try to get a job in a dress factory. That makes sense for a young woman in this time period.”

Demonstrate choosing some ideas about your character’s home life.

“I want to write about how crowded the apartment is. I want to write about the long walk from the apartment to the dress factory.”

Demonstrate choosing an idea from another category on the shared brainstorm chart.

“I think my character will live with lots of people from her family – like cousins, grandparents and others. She might have an older cousin she really looks up to.”

Guided Practice:

“Choose three historically accurate details that you want to use to help you write your historical fiction piece.”

Give students a few minutes to choose from the list.

“Tell your neighbor the three details you plan to include in your draft.”

Model:

Demonstrate identifying a problem for your character to solve.

“The last thing I need to think about before I start will be what problem my character will need to solve. Imagined narratives always include a problem and solution.”

Use a think aloud to come up with a problem that it makes sense for your character to have.

“I have a female character who wants a job in a dress factory. The apartment is small and crowded so I know they need money. I think her problem will be that not enough people in her big family have been able to find work. She doesn’t get enough to eat since there is not enough money. She really needs a job but is having a hard time finding one.”

Guided Practice:

“Think about a problem your character might need to solve.”

Give students a minute of think time.

Partner share ideas about a problem and a solution.

Model:

Display the model story on the overhead or document camera.

“Let me show you how I tried to include historically accurate details and a problem-solution in my historical fiction draft.”

(Use the attached **Teacher Model** or write your own with your class.)

Link to Independent Practice:

“Today you will write about your character’s day. As you write, make sure you include historically accurate details. Build toward the solution to the problem as you write.”

Write.

Closure:

You will need two anchor charts; one for sensory details and one for historical details.

As students write, rove around reading over their shoulders. Look for students who have written good examples of a sensory detail or included some historical details. When you see a good detail sentence, ask the writer to add it to the anchor chart whenever they feel ready. You can also put a post-it on their desk for recording their example that way.

If anchor charts are not possible for you, do a verbal sharing of short examples of historically accurate detail sentences and sensory detail sentences.

To the **How to Develop a Strong Imagined Narrative** chart from **Lesson 1**, add “use specific details.”

Notes:

See explanation of **anchor charts** in the **Introduction** section of the binder.

Be sure to include all the writers in your class on the anchor charts. Look first to the students in your class who will struggle with this. Try to highlight a detail in their writing early in the process to avoid excluding them.

Resources & References:

Shared Brainstorm Blank Example

Work

Home

Family

Transportation

Entertainment

Shared Brainstorm Completed Example

Work

Peddler
Fruit seller
Newspaper boys
Candy seller
Police

Home

Small apartments-tenements
Busy streets outside
Crowded at night when everyone comes home from work

Family

Grandparents, aunts, uncles, cousins all in same house
Everyone works
Live with people who are not part of your family

Transportation

Horse drawn carts
Steam engines

Entertainment

Playing marbles
Going to restaurants

Teacher Model

The sun had not yet come up when I made my way through the crowded streets. The fruit cart sellers were setting up their carts. I watched for an apple or tomato that might roll accidentally away from the cart. Again, there was only a spoonful of porridge for breakfast today. I went to the dress factory to try to get a job. My cousin, Elsa, had started working there and she said they always needed girls with good sewing skills. The factory was hot. The roar of the sewing machines made it impossible to hear anything. I started sewing a dress. I watched the girl next to me so I might learn how to do it right. I hope the boss doesn't notice my crooked stitches, I thought to myself. I need this job, I really need it. Luckily, I kept my head down and he walked right by me. I was so happy when I came home to tell Mama I had a job. I wouldn't get paid until Thursday, but I knew I would get paid. The small apartment didn't seem so small that night, the dinner seemed tastier and the cries of neighbors' babies didn't bother me at all. I had a job now.

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Narrative Writing: Imagined Narrative (IN7) Drafting Historical Fiction

Writing Teaching Point:

- Students will develop engaging leads for historical fiction pieces.

Standard(s):

ELA.5.WRT.2.2 Write multi-paragraph compositions that engage the reader.
ELA.5.WRT.3.1 Write fictional narratives.

Materials:

- Brainstorming charts from **Lesson 6** (student copies and **Teacher Model**)
- Graphic organizers from **Lesson 5** (student copies and **Teacher Model**)
- Scott Foresman anthologies for all students and/or copies of excerpt
- Writing notebooks

Connection:

“Writers, yesterday you generated great historically accurate sensory details about the character whose perspective you choose to write from. Today you will have a chance to use those great details as you start your historical fiction piece.”

Teach (modeling):

“Writers, let’s start by reviewing the smart thinking you did yesterday. Open your anthology to the page with the picture you chose yesterday. Then take out the brainstorming chart you completed and reread it.”

Active Engagement (guided practice):

Students have time to review brainstorming chart and photo.

If time allows, have students share ideas in small groups and take a few minutes to add any additional ideas they think of today.

Model:

“It is almost time to write. You will be writing a piece of historical fiction about your character’s day. You have all the ideas you need. All you need to do now is decide how you’ll start.

Let’s look at the way Deborah Hopkins started her piece of historical fiction about Marcus’s day to get ideas for starting our own.” Pass out copies of the excerpt if using. Reread the opening of Shutting out the Sky.

“Deborah Hopkins started by describing things Marcus saw, what he felt and what he was thinking about. She wanted to start her historical fiction in a way that let her reader know a little about the character and a little about the time period or moment in history.

Look back at your brainstorming chart and think about how you want to start. Maybe some of you will start with a sound or a smell. You can start with a thought or feeling.”

Guided Practice:

Students review brainstorm charts.

Model:

“When I reviewed my brainstorm chart I decided to start with the detail about my person studying the coins she was handed. I think that will be a good lead because it will let the reader know that my character is worried and unsure. It will also let me put the reader in the middle of some action.”

Show the lead to your historical fiction piece or use the model included here.

“I used one idea about what she could see and one idea about what she was thinking. You can use a few ideas from the same category or one from each of several categories. Who knows how they want their piece of historical fiction to start?”

Link to Independent Practice:

“When you know how you want to start your historical fiction piece, you may begin.

Use your brainstorm chart and the picture you studied to help you put together a historical fiction writing about your person’s day.”

Closure:

“How many of you wrote a lead using a sight detail?” Show of hands.

“How about smell?” Show of hands.

Repeat with other senses or other ways of writing a good lead.

“Let’s hear a few leads.” Have three or four volunteers read just their lead.

To the **How to Develop a Strong Imagined Narrative** chart from **Lesson 1**, add “write a strong lead.”

Notes:

Resources & References:

Shutting Out the Sky: **Opening**

One early morning in December 1900, a sixteen-year-old boy left Ellis Island and made his way alone into New York City. Struggling with his heavy bundles, Marcus Ravage elbowed his way through the crowded streets of the Lower East Side.

Marcus shivered in the bitter cold. If only he'd followed his mother's advice and brought his heavy winter coat to America. He'd been so sure he wouldn't need it. After all, he'd argued, why should he bother carrying old clothes when he'd soon be rich enough to buy new ones!

Teacher Model: **Lead**

The apples I just purchased smelled so sweet, my mouth was watering while I waited for my change. I watched the fruit cart seller count my change into my hand. Each coin looked exactly like the others. I hoped he wasn't cheating me out of my hard earned money. I was still so new to the United States that I had a hard time knowing which coin was worth what amount. I guess I just have to hope he is a fair man, I thought. I was so excited to eat the fresh apples, I almost didn't care about the change.

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Narrative Writing: Imagined Narrative (IN8)

Editing for Point-of-View

Writing Teaching Point:

- Students will use a consistent point-of-view when they write.

Standard(s):

W.5.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

Materials:

- **Teacher Model: Historical Fiction** piece for editing purposes – enough for each student and one for the overhead or data projector
- Writing notebooks
- Highlighter or colored pencils (two colors)
- **Point-of-View and Verbs Chart(s)**

Connection:

“I am so impressed with the ways you have developed your historical fiction pieces with sensory details, your characters’ thoughts and historically accurate details. Today we are going to check your writing to make sure you used a consistent point of view.”

Teach (modeling):

“Writers, you have all been writing imagined pieces through the eyes of an imaginary character. Some of you chose to write your historical fiction pieces as if the character was really you. Others wrote as if the person was someone else.

*If you wrote as if you were the person from history, you used the **pronoun “I.”** That means you were writing in **first person.***

*If you wrote as if the person from history was someone else, you used the **pronouns “he” or “she.”** That writing is called **third person.**”*

Active Engagement (guided practice):

“Reread your historical fiction draft and decide if you wrote in first person (as if the person was really you) or in third person (as if the person was someone else).”

Model:

“A lot of writers accidentally switch back and forth between first person and third person when they write imagined pieces. Let’s take a look at this draft of a historical fiction piece and see if the writer accidentally switched from first to third person.”

Display the model with inconsistent point-of-view on overhead or data projector. Read through the model together.

“Did anyone see a place the writer switched point-of-view?”

“Let’s look for all the places this writer wrote as if she was actually the character. We will know it is first person because we will see the pronoun I. If she wrote my or our or we, it might be first person, too.” Read through the piece again and highlight all the first person references in the same color.

“If her whole piece is written in first person, that is fine. If she switches to third person anywhere, she needs to fix it. Let’s read it one more time, looking for he or she or her character’s name.” Read again, and highlight all third person pronouns in another color.

“She has both first and third person pronouns here. She needs to use one or the other. Let’s look at the first sentence here. She uses first person in the first sentence, then switches to third person in the next sentence. Let’s revise the first sentence so it is actually written in third person and matches the next sentence.”

Model changing the pronoun.

“Now that I changed the point of view, I need to check my verb. Different points of view use different verb forms. Does the verb match the noun/subject?” (No)

Model changing the verb to match the subject.

Guided Practice:

Divide the class in half by counting off by twos or by splitting the room down the middle.

“All the ‘ones’ will revise this piece of writing by putting the whole thing into first person. All the pronouns need to be first person: I, my, we, our, or me.

All the ‘twos’ will revise this piece of writing by putting the whole thing in third person. You can use the character’s name or the pronouns she, her, or they.”

Give students time to revise the model.

“Share the revisions you made with a partner. Partners, make sure you see the same point of view in the whole piece. Together make sure the verbs match the subjects.”

Students share revisions with a partner, confirming they converted the entire piece into a consistent point of view.

Note: This can also be done in small groups.

Model:

Start **Point-of-View and Verbs** chart

“Who can share an example of a change they made to our model so that the point-of-view was consistent and the verb matched the subject?”

Ask for a volunteer to share one change they made. Add the example to the chart.

Make sure to leave space below this example to add other tenses of the same verb. (See attached example.)

Ask for a volunteer to share the same sentence with the other point of view. Add this example to the chart. Again, make sure to leave room.

Point out differences in verb endings when the subject changes.

Repeat with a few more examples.

If you have noticed that students are struggling with subject verb agreement, spend more time with this chart. Collaborate with the class to brainstorm lists of verbs and how to match them with various subjects.

Link to Independent Practice:

“Now it is time for you to edit your own historical fiction writing to make sure you used a consistent point of view. It doesn’t matter if you choose first person or third person— just make sure you use the same point-of-view throughout the whole piece.

Use the highlighters to help you find all your pronouns.

Use the example we did together to help you remember how to match your verbs to your subjects.”

Closure:

“How many of you chose to write in first person?” Show of hands.

“How many of you chose third?” Show of hands.

“Remember to use that point-of-view when you work on this piece again.”

Add student examples to the verbs chart.

“Who has an example of a subject that matches the verb to add to our chart?”

Add a few more student examples.

Notes:

Resources & References:

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Teacher Model:
Historical Fiction

Hannah walked out of the apartment; the sun still had not peeked out from behind the buildings around her. Men called to her offering fruits and vegetables from their carts. I wondered if I would ever have enough money to buy my own fruit. Today she needed to watch the ground around her feet as she walked, hoping to see an apple or tomato that had rolled accidentally off of a cart.

I hoped that I would find a good job at the dress factory. Her cousin, Elsa, worked there and said the work was hard, but the pay was fair. A job at the dress factory would mean she could buy fresh fruit instead of picking up half rotten pieces from the street.

Point-of-View and Verbs Chart
(Blank chart to make before the start of the lesson)

Point-of-View	Subject -Noun or Pronoun	Verb	Tense

Point-Of-View and Verbs Chart
(Example of initial list from the model)

Point-of-View	Subject -Noun or Pronoun	Verb	Tense
3 rd person singular	Hannah	walked	Past
3 rd person plural	Men	called	Past
1 st person singular	I	wondered	Past

Point-Of-View and Verbs Chart

(Examples of conjugated verbs)

Note: Color difference to highlight verb endings

Point-of-View	Subject -Noun or Pronoun	Verb	Tense
3 rd person singular	Hannah	walk ed	Past
3 rd person singular	Hannah	walk s	present
3 rd person singular	Hannah	will walk ___	Future
3 rd person plural	Men	walk ed	Past
3 rd person plural	Men	call__	present
3 rd person plural	Men	will call ___	Future
1 st person singular	I	wonder ed	Past
1 st person singular	I	wonder ___	present
1 st person singular	I	will wonder ___	Future

Leave the chart up for reference if students are struggling with subject verb agreement or verb tense consistency. Brainstorm other verbs and conjugate them together as a class to refresh students' memories.

Narrative Writing: Imagined Narrative (IN9)

Organization and Paragraphing

(Note: If student drafts are still fairly short, add a stamina writing day here before this lesson. See IN4 for details about a writing stamina day)

Writing Teaching Point:

- Students will study the way published writers make paragraphing decisions.
- Students will apply these strategies with their own piece of writing.

Note: You can wait to teach this lesson until students have selected one of their imagined starts to revise and edit. It applies to a variety of stories.

Standard(s):

W.5.3.c Use a variety of transitional words, phrases, and clauses to manage the sequence of events.

W.5.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

Materials:

- Scott Foresman anthology
- Model story for demonstrations
- Overhead or data projector
- Pens or colored pencils for students to mark paragraphing changes

Connection:

“You all did such a great job writing your historical fiction pieces. Look at all these smart details you included (point to the anchor charts).

Those details are going to make your stories seem real and make someone want to read your writing. I want to share one more writing strategy with you for this piece of writing. It is another way for you to make it possible for people to read and enjoy your writing. We are going to look at how you break your story up on the page so it makes sense and is easy to read.

Let’s look one more time at how Deborah Hopkins does this in her piece of historical fiction, Shutting Out the Sky.”

Teach (modeling):

Show page one of *Shutting Out the Sky* on the document camera or overhead. Mark the paragraph breaks.

Ask students to reread the first page and ask themselves why Deborah Hopkins made paragraphs where she did.

Active Engagement (guided practice):

Start a list of how writers make paragraphing decisions. Students read and pair share about Deborah Hopkins’ paragraphing decisions.

Students share ideas about her decisions whole group.

Start a list of how writers make paragraphing decisions based on what students notice. They might say she used a paragraph when Marcus goes somewhere new or when he thinks about home.

Make sure to point out that as time progresses in the story, the author uses paragraphs (if students do not notice this fact).

Model:

Time order transitions

*“We noticed that Deborah Hopkins used new paragraphs when time progressed. We had important signals that time was progressing because she used time order transition words. Some time order transitions she used are **“before long”** and **“one early morning.”**”*

Take another look at Shutting out the Sky to find more examples of time order transitions.”

Ask students to look on the next page to see if they can find any other time order words that Deborah Hopkins used in her paragraphing decisions. Look to further pages if time allows – this shouldn’t take more than five minutes.

Guided Practice:

List of time order transitions

Have students share the time order transitions they found. List these on chart paper or the board. If using a toolboxes section of the writing notebook, have students record time order transitions in their toolboxes.

Model:

Demonstrate breaking longer sections of text into paragraphs

Review the ways Deborah decided to break her paragraphs.

“I have my story here and I don’t think I used enough paragraphs. I know that if I only have one or two paragraphs on a page, I need to break my writing into paragraphs. I want to use the list we made of ways Deborah Hopkins broke up her writing, to try changing mine. I want people to be able to read my piece easily, so I need to make paragraphing decisions.”

Put the model story on the overhead or document camera. Read it aloud.

Look back to the list of ways we noticed Deborah Hopkins broke her paragraphs.

“Can anyone see a place I could use one of these paragraphing strategies? Tell your neighbor one place you think I could make a paragraph break.”

Students pair share ideas about where to break for a paragraph. Solicit volunteers to offer advice.

Model marking with the paragraphing symbol a couple of places to break for a new paragraph. Always remind students that since you are the writer, you get to decide whether or not to take advice. That way you don't have to model misinformed suggestions.

Continue to refer to the list of ways writers break paragraphs as you take advice about how to break the model text into paragraphs.

Model:

Adding time order transitions

“Now that I have all these great paragraphs, I think I want to add some of those time order transitions to link my paragraphs.”

Model adding one or two time order transitions.

Link to Independent Practice:

“Now you read your own writing. Look for places you need to break your writing into paragraphs. Use your pen or colored pencil or make the paragraph mark. Use our list of paragraphing strategies to help you as you work. Try adding some time order transitions after you break your text into paragraphs.”

Closure:

Call the class to attention. Ask students to hold up fingers for the number of paragraph changes they made.

Ask a few volunteers to share which strategy they used. Be ready for students to have come up with another reason to use a paragraph break that was not already discussed. If it makes sense, add that strategy to the chart. If it shows misunderstanding, check in with that writer later.

You could also use a zip-around strategy with students to share the time order transitions they added.

Notes:

Resources & References:

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Model:
No Paragraphing

The sun had not yet come up when I made my way through the crowded streets. The fruit cart sellers were setting up their carts. I watched for an apple or tomato that might roll accidentally away from the cart. Again, there was only a spoonful of porridge for breakfast today. I went to the dress factory to try to get a job. My cousin, Elsa, had started working there and she said they always needed girls with good sewing skills. The factory was hot. The roar of the sewing machines made it impossible to hear anything. I started sewing a dress. I watched the girl next to me so I might learn how to do it right. I hope the boss doesn't notice my crooked stitches, I thought to myself. I need this job, I really need it. Luckily, I kept my head down and he walked right by me. I was so happy when I came home to tell Mama I had a job. I wouldn't get paid until Thursday, but I knew I would get paid. The small apartment didn't seem so small that night, the dinner seemed tastier and the cries of neighbors' babies didn't bother me at all. I had a job now.

**Model:
With Paragraphing**

The sun had not yet come up when I made my way through the crowded streets. The fruit cart sellers were setting up their carts. I watched for an apple or tomato that might roll accidentally away from the cart. Again, there was only a spoonful of porridge for breakfast today. ¶ I went to the dress factory to try to get a job. My cousin, Elsa, had started working there and she said they always needed girls with good sewing skills. The factory was hot. The roar of the sewing machines made it impossible to hear anything. ¶ I started sewing a dress. I watched the girl next to me so I might learn how to do it right. I hope the boss doesn't notice my crooked stitches, I thought to myself. I need this job, I really need it. Luckily, I kept my head down and he walked right by me. ¶ I was so happy when I came home to tell Mama I had a job. I wouldn't get paid until Thursday, but I knew I would get paid. The small apartment didn't seem so small that night, the dinner seemed tastier and the cries of neighbors' babies didn't bother me at all. I had a job now.

Narrative Writing: Imagined Narrative (IN10) Exaggeration (Part I)

(Note: This is a new piece students will be starting)

Writing Teaching Point:

- Students will use recognize exaggeration as an element of imagined narratives.
- Students will practice exaggerating a simple story.

Standard(s):

W.5.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

Materials:

- Writing notebooks
- Teacher models of **simple and exaggerated stories**
- List of **sentence starters**

Connection:

“Imagined writing is usually pretty creative. Your character stories and your historical fiction were really creative. I need your help today taking a simple idea I have and making it more interesting using our creativity. One way writers make their imagined pieces more interesting is with exaggeration.”

Teach (modeling):

Display model of **simple** teacher story on overhead or data projector.

“I wrote this piece and it is pretty boring. I want to make it a better example of imagined writing. I know one way writers make their writing more imagined is by using exaggeration. Exaggeration is when you take something true and stretch the truth to make it exciting.

Let’s exaggerate why I was almost late for school. The truth is that I burned my bagel. What if my bagel started my whole house on fire? What if someone stole my bagels and I realize there was a wild bagel thief in the neighborhood?”

Active Engagement (guided practice):

“Tell your neighbor an idea you have for exaggerating why I was late.”

Have a few volunteers share ideas.

Model:

Next, show the **exaggerated** model and ask students what they noticed.

Use this teacher model, or better yet, write your own.

Link to Independent Practice:

“Today when you write, I want you to think of a simple, true event. Then exaggerate it. Be as wacky as you like. If you need help coming up with an idea, try starting with one of these ideas.”

Show list of **sentence starters**.

Closure:

In pairs or small groups, students share exaggeration stories.

To the **How to Develop Strong Imagined Narratives** chart, add “use exaggeration.”

If you have a resources/toolbox section of the writing notebooks, have students add ideas about exaggeration.

Notes:

These are simple stories, but they will help solidify students’ understanding of exaggeration.

Resources & References:

Teacher Model – Simple Example

I was almost late for school today because I burned my bagel in the toaster so I had to have cereal instead. I spilled the milk and had to clean the countertop and the floor before I could eat.

Teacher Model – Exaggerated Example

I always have a bagel for breakfast. No bagel means a no-good day for me. Today is definitely going to be a no-good day. It all started when my bagel got burned in the toaster. This was no ordinary burnt bagel, this thing was crisped.

I should have known to pay more attention when I realized the toaster was new. Anytime there is a new appliance, whether it is a lamp, a reclining chair or a toaster, you better pay close attention. My mother is an inventor, you see. She used to work for NASA designing space shuttles but then she decided she wanted to work closer to home. Now she works in our garage, inventing. She invents better household objects by using space shuttle technology for everyday objects.

Her latest inventions have used small amounts of nuclear energy to power appliances. This brings us back to my bagel. ...

Sentence Starters

- When I took my dog to the park last night ...
- My little sister always ...
- I never used to believe in ...
- After I got home from school ...
- When we went swimming ...
- Cats and birds don't usually get along but ...
- I know kids aren't supposed to fly airplanes ...

Narrative Writing: Imagined Narrative (IN11) Exaggeration (Part II)

Writing Teaching Point:

- Students will use exaggeration as a way to develop strong setting, characters, plot and conflict in an imagined narrative.

Standard(s):

W.5.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

Materials:

- Writing notebooks
- Scott Foresman anthology for each student
- Small post-its for flagging passages
- Copies of **Exaggeration** graphic organizers – enough for each student and for the overhead or data projector

Connection:

“You have all done a great job with your imagined writing. You invented characters and you invented a historical setting for your characters. Today we will begin working on a new imagined piece. This is one that will still use the important fiction elements of character, problem/solution and details. Today we are going to continue our focus on exaggeration.”

Teach (modeling):

“When I think of imagined writing, I often think of stories that are wildly unrealistic – space colonies, time travel, super powers. Some of these things might someday be possible, but not today.

I am going to give you a summary of an imagined story: Once there was a girl named Rose. She grew up on a farm, helping her family. She had a lot of problems with storms, especially tornadoes. She still managed to move her cows to town.

Not very exciting huh?

Well, Jerdine Nolen wrote this same story, but she wrote it using the imagined element of exaggeration.

Open your anthologies to page 47. Skim through the story of Thunder Rose to refresh your memory.” (If you prefer, prepare a different simple summary of whatever exaggerated imagined narrative you plan to use.)

Active Engagement (guided practice):

“The version of this story I told wasn’t very interesting or creative. Jerdine Nolen’s is better. She used the fiction element of exaggeration to make her writing good. We

used exaggeration in our writing yesterday. I want you to look back through the story and find places she exaggerates something. When you find some exaggeration, flag it.”

Students browse text and flag exaggeration. They can work in pairs, small groups or alone.

Model:

“Let’s hear some of the examples of exaggeration you found.”

Students verbally share examples of ways Jerdine Nolen exaggerates her story.

Model completing the exaggeration graphic organizer with details from Thunder Rose.

Guided Practice:

“Now that we have noticed how Jerdine exaggerated her story, it is time for you to give it a try. Today, you will fill out a graphic organizer/plan for your own exaggerated story.

Let’s do one quickly together.

Who has an idea for a way we could exaggerate something a character does, or even something exaggerated about their appearance?”

Take a few suggestions. (See attached example.) You can also offer an idea of your own to get this started.

“What might be a problem that this character would be uniquely prepared to solve?”
Take a few suggestions from students, or use your own.

“Where does it make sense for this character to live? Should we exaggerate the setting as well?” Again, take suggestions, use the attached example, or offer your own.

Link to Independent Practice:

*“Writers, today you will all come up with ideas for an exaggerated story of your own. I have copies of the same graphic organizer/planning page for you to use for your own ideas. Remember to make whatever you exaggerate about your character be important to solving the problem they face.
Who will share an idea about how they plan to exaggerate?”*

Take a few volunteer ideas so that students who are stuck coming up with an idea might have more examples to think about.

Closure:

Pair share graphic organizers **and/or** have everyone share one exaggerated characteristic they came up with.

Notes:

Resources & References:

Exaggeration Story

Name of Character: _____

<p>Exaggerate a character (Do a sketch or brainstorm details about your character)</p>	
---	--

<p>Exaggerate the setting to match the character's exaggeration (Do a sketch or brainstorm details about the setting.)</p>	
---	--

<p>What problem will your character solve? Remember to have the problem be solved because of how the character is exaggerated.</p>	
---	--

First	Then	Finally
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Narrative Writing: Imagined Narrative (IN12) Using Appositives

Writing Teaching Point:

- Students will use appositives to create complex sentences.

Standard(s):

W.5.3.c Use a variety of transitional words, phrases, and clauses to manage the sequence of events.

L.5.3.a Expand, combine, and reduce sentences for reader/listener interest, and style.

Materials:

- Hand-out: Sentences from Thunder Rose containing appositives –
Complex Descriptive Sentences
- Writing notebooks

Connection:

“The imagined narratives you have been working on are sounding really great. I see people writing with powerful characters, interesting problems and solutions and including really unique exaggerations.

One of the ways writers make their writing sound especially good is by writing complex sentences. I want to share one of the ways writers develop complex sentences with you today.”

Teach (modeling):

Analyze the mentor text or excerpt

Distribute hand-out of **Complex Descriptive Sentences from Thunder Rose** (or whatever examples of the use of appositives you are using).

Read aloud the first example:

“The next morning, when the sun was high yellow in that billowy blue sky, Rose woke up hungry as a bear in spring.”

“This is an example of how Jerdine Nolen used a complex sentence by adding more details right in the middle of the sentence. She gave us a hint about this detail by using commas. Highlight the commas in this sentence.”

Model highlighting the commas in the demonstration copy of the excerpt as students highlight their copies.

“Let’s underline the detail in between those commas. This is called an appositive.”

Model underlining the demonstration copy as students underline their own.

“Let’s try reading the sentence without the words between the commas.”

Read the sentence without the appositive.

“Does it still make sense? Is it still a sentence? (yes) Writers add these types of details to make the writing more interesting and more complex.”

Active Engagement (guided practice):

Students look for other examples of the use of appositives.

“Read the other examples. Highlight the commas and underline the appositive.”

Have students share with a partner one of the examples of an appositive they underlined.

Model:

Demonstrate adding an appositive to an existing sentence.

“Let’s try writing complex sentences the way Jerdine Nolen does.”

“Display model of **Short Write Demonstrating Adding Appositives** for demonstrating the addition of appositives – or better yet, write your own short write with the class.

“Let’s see if there is any place we could add an appositive to one of these sentences.”

Read the model aloud.

Use a think aloud to demonstrate adding one or more appositives.

Link to Independent Practice:

Students attempt to revise at least one sentence by adding an appositive. They can also simply keep writing and write an appositive as they draft.

“Today as you write, try writing at least one complex sentence with an appositive.

You can reread your draft and add an appositive or you can keep writing and use an appositive in what you write today.”

Closure:

Pair share appositive examples.

Start an anchor chart for complex sentence examples. Put one example from the mentor text on the chart.

As students write complex sentences, invite them to add their examples to the chart.

To the **How to Develop Strong Imagined Narratives** chart from **Lesson 1**, add “write complex sentences.”

Notes:

See explanation of **anchor charts** in the introduction section of the binder.

Be sure to include all the writers in your class on the anchor charts. Look first to the students in your class who will struggle with this. Try to highlight a detail in their writing early in the process to avoid excluding them.

Resources & References

Complex Descriptive Sentences **(from Thunder Rose)**

The next morning, when the sun was high yellow in that billowy blue sky, Rose woke up hungry as a bear in spring.

Running lightning fast toward the herd, using Cole for support, Rose vaulted into the air and landed on the back of the biggest lead steer like he was a merry-go-round pony.

She dropped them all off to jail, tied up in a nice neat iron bow.

Suddenly a rotating column of air came whirling and swirling around, picking up everything in its path.

Those tornadoes, calmed by her song, stopped their churning masses and raged no more.

Teacher Model:
Short write demonstrating adding appositives

Toby looked around the room at all the animals. A tank of turtles stood in a corner. Three kittens slept in a pile on the couch. One old hamster stared down at him from an extra large cage on top of a bookcase.

Toby looked around the room at all the animals. A tank of turtles stood in a corner. Three kittens slept, their paws needing the cushions in sleepy satisfaction, in a pile on the couch. One old hamster, halfheartedly spinning on his wheel, stared down at Toby from an extra large cage on top of a bookcase.

Narrative Writing: Imagined Narrative (IN13) Choosing a Rough Draft to Complete

Writing Teaching Point:

- Students will choose one of their short writes or drafts to finish writing.

Standard(s):

W.5.3.c Use a variety of transitional words, phrases, and clauses to manage the sequence of events.

W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

Materials:

- Writing notebooks
- Anchor charts used so far in this unit

Connection:

“Writers, you have done some great personal narrative writing over the past two weeks. Today you will have some time to finish one of the personal narratives you started.”

Teach (modeling):

“In order to know which imagined narrative you want to finish you will need to reread your short writes and drafts.

You are trying to find the one that you want to finish writing today. This will be a piece that you work on revising and editing, so make sure you choose a story you feel ready to commit the time and effort required for revising and editing.

Don’t just choose the piece that has the most words and sentences. That might be your most important piece, but a short one might be the one you care about the most.”

Students reread all of their drafts and short writes. This will take different amounts of time for different students. When most students have reread and chosen, get the attention of the class again and lead the next step of the lesson.

Teach (modeling):

“Now that you have decided which narrative you want to finish, you need to think about the rest of the story.

I want everyone to spend one silent minute thinking about the next parts of their imagined narrative through to the end.”

Active Engagement (guided practice):

Students pair share ideas for the rest of the events of their personal narratives.

Link to Independent Practice:

“Writers, I want you to get as far as you can with your imagined narrative today.

Don’t rush to the end, that isn’t good writing. Just stay focused on your imagined narrative and get as far as you can.

If you get stuck look at our anchor charts to help you keep going.

We will write for stamina. Don’t stop writing, rereading, making changes and thinking about your piece until I say time’s up.”

If you have set a goal for a certain number of minutes that students should be able to write, reference that as part of the writing day.

Closure:

Pair share writing.

Students can also continue adding to the anchor charts.

Notes:**Resources & References:**

Narrative Writing: Imagined Narrative (IN14) Revision

Writing Teaching Point:

- Students will revise in groups, gathering suggestions from each other.

Standard(s):

W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

Materials:

- Student Drafts
- Peer Revision Guidelines and Response Suggestions
- Slips of paper
- Clipboards
- Ideas for groupings of three to four students

Connection:

“We have been working hard to make our writing better. Today you will share your writing with a group and they will give you feedback.”

Writers need to get feedback from other writers in order to know what is working and what could be better.”

Teach (modeling):

Ask four students to be models for a revision group (fishbowl style). Those students should be good writers who are open to suggestion, but whose writing has room for improvement. Those four students sit on the floor with their stories, slips of paper on a clipboard, and the **Peer Revision Guidelines and Response Suggestions**.

The rest of the class is sitting or standing around this group.

Teacher asks for one of the four to go first. The students follow the procedure that revision groups will follow, except only one student shares during the modeling.

One student reads his story. Group members begin by identifying what is working in the piece or what they liked about it. Once compliments have been shared, group members offer advice for any places that might be revised.

Give time for members to complete their suggestion before going on to the next writer. Explain, or even demonstrate, how to record a compliment on the front of the slip and a suggestion on the back.

Group members sign their suggestion papers and give them to the writer to use while revising. It's the writer's choice to follow the suggestions or not.

Teacher monitors and interjects as needed.

Active Engagement (guided practice):

Teacher assembles heterogeneous groups of four. Each group follows the procedure and makes sure each student has a chance to go through the whole process of reading their story and of getting feedback from the members of their group.

Link to Independent Practice:

Students read suggestions and decide which ones might make their writing better.

Closure:

Ask class, “*Who used a suggestion from their group to strengthen their narrative? What did you do?*”

If you are using a resources or toolbox section of the writing notebook, have students add ideas about the group revision process.

Notes:

If students need more revision following this lesson, apply the same revision routine that you used in the **Launching/Personal Narrative Unit (LPN14)**. See attached **Imagined Narrative Revision Checklist**.

Resources & References:

Peer Revision Guidelines and Response Suggestions

1. Get into groups of about four.
2. Everyone needs slips of paper to use in offering feedback and something to write with.
3. Everyone needs the draft they want feedback on.
4. Find a spot to work where everyone can see and hear the members of the group.
5. One person reads at a time.
6. The rest of the group listens closely, trying to find the parts that are working and the parts that are not.
7. After the writer shares, each member of the group writes down one specific part of the writing they thought was working well.
8. After noticing what is working well, every member of the group offers one suggestion for making the piece even better.
9. It is **very** important to start by noticing what is *working well* in the piece, so listen closely!
10. Listen respectfully. Writing is a group effort and today is an important part of your work.

Suggestions for what to compliment:

- Lead
- Character Development
- Problem
- Solution
- Complex sentences with appositives
- Strong Ending
- Parts that are sad or scary or funny

Suggestions for what to offer advice about:

- Any part you didn't get a picture in your head as a reader.
 - Any part that confused you.
 - Any part you wondered why the writer included something.
 - Any part you wanted to know more about.
-
- Remember to write your compliment on one side of the paper and your suggestion on the other.
 - Don't forget to sign your feedback slip.

Imagined Narrative Revision Checklist

Use the list of what we know belongs in an imagined narrative to help you make your writing even better.

Revision: Go back to your writing. Look for each of these elements, one at a time in your writing. Color highlight each element a different color. If you can't find one, take time to add it now.

- **Characters**

Imagined narratives have characters that are well developed.

- **Problem**

Imagined narratives have a clear problem.

- **Solution**

Whatever the problem is in your imagined narrative, you need to solve it. Use a logical sequence of events to solve the problem.

- **Specific Details**

All writing includes details that are specific and help to paint a clear image in a reader's mind.

- **Complex Sentences**

Use commas to add new details to sentences.

Remember the elements we learned with the personal narrative unit as well:

- Strong Lead
- Vivid Verbs
- Dialogue
- Vivid Images
- Strong Ending

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Narrative Writing: Imagined Narrative (IN15) Editing

Writing Teaching Point:

- Students will edit one of their imagined narratives.

Standard(s):

W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

Materials:

- Writing notebooks
- Model of an unedited imagined narrative to use in demonstrating
- Highlighters or colored pencils
- Copies of Imagined Narrative Editing Checklist

Connection:

“Writers, you have done a great job making your imagined narratives sound like quality pieces of writing. Another way writers create quality work is by making sure their writing looks as good as it can. That is what we will do today. We will edit your writing to make sure it looks as good as it sounds.”

Teach (modeling):

Review what editing is and what to look for

“Let’s review what we know good writers check when editing. Think for a minute about all the things you know to check when you edit.”

Active Engagement (guided practice):

Students pair share editing ideas.

“Tell your neighbor all the things you can think of to check when you edit.”

Model:

Start a list of editing ideas

“Writers, who will share an editing idea with the class?”

Have students share what they know to look for when they edit. List their ideas on the board or document camera.

If you are using a toolbox section of your writing notebooks, you might want students to record these ideas in their own notebooks as well.

Guided Practice:

Quick editing practice

“Writers, take out the piece of writing you chose to publish. Read through that writing for the next three minutes. Notice anything that you want to edit and fix.”

Model:**Teach the editing checklist**

“I have a new editing checklist for you to use with your imagined narratives. Some of the great ideas you thought of are on this list and some are not.

You will also notice that this checklist includes the editing ideas we used with our last writing, plus a few new ones we have learned lately.”

Distribute **Imagined Narrative Editing Checklist** and display one on the document camera or overhead.

“I want to show you how to do the editing procedures with this piece of writing that are new to you. Let’s take a look at my writing and use this editing checklist to edit it.”

Display unedited imagined narrative writing. Use the one included here, or better yet, make your own. You can also use a student piece with their permission.

“The first new editing procedure on the checklist is to check my paragraphs.”

Read aloud the paragraph editing directions from the editing checklist.

“Let’s look at my writing. I notice that I only have one paragraph. I can be pretty sure that I need some paragraph breaks.”

Ask students to offer advice about where to break paragraphs or model with a think aloud how you decide to break the text into paragraphs. See the edited example included here.

“Now that I have made some paragraph breaks, I need to move on to verbs.”

Read aloud directions for editing verb tense from the editing checklist.

“Let’s check my verbs.”

Model highlighting or underlining the verb endings.

“I see that most of my verbs are in present tense, not past tense. Whatever tense I am using, I have to be consistent through the whole piece of writing. I can see a past tense verb. I need to change it so all the verbs are in the same tense.”

Model changing a past tense verb to present or whatever change is needed in the model you are using.

Link to Independent Practice:

“Writers, today you will have the rest of the writing period to make as many editing changes as you can. Take your time with this. Rushing through your editing usually means you miss some mistakes.”

Use your ***Imagined Narrative Editing Checklist*** to help guide your work today. Remember to make all your editing changes in colored pencil.”

You might want to assign a set number of minutes that students need to work on editing for. That way they are working for that amount of time. This reduces the number of students blazing through their editing procedures in an effort to just get it done.

Once students have revised and edited, they are ready to type or recopy as final drafts.

Closure:

Do a zip around share with everyone sharing one editing change they made to their writing today.

Notes:

Resources & References:

Imagined Narrative Editing Checklist

Directions: Follow the directions below. Go through one at a time.

You already did some of these editing procedures with your personal narrative. Other editing procedures are new for this unit.

Do **all** the editing procedures. **TAKE YOUR TIME!**

Editing routines we already practiced	New editing procedures
<p>Spelling</p> <ul style="list-style-type: none"> Read backwards, circle any “funky” words, fix those words. <p>Punctuation</p> <ul style="list-style-type: none"> Highlight punctuation. Count the words in between punctuation. Write the number of words in each sentence. Shorten sentences that are too long. <p>Dialogue</p> <ul style="list-style-type: none"> Quotation marks start when the speaker starts speaking and end when the speaker stops. “Is your punctuation inside the quotation marks?” Do you have a new paragraph? Do you have speaker tags? <p>Sentence Fluency</p> <ul style="list-style-type: none"> Underline the first four words in each sentence. Change any sentence beginnings that are repetitive. 	<p>Paragraphs</p> <ul style="list-style-type: none"> Reread your imagined narrative. Make sure you have multiple paragraphs. Use a new paragraph when: <ul style="list-style-type: none"> <input checked="" type="checkbox"/> You switch setting <input checked="" type="checkbox"/> Time passes <input checked="" type="checkbox"/> A new character speaks in dialogue <input checked="" type="checkbox"/> It seems like you need a new paragraph <p>Verbs</p> <ul style="list-style-type: none"> Verb endings should match the point-of-view and the tense that you are writing in. Highlight or underline the endings for your verbs. Make sure you used an –ed ending if you are writing in past tense. Make sure your verb matches the subject of your sentence.
<p>Final Draft</p> <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Read your writing one more time. <input checked="" type="checkbox"/> Recopy. Go slowly and use your best handwriting. 	

IN 5th Grade Editing Model:

Clean Copy

Hank lives in the old gray house just past the lumberyard. It isn't really out in the country, but it was pretty close. The sound of lumber trucks getting loaded is Hank's alarm clock. He knows once the workers at the yard start loading trucks, it is time to drag his long legs out of bed and get some breakfast. Hank usually threw on the first clothes he grabs from the pile spread across his floor. His mom doesn't mind if he wears the same clothes a few days in a row. She only gets mad if there are holes in his clothes. He waits until the last minute to put on his shoes, since they are too small. He'll have to wait until his mom gets paid at the end of the month before he can get new ones. After breakfast, Hank hollers good-bye to his mom and pretends to head to the bus stop. All the other kids in the neighborhood ride the school bus into the school in town, not Hank. Every day he ran all the way into town, eight miles! Every afternoon, rain or shine, he runs home too. There is nothing in the whole world, not even his old dog, Rosie, that Hank loves more than running.

IN 5th Grade Editing Model:

Edited Copy

Hank lives in the old gray house just past the lumberyard. It
is
isn't really out in the country, but it ~~was~~ pretty close. The sound
of lumber trucks getting loaded is Hank's alarm clock. He knows once the workers at
the yard start loading trucks, it is time to drag his long legs out of bed and get some
breakfast. ¶ Hank usually throws on the first clothes he grabs from the pile spread
across his floor. His mom doesn't mind if he wears the same clothes a few days in a
row. She only gets mad if there are holes in his clothes. He waits until the last
minute to put on his shoes, since they are too small. He'll have to wait until his mom
gets paid at the end of the month before he can get new ones. ¶ After breakfast, Hank
hollers good-bye to his mom and pretends to head to the bus stop. All the other kids in
the neighborhood ride the

runs
school bus into the school in town, not Hank. Every day he ~~ran~~ all the way to town,
eight miles! Every afternoon, rain or shine, he runs home too. There is nothing in the
whole world, not even his old dog, Rosie, that Hank loves more than running.

Narrative Writing: Imagined Narrative (IN16) Reflection

Writing Teaching Point:

- Students will reflect on their writing at the end of the unit.

Standard(s):

ELA.5.WRT. 1.5 Use the writing process.

Materials:

Connection:

“Writers, now that you have written so much in the style of imagined narrative, I want you to have some time today to reflect on what you have learned.”

Teach (modeling):

Choose one of the end of unit reflection options on pages 38-42 of the introduction to the writing resource binders.

Link to Independent Practice:

Closure:

Notes:

Resources & Reflection:

End of Unit Checklist: Imagined Narrative

Marking Key: X = Consistently Demonstrates / = Occasionally Demonstrates — = Does Not Yet Demonstrate STUDENTS		Includes introduction.	Includes details specific to story.	Includes problem with a solution.	Ideas are sequenced and unfold naturally.	Writes appropriate conclusion.	Includes complex sentences.	Includes effective paragraph breaks.	Spells grade-level words correctly.	Uses ending punctuation correctly.	Uses correct verb tense.
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