

Personal Narrative

Unit Introduction

NOTE

Common Core State Standards are listed in Table of Contents after each lesson title as well as on actual lesson pages. In the process of revising, original lessons were deleted or moved and new lessons added. Lesson numbers were not changed, but the pages were renumbered to be sequential.

Unit Overview:

This unit has been revised to better align with the Common Core State Standards. The goal for narrative writing is to recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure. Students will revise, edit and publish a personal narrative. At the end of the unit there is a celebration. Celebrations need not be elaborate but are a very important part of the writing process.

We recognize that narrative writing encompasses both personal and imaginative narrative writing. Many of these personal narrative lessons can be adapted for imaginative writing.

Student Goals for this Unit:

1. Students will write a focused personal narrative that moves through a logical sequence of events with a clear beginning, middle, and sense of closure.
2. Students will learn to “zoom in” on the most important part of their narrative.
3. Students will incorporate details, descriptions, temporal words and a personal reaction.
4. Students will reread their own writing and do some revision and editing.
 - Revision Goals:
 - reorder writing, add to and/or delete text to clarify meaning by
 - adding details
 - cutting and pasting
 - Editing Goals: making writing that is readable to a large audience using:
 - conventions (spelling-phonetic and high frequency words, punctuation, capitalization, grammar)
 - handwriting (appropriate letter formation, spacing, appropriate use of lowercase letters)

Personal Narrative Table of Contents

Unit Introduction.....	PN- 1
Table of Contents.....	PN- 2
PN1. Brainstorming Ideas (W.2.3, W.2.5)	PN- 3
PN2. Visually and Orally Planning (W.2.3, W.2.5)	PN- 5
PN3a. Elements of a Personal Narrative (W.2.3).....	PN- 7
Personal Narrative Elements Template	PN- 9
PN3b. Using a Personal Narrative Elements Chart to Plan (W.2.3)	PN-11
PN3c. Using a Completed Personal Narrative Elements Chart to Write (W.2.3).....	PN-13
PN5. Staying on Topic (W.2.3, W.2.5)	PN-15
Personal Narrative Sample	PN-17
PN6. Focusing on the Most Important Part – Zooming In (W.2.3, W.2.5).....	PN-19
PN16. Introduction to Revision (W.2.5)	PN-21
PN17. Revising in the Middle (W.2.5).....	PN-23
PN21a. Identifying Purpose of a Lead (W.2.3).....	PN-25
PN21b. Types of Leads (W.2.3, W.2.5).....	PN-27
PN7. Adding Details (W.2.3, W.2.5)	PN-29
PN7a. Using Capitals for Proper Nouns	PN-31
More Proper Nouns Anchor Chart	PN-33
PN9. Internal vs. External Story (W.2.3, W.2.5)	PN-35
PN22. Endings (W.2.3, W.2.5)	PN-37
PN23. Authors’ Example of Endings (W.2.3, W.2.5).....	PN-39
PN10a. Introducing Tell-A-Story Words (W.2.3, W.2.5).....	PN-41
PN11. Transitional Words (W.2.3)	PN-43
Sample for Revising and Editing Practice.....	PN-45
PN20a. Show, Not Tell (W.2.3, W.2.5)	PN-47
PN20b. Show, Not Tell – Using Descriptive Language (W.2.3, W.2.5)	PN-49
PN12. Final Project—Day 1 Punctuation/Choosing a Piece to Publish (L.2.2)	PN-51
PN13. Final Project—Day 2 Capitalization (L.2.2)	PN-53
PN14. Final Project—Day 3 Spelling (L.2.2.b)	PN-55
PN15. Final Project—Day 4 Publishing Celebration	PN-57
<u>Optional Lessons</u> (Use as needed for enrichment or when you revisit/reteach personal narrative.)	
PN4. Sketching Instead of Drawing (OPTIONAL)	PN-61
PN8. Adding Dialogue (W.2.3, W.2.5) (OPTIONAL)	PN-63
PN10b. Using Tell-A-Story Words (W.2.3, W.2.5) (OPTIONAL)	PN-65
PN18. Revising: Adding Dialogue (W.2.3, W.2.5) (OPTIONAL)	PN-67
PN19a. Word Choice: Overused Words (Said) (W.2.3, W.2.5) (OPTIONAL).....	PN-69
PN19b. Word Choice – Creating a Picture for the Reader (W.2.3, W.2.5) (OPTIONAL).....	PN-71
PN19c. Word Choice – Using Specific Details (W.2.3, W.2.5) (OPTIONAL).....	PN-73
PN21c. Using Revision Strips to Revise Leads (OPTIONAL).....	PN-75
<u>Teacher Resources</u>	
Editing Checklist.....	PN-77
Personal Narratives Poster	PN-78
Punctuation Poster	PN-79
Capitalization Poster	PN-80
Spelling Poster	PN-81
How To Publish a Personal Narrative Poster	PN-82
Small Moments Poster	PN-83
Mentor Texts—Captivating Leads.....	PN-85
Mentor Texts—Strong Endings	PN-86
Personal Narrative Bibliography.....	PN-87
End of Unit Checklist.....	PN-88

Personal Narrative (PN1) Brainstorming Ideas

Minilesson Teaching Point: Brainstorming list of personal narrative ideas

Standard(s):

W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

W.2.5 With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.

Materials:

- Chart paper
- Chart markers
- Teacher’s mental list of ideas for own personal narratives
- List paper, writing notebook, and/or journals

Connection:

“We know that good writers pull stories from their own life experiences. You have been doing this since the beginning of kindergarten. As writers we are going to be focusing on writing important experiences from our own lives.”

Teach (modeling):

*“Personal narrative is the fancy name for writing about your life. It might be a small everyday happening or a large life **event**. Here are some events, or experiences, from my own life that I would like to write about.”*

Teacher shares and writes a list of four to six ideas from own life.

Ex: Learning to ride my bike. Breaking my arm. Getting stitches in my chin. My cat Bailey. The morning my alarm didn’t go off.

Active Engagement (guided practice):

“Writers close your eyes and think about your own life. Think about some events, or experiences, that you would like to share. Remember it might be something that happened just this week or a long time ago. It might be something scary that happened to you. Maybe it was a time when you got lost in a store. It might be something funny that happened. Maybe your dog chewed your slipper or you came to school with your shirt on backwards and inside out. In your private voice, tell yourself the list of events that have happened to you and why they are memorable. Turn and talk with your neighbor about your ideas.”

Have a few students share personal narrative ideas with the whole class.

ELD: “Something _____ happened to me.”

“(One day/last _____ / when I _____ / a _____ ago/ this _____) I was _____.”

ELL/SpED adaptation: use visual aids with pictures that show different emotions/feelings (i.e., happy, silly, scared, angry, etc.)

Bridge to Independent Practice:

“Good writers write down lists of their ideas so that they will remember them. Today when you return to your seat write a list of your ideas. When you finish writing your list, select one of your ideas to write about.”

Writers return to own seats and write their list of ideas. This may be done on teacher chosen paper, in a writing notebook, or journal.

Closure:

Writers star one or two of their favorite ideas they are excited about. Students share their starred idea in table groups or with whole class.

Reflection:**Resources & References: (adapted from, acknowledgments)**

Personal Narrative (PN2) Visually and Orally Planning

Minilesson Teaching Point: Visually and orally planning your personal narrative

Standard(s):

W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

W.2.5 With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.

Materials:

- Chart paper with list of personal narrative ideas
- Student list of their personal narrative ideas
- Paper choice

Connection:

*“Yesterday we made a list of **personal narrative ideas**, experiences from our own lives. Today we are going to choose one idea to orally share and then write. As a writer I look at my list and think about which experience is of most interest to me and would be of interest to my reader. I would like to tell you more about the time I broke my arm.”*

Teach (modeling):

“As a writer I can think about my idea as a movie in my mind to get me ready to write. What happened at the beginning, middle, and end? What are the details?”

The teacher first models with closed eyes recalling ideas as a movie. Next the teacher tells their own narrative out loud being sure to verbalize thinking:

(Setting) “One time when I was 8 years old I was playing in a friend’s backyard. (First) We had been taking turns climbing the slide on the swing set to reach a rope hanging from a tree. We would swing on the rope from the slide and back again. (Next) One time I jumped for the rope and my neighbor jumped at the same time. This caused me to let go of the rope too soon and I fell 20 feet to the ground. (Last) When I got up, my hand was hanging limp from my wrist. My mom came and got me and I had to go to the hospital where I spent the night.

“Now that the event is fresh in my mind I am ready to write.”

Active Engagement (guided practice):

*“Writers I want you to return to your seats and take out your list of **personal narrative ideas** from your own lives. Take a minute to reread your list and choose one experience. You are welcome to add a new idea if you have one.”* Give students 2-5 minutes to make choices.

“Now close your eyes and let the movie of your experience play in your head.”

Teacher talks out loud the thinking process again.

“We are now going to tell our experience to our neighbor. Be sure to be an active listener as well.”

ELD: *“I am going to tell you about the time_____.”*

Teacher moves around the room checking with groups.

(Some teachers may prefer for students to bring their list to the carpet and complete the guided practice there.)

Bridge to Independent Practice:

“Writers, as soon as you have each told your experience, you may begin writing. You may go back to the piece you started yesterday or start writing the idea you just shared with your neighbor.”

Closure: Teacher choice: partner share or pop up share subject, favorite line, or a few lines.

Reflection:

Resources & References: (adapted from, acknowledgments)

Personal Narrative (PN3a) Elements of a Personal Narrative

Minilesson Teaching Point: elements of a personal narrative

NOTE: The lessons on Elements of a Personal Narrative (PN3a, 3b, and 3c) could be taught sporadically throughout unit depending on students' needs.

Standard(s):

W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

Materials:

- Enlarged copy (or copy to put on overhead or ELMO) of Personal Narrative Elements chart including space for: Characters (Who?), Setting (Where?), Events (Details), Personal Reaction (Why it's memorable/how you felt).
- Chart markers
- Student writing sample, teacher created personal narrative, or familiar (SHORT) read-aloud such as Scott Foresman anthology selection

Connection:

*"Writers, as we have listened to each other share our personal narratives we know they are about different **topics** (things), but today we are going to look at how they each have similar **elements** (parts)."*

Teach (modeling):

*"Here is a chart with the important **elements** of a personal narrative. Good personal narratives have **characters** (who), **setting** (where/when), **events** (details about what happened), and a **personal reaction** (tells how you felt or why this experience is important to you). I am going to read you a personal narrative and I want you to think about the **characters, setting, events and personal reaction** as you listen." Share chosen narrative from above.*

Active Engagement (guided practice):

*"Turn and talk to your neighbor about the different **elements** of the narrative...who were the characters, where did the events take place, what events happened and why was it important or how you felt." Allow students to share with one another for a minute or two. Ask for volunteers to share out and teacher writes answers under correct headings on chart pad.*

ELD: "The main characters were _____."

"The events took place _____."

"The events were _____."

"I felt _____." OR

"It was important because _____."

Bridge to Independent Practice:

*“As you are doing your independent writing I will be looking for students who have included the **elements** of a **personal narrative**.”*

Closure:

Teacher selects 1-2 students to share. Then the class identifies the **elements**.

“Writers, as _____ reads her/his piece, listen for the elements.”

“Turn and talk to your partner about the different elements _____ used.”

As students share the different elements, the teacher points to those elements on the chart.

Reflection:

Resources & References: (adapted from, acknowledgments)

Name: _____

Personal Narrative Elements

Characters:

Setting:

Event 1

Event 2

Event 3

Personal Reaction (why the events are memorable, how I felt)

Personal Narrative (PN3b)

Using a Personal Narrative Elements Chart to Plan

Minilesson Teaching Point: Using a personal narrative elements chart to plan

Standard(s):

W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

Materials:

- Overhead/enlarged sheet of **personal narrative elements** chart
- Individual copies of **personal narrative elements** chart
- Teacher’s own pre-thought out narrative or use narrative provided in lesson below

Connection:

“As I was at home last night I was thinking about a personal narrative (a true experience from my life) I want to write about and I thought about the chart we used during Writing Workshop. I realized this chart could help me plan out my writing.”

Teach (modeling):

*“I realized how important these **elements** are and how using the chart can help me **organize** (plan) my writing.”* Teacher uses an overhead/enlarged sheet of the chart and verbally models and writes what to put in each section. Example: *“I was thinking about a true experience that happened with my cat, Spencer. So under ‘**character**’ I will write ‘Spencer’ and ‘me.’*

*We were in my bedroom in the middle of the night. (I will put ‘bedroom’ and ‘night’ under **setting**.) I was dreaming about swimming when suddenly I woke up. (So under ‘**events**’ I will write ‘dreaming and woke up.’) My cat, Spencer, was licking my face. No wonder I felt wet! I hugged Spencer close and fell back to sleep. (I’ll add ‘Spencer licks me’ and ‘I hugged Spencer’ under ‘**events**.’) I was so happy to have a friend like Spencer. (Under ‘**personal reaction**’ I’ll write ‘happy to have a friend’).*

Active Engagement (guided practice):

*“Now close your eyes and think of a true experience that has happened to you. Tell yourself in your private voice the elements...**characters, setting, events and personal reaction**.”* Option: you may choose to have your students turn and talk.

Bridge to Independent Practice:

*“Writers, now take your own copy of the **personal narrative elements** chart and fill it in with the experience you just thought of. This is something that you can use today in your writing and each time you plan a new personal narrative.”* From now on, have personal narrative elements charts available for student use. *“After you have filled in the chart, you may use it to begin a new piece or put it in your folder to use at a later time.”*

Closure:

At the end of Writing Workshop have students pull out their **personal narrative elements** chart and share with their neighbor.

Reflection:

Resources & References: (adapted from, acknowledgments)

Personal Narrative (PN3c)

Using a Personal Narrative Elements Chart to Write

Minilesson Teaching Point: Modeling how to use a personal narrative elements chart to write a personal narrative

Standard(s):

W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

Materials:

- Teacher’s completed Personal Narrative Elements chart
- Enlarged booklet or chart pad, markers
- Teacher-created narrative or provided example
- Booklets or other paper choice available to students

Connection:

“Yesterday I showed you how I would use the Personal Narrative Elements chart to plan out my piece about my cat, Spencer.”

Teach (modeling):

“Today I will revisit the chart and I will show you how I use it to write my narrative. I want you to watch closely the steps I take as I write my narrative.

*“Spencer and I are the **main characters**. The **setting** is my bedroom at night and I am asleep in my bed. The **events** are ‘dreaming I was swimming, waking up because Spencer is licking me, and hugging Spencer while I fall back to sleep.’ The **personal reaction** is ‘I am happy to have a friend like Spencer.’*

*“I reviewed the information on the **personal narrative elements** chart and now I am ready to write.*

Teacher touches first page, if using booklet, or first line of chart paper. *“On my first page I will write, ‘I was dreaming about swimming when suddenly I woke up.’ On the next page I’ll write, ‘My cat, Spencer, was licking my face. No wonder I felt wet! On the third page I’ll write, ‘I hugged Spencer close and fell back to sleep.’ The last page is for my **personal reaction** so I’ll write ‘I was so happy to have a friend like Spencer.’”* [NOTE: this is NOT a lesson about sounding out words with students. The teacher writes quickly.]

“I am finished with my writing. Now I am going to reread my writing to make sure it makes sense.” [Teacher rereads writing as if reading it to her/himself].

Active Engagement (guided practice):

“Writers, close your eyes and make a picture in your mind of what I did first, second, third, fourth, and so on. Turn and talk to your neighbor (partner) about each step.”

[Teacher listens in on conversations and repeats what she/he heard. If steps are left out, teacher prompts students to re-visualize.]

- Steps:
1. Teacher reviewed chart and what she/he wrote day prior.
 2. Teacher touches first page, says what she/he'll write.
 3. Teacher writes on first page.
 4. Teacher touches 2nd page, says what she/he'll write.
 5. Teacher writes on 2nd page.

Continues to the end. Last step – teacher rereads writing to self.

Bridge to Independent Practice:

*“Writers, as you go back to your seats and start writing, take out your **personal narrative elements** charts and use it to help you plan your **personal narrative**. Think about the steps that I took as a writer. As you are writing today, I will be looking to see how you use your **personal narrative elements** chart to help you write your own personal narrative..*

Closure:

Teacher shares one or two students’ writing who attempt to use the chart to plan their narrative. As an option, if a student has difficulty using the chart, the class could orally plan out, as a group, the student’s narrative across pages of a booklet.

Reflection:

Resources & References: (adapted from, acknowledgments)

Scott Foresman

Small Moments: Personal Narrative Writing, Lucy Calkins and Abby Oxenhorn

Personal Narrative (PN5) Staying on Topic

Minilesson Teaching Point: Staying on topic

Standard(s):

W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

W.2.5 With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.

Materials:

- Student writing sample or teacher provided sample (see sample on next page)
- Overhead/Elmo

Connection:

*“As I was reading through some of your narratives, I noticed that some of you began writing about one thing and then suddenly started writing about something new. I know that sometimes it is hard to stay focused – **stay on topic** – in your writing.”*

Teach (modeling):

*“Today we are going to look at a personal narrative one of my former students wrote. In this piece, you will hear phrases/sentences where the author wandered off **topic** and started to write about something that had nothing to do with what the writing is about.”* Teacher reads aloud:

‘One sunny weekend morning Checko and I got our go-carts out of the garage and we got on our go-carts and we zipped onto the street. We skidded and we made black marks on the street. Then we went to the zoo. We had peanut butter and jelly sandwiches and bananas with chocolate.’

“Turn and share with your neighbor what you think this piece is mostly about (go-carts) and any phrases or sentences you heard that did not go with the topic.” Teacher puts transparency of the piece on overhead/Elmo, and then asks for volunteers to share. Teacher crosses out shared phrases/sentences. *“Writers, sometimes when we write, we put words and sentences into our writing that do not make it better. Sometimes those words and sentences make our writing **unfocused**. When that happens, we cross out those words and sentences. Now let’s **reread**, leaving out the crossed out parts and see if it makes more sense.”*

Active Engagement (guided practice):

*“Look through your writing folder for a narrative. Take turns with your writing partner to **reread** each other’s pieces, listening to determine whether the author stayed on **topic**. Gently share with one another phrases/sentences you heard where your partner might have gotten off **topic**.”* Teacher circulates around the room, giving assistance as needed.

Bridge to Independent Practice:

“Today during writing workshop you might choose to go back into a narrative you have already written and take something away that doesn’t add to your writing, that doesn’t help you stay on topic. If it doesn’t stay on topic, cross it out.”

Closure:

Give students an opportunity to tell how they changed their writing to stay on topic.

Reflection:**Resources and References:**

Ralph Fletcher. Craft Lessons: Teaching Writing K-8

Personal Narrative

One sunny weekend morning Checko and I got our go-carts out of the garage and we got on our go-carts and we zipped onto the street. We skidded and we made black marks on the street. Then we went to the zoo. We had peanut butter and jelly sandwiches and bananas with chocolate.

Personal Narrative (PN6)

Focusing on the Most Important Part – “Zooming In”

Shared Writing Teaching Point: Students will learn how to **focus** their writing by **zooming in** on the most important part by adding/deleting details.

Standard(s):

W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

W.2.5 With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.

Materials:

- Prewritten version of teacher’s narrative in a list-like format
- Chart paper and markers

Connection:

*“Writers, often we write about our lives and tell about all the events that happened in a day. Today we are going to learn how to **focus** or **zoom in** on the most important events. It is like a photographer who takes a picture of a tree from far away and then uses the zoom on his camera to focus in on the bird in the bird nest on the tree’s branch.”*

Teach (modeling):

“Yesterday I wrote about going to the beach because it was a really fun day for me.” Teacher puts up prewritten version (which looks more like a list of the day spent at the beach) and reads to the class.

“I walked in the sand. I saw seagulls. I threw stones. Then I built a sand castle and ate lunch. I found shells. Then I played in the water.”

*As I read to you, I noticed that it sounded a lot like a list of my day rather than a narrative. As a writer I need to ask myself, ‘What is the most important part?’ So I am going to **zoom in** on one event that happened at the beach. I think the part I remember best is finding a special shell. So instead of the whole day, I will focus on finding the shell.”*

Write the new version on the chart paper reading aloud as you write.

“While I was walking on the beach I was looking for shells. I stepped into the soft sand and felt something hard under my foot. I moved my foot and saw a pink and white striped shell on the sand. I picked it up and felt the ridges on the outside of the shell. I put the shell up to my ear and I listened to the ocean. I put the shell in my pocket to add to my shell collection at home.”

Active Engagement (guided practice):

*“Open your writing folders and reread your most recent narrative, asking yourself if it sounds like a **list** or if you have **focused** on the most important or memorable part. With your partner, share the most important part of your narrative.”*

Bridge to Independent Practice:

*“Today during writing you might want to revise your recent narrative, adding details to **focus/zoom in** on the most important part.”*

Closure:

Students can share how they revised their narrative to be more focused.

Reflection:

Resources & References: (adapted from, acknowledgments)

Lucy Calkins and Abby Oxenhorn: Small Moments: Personal Narrative Writing.

Personal Narrative (PN16) Introduction to Revision

Minilesson Teaching Point: Learning the basics of revision.

Standard(s):

W.2.5 With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.

Materials:

- Shared whole-class writing experience written simply
- Markers
- Students' writing folders with a photocopied personal narrative (or let students self-select a piece they feel passionate about right now)
- Blue revision pens

Connection:

“Writers, we have discovered that when we reread our writing, we sometimes want to make changes, or **revise**. Today we are going to review some of the ways published authors **revise** their writing.

Teach (modeling):

“When writers say, ‘I like my writing but how can I make this piece even more closely match my ideas and feelings?’ it is time to **revise**. Some people think revising is what you do to fix a piece of writing that isn’t ‘good enough.’ Actually, we revise a piece of writing precisely because it is ‘good enough.’ Good writing deserves to be revised and shared. It is our job as writers to make our message match our ideas and feelings as close as possible so the reader gets our message clearly. I’m going to show you how I **revise**. First I reread my writing and I ask myself, ‘Who will be reading my personal narrative? Is it going to be part of our class anthology or our school newsletter or part of our school library? What can I add or change to make it help the reader understand and visualize even more clearly?’” Teacher reads the narrative to the students:

*‘One morning our class went ice-skating.
When we got to the rink we put on our skates.
We walked up the stairs to the ice.
We grabbed the side wall and stepped on the ice.’*

“Okay, how can I make my writing even better? I have my blue **revision** pen in my hand to help me. I could add **at Lloyd Center** at the beginning so people will know where we went ice-skating. When we add more **details** we help our readers get a better picture in their minds of what happened. When I **revise** I always ask myself, ‘What can I add?’”

Active Engagement (guided practice):

“Writers, close your eyes and make a movie in your mind of when we went ice-skating. Turn and talk with your partner about what else we could add. What do you think would make our story even better? (Teacher rereads class story). Students talk to their partners and teacher notes some ideas.

“I heard _____ say, ‘We wobbled and we wiggled.’ I heard _____ say, ‘We fell down!’ I’m going to add these details. (Teacher adds ideas and rereads narrative to the class).

“Writers, let’s read the first few steps together as we think back on what we have done so far.

- We reread and ask questions.
- We make a plan to answer questions.
- We reread and make a movie in our minds.
- We add details to our writing.

Bridge to Independent Practice:

*“I have photocopied one of your writing pieces and placed it in your cleaned out writing folder (or placed in a new folder labeled “Revision”). Also, you will notice that there are special blue revision pens in your table baskets. Writers, take out the photocopied writing piece that is in your folder. Practice the steps we just reviewed. Reread your piece and ask questions; make a plan to answer your questions; reread again making a movie in your mind of what happened and ask yourself, ‘What can I add? How can I **revise** my writing to make it even better? When you have figured out where you can **revise** your writing, go ahead and get started. Remember, you can use our new blue **revision** pens to help you clearly see what you add on.”*

Closure:

*“Writers, I’m going to read you part of _____’s writing piece. I’m going to read it without the blue parts first. (Teacher reads one student’s writing or part of it). Now I’m going to read it with the blue revised parts. (Teacher reads piece again with revisions). Did you hear all of the great **details** _____ added? Writers, I want you to do the same thing that you just saw me do. Read your piece without the revised blue parts and then with the new revised parts.”*

Reflection:

Resources & References: (adapted from, acknowledgments)

Craft of Revision (Units of Study for Primary Writing), Lucy Calkins

Second Grade Writers, Stephanie Parsons

Personal Narrative (PN17) Revising in the Middle

Minilesson Teaching Point: Adding onto the middle of the text.

Standard(s):

W.2.5 With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.

Materials:

- Shared whole-class writing experience written simply (See sample at end of this lesson.)
- Chart, markers
- Students’ writing folders with a photocopied “finished” narrative from lesson PN16.
- Revision strips

Connection:

*“Writers, yesterday we learned that when we want to make our writing even more closely match our ideas and feelings, we **revise**. Good writing deserves to be revised and shared. Yesterday you helped me **revise** our **personal narrative** piece about going ice-skating at Lloyd Center.”*

Teach (modeling):

*“There are many different ways to **revise**. Sometimes writers **revise** by adding on to the middle of their pieces. I am going to reread our piece. As I read I want you look closely at how I **revised** in the middle of the narrative. Teacher reads the narrative to the students (see sample layout at end of this lesson):*

‘One morning our class went ice-skating at Lloyd Center.

When we got to the rink we put on our skates.

We walked up the stairs to the ice. We wobbled and we wiggled.’

*“I remember that our ankles were swiveling back and forth so I decided that I would add that, but I had a problem – there was no room on my page so I got a **revision strip** and added the next part using our special blue revision pens:*

‘Our ankles swiveled back and forth.’

“Then I taped it at the end of my page like this.” [Show booklet with revision strip added].

Teacher continues reading:

‘We grabbed the side wall and stepped on the ice. We fell down!’

“I heard lots of children yelling, ‘Ahhh!’ so I decided to add that dialogue at the end of the piece.”

Teacher shows dialogue written on the sentence strip at the end of the story and reads it to students.

“‘Ahhh!’ everyone screamed.”

Active Engagement (guided practice):

*“Writers, take out your photocopied pieces that you worked on yesterday. Reread your piece and ask yourself, ‘Is there a place in the middle where I can add on to make my message clearer to the reader?’ Ask yourself, ‘Do I need a **revision strip**?’”*

Personal Narrative (PN21a) Identifying Purpose of a Lead

Minilesson Teaching Point:

Using literature models students will identify the purpose of a **lead**.

Materials:

Several mentor texts depicting leads – Owl Babies, Lilly’s Purple Plastic Purse, Coming on Home Soon (description of character), Owl Moon, Fly Away Home, Apt. 3, Thundercake (description of setting), Come On Rain, Lulu’s Lemonade, The Witches’ Supermarket (dialogue), Auction, Cheese Louise (hint of a problem).

Connection:

*“Today writers we are going to think about how authors start their pieces. Writers call these first few sentences of the **lead**.”*

Teach (modeling):

*“I am going to read the beginning of Helen Keller and the Big Storm by Patricia Lakin” (SF 2.4.5, Read p. 130). “In the beginning of this book the author grabs my attention when she writes, “Quickly, Helen felt for the key. Click!” We could say that this book has a strong **lead**. It makes me want to read more because I am curious to find out what is going to happen next.”*

(Other literature models could be used in place of suggested mentor text – see resource list at end of this unit.)

Active Engagement (guided practice):

*“Now I am going to read some more examples of strong **leads** to you. I want you to listen carefully to how the authors use words to get us interested.”* Read the first few sentences from several mentor texts depicting good leads - lead length may vary depending on the text.

“Writers, think about how each of the authors started their books. In your mind, tell yourself the words the authors used to get you interested in reading their book. What words did you notice? Share with your partner.” Turn and talk.

ELD: “The author said _____.”

Invite students to share out with the class some of the words the authors used.

Bridge to Independent Practice:

*“Today, however, as you choose what you are going to work on I want you to think about how you are going to start your **piece**.”*

Closure:

Students can pop-up share how they began their piece. *“There are many different types of **leads** and tomorrow during writing time we will identify four specific types.”*

Reflection:

Resources & References: (adapted from, acknowledgments)

Personal Narrative (PN21b) Types of Leads

Minilesson Teaching Point: Identifying and describing types of leads

Standard(s):

W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

W.2.5 With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.

Materials:

- Chart paper with leads and definitions under each
- Chart markers
- Examples of various leads from literature models typed on strips (one per strip) that can be glued to chart under appropriate lead category (may want to have copy of mentor texts on hand)

Connection:

*“Yesterday, we learned that a good **lead** grabs the readers’ attention and makes them want to read on. Today we are going to investigate different types of **leads**.”*

Teach (modeling):

*When I read aloud Helen Keller and the Big Storm by Patricia Lakin there is a hint of a problem. This is one way a writer can start. Today we will be focusing on four different kinds of **leads**: description of character, description of setting, a hint of a problem, and dialogue.”* Refer to chart paper with identified leads/definitions. Read an example of each type of lead (i.e., character: Diary of a Wombat by Jackie French; setting: When I Was Little by Toyomi Igus; dialogue: Grandpa’s Teeth by Rod Clement; hint of a problem: I Like Where I Am by Jessica Harper).

Model reading the lead from Tara and Tiree – Fearless Friends (SF Grade 2, Unit 2, pg. 168). Then model looking over the choices on the chart and deciding which type of lead you just read. *“I think this is an example of **character lead** because from the time he was a boy he has always loved dogs.”*

*“As partners you will get an example of a lead from a story. You will read the **lead** and decide what kind of **lead** it is and why you think so.”* Choose a student to be your partner and model reading the lead and discussing with your partner to decide what type of lead you read. *“Now we will read the **lead** example.”* (Read it aloud.) *“Next, we will look at our **Leads Chart** to remind ourselves of our choices and then talk together to decide which type of **lead** we read. We think this is an example of a _____ **lead**”* (insert choice from chart).

Active Engagement (guided practice):

Pass out examples of leads to partners and allow a few minutes for students to read lead, identify type of lead and come up with their reasons. *“Who would like to share the **lead** from*

_____ (name of book) and tell how they know what type of **lead** it is?" Rest of class gives thumbs up if they agree. Make sure each lead passed out gets read and identified. As students share their leads, glue copy of lead under correct lead heading.

Bridge to Independent Practice:

*"Today as you are writing, see how you can use one of these examples of **leads** to revise the beginning of a piece you have already written or you may choose to begin a new piece. If you choose to work on a previously written piece, you may want to use one of the revision strips we learned about earlier to add to your story."*

Writers return to own seats and write.

Closure:

Students share their newly revised lead and share what type it is.

Reflection:

Resources & References: (adapted from, acknowledgments)

Personal Narrative (PN7) Adding Details

Minilesson Teaching Point: Adding details

Standard(s):

W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

W.2.5 With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.

Materials:

- Owl Moon by Jane Yolen or other mentor text with strong examples of detail (most effective for this lesson when previously read and concept of “details” pre-taught through Read Aloud)
- Paper choice (booklets, journals, blank paper, writing paper)
- Chart paper and markers, optional

ELL/SpED adaptations: May want to use a more simplified text as an example OR use Owl Moon and have students act out p.18 prior to the lesson.

Connection:

*“We have been writing **personal narratives** (stories from our own lives). Today we are going to look at how we can make our writing more interesting to the reader by adding details that describe the sights, sounds, smells, tastes, textures and emotions.”*

Teach (modeling):

*“I read Owl Moon to you a few days ago. In the book, Pa and the little girl are searching for an owl. Remember the part where they finally heard the owl? (Read page 18 aloud.) The author, Jane Yolen, could have said, ‘Pa called out and an owl answered back’ (in boring voice) but instead she paints us a beautiful picture of the sights and sounds that occurred in that moment. As I reread this page, listen carefully for the **details**, special words and phrases (groups of words) she uses, to help us create pictures in our minds. Notice words that pop out in your mind.”*

NOTE: If you are using an alternative book, choose a page and specific examples and proceed as described in this example.

Active Engagement (guided practice):

“Think about the words Jane Yolen used to paint a detailed picture of this brief moment.” (Give think time.) *“Turn and talk with your neighbor about one **detail** you heard/noticed.”* If students are unable to elicit ideas, teacher can provide prompts and examples.

ELD: *“When the author used _____, I saw _____ in my mind.”*

Ask for volunteers to share out. Teacher repeats the students’ responses and charts them on paper.

Bridge to Independent Practice:

“Writers, today I would like you to choose a piece you have already written and find a place in your piece where you can add more details the way Jane Yolen did in Owl Moon.” Some students may choose a piece they are currently working on or start a new piece. *“I will be*

looking for writers who have tried this strategy today to share at the end of our Writing Workshop.”

*“Today before you start writing, reread the piece you are working on. Look for places where you could add **details** (interesting words or phrases). I will be looking for writers who use details in their writing to create a picture in the mind of their readers.”*

Closure:

Teacher chooses 2-3 students who have used details in their writing to share.

Extension: Make an “Interesting Details” chart where students can post their own writing details or those that they hear during read alouds.

Reflection:

Resources & References: (adapted from, acknowledgments)

Interactive Read Alouds for Grades 2-3 by Linda Hoyt

Personal Narrative (PN7a) Using Capitals for Proper Nouns

Shared Writing Teaching Point: Capitalizing proper nouns

Standard(s):

L.2.2.a. Capitalize holidays, product names, and geographic names.

Materials:

- Mentor texts that show capitalization of holidays, geographical names, and product names
- Premade “More Proper Nouns” anchor chart
- Chart paper and pens
- Sticky notes for student use

Connection:

“Writers, as I was reading through your work, I noticed that some writers are writing about special holidays, places and things.”

Teach (modeling):

*“Since the beginning of the school year we have been talking about using **capital letters** at the beginning of our sentences, always using an uppercase ‘I,’ and using a capital letter for people’s names. Today we are going to look at a chart that reminds us to use a capital letter at the beginning of any proper noun. A proper noun names a **specific** person, place, or thing and today we will focus on holidays, geographical names, and product names.”* Point out examples on the chart.

*“It is important to remember that a **proper noun** refers to a **specific** person, place or thing. For example, when we write ‘I went to the beach,’ we do not use a capital letter for the word beach because there are beaches in many places in the world. If we write, ‘I went to Seaside,’ we use a capital letter because Seaside is a specific town in Oregon.”*

Show examples from mentor texts.

Active Engagement (guided practice):

“Turn and talk about other holidays we can write on our chart.”

Write a few student ideas on the chart.

“Turn and talk about other geographical names we can write on our chart.”

Write a few student ideas on the chart.

“Turn and talk about other product names we can write on our chart.”

Write a few student ideas on the chart.

Bridge to Independent Practice:

Writers, as you are writing today, remember to use a capital letter whenever you write a proper noun. If you use a proper noun that is not on our chart yet, you may write it on a sticky note and place it on our chart.

Closure:

Teacher shares examples that have been added to the proper nouns chart or ask students to popcorn share a proper noun they used in their writing today.

Reflection:**Resources & References: (adapted from, acknowledgments)**

More Proper Nouns

In addition to naming *specific people*, a **proper noun** names a **specific holiday, place, or product**. It is usually unique. For example: Seaside is a specific town, but beach could be any beach.

Holidays		Geographic Names		Product Names	
<i>proper</i>	<i>common</i>	<i>proper</i>	<i>common</i>	<i>proper</i>	<i>common</i>
New Year's Eve	birthday	Seaside	beach	Kleenex	tissue
		Disneyland	amusement park	Oreo	cookie
		Oregon	state		
		Portland	city		

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Personal Narrative (PN9) Internal vs. External Story

Minilesson Teaching Point: injecting thoughts and feelings into personal narratives

Standard(s):

W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

W.2.5 With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.

Materials:

- Student sample of writing that shows an event(s) and the student’s personal response to the event or use provided example below
- A class/classroom event for students to think of an accompanying internal story
- “Internal Thoughts and Feelings” chart

Connection:

*“Writers, we have been learning how to **zoom in** and **focus** on the most important part of our **personal narratives**. Today I want to teach you a strategy that you can use today and every day in your writing. I am going to show you how you can write about what happened to you and then write your feelings or your thoughts about what happened.”*

Teach (modeling):

*“Writers, I am going to read you a piece that one of my students from last year wrote. Listen closely to how Ronnie writes about what happened- the **external story** - and then his thoughts and feeling – the **internal story** – about what happened.*

‘Yesterday morning I gave Ms. _____ my necklace. She put it over her head. Then she tried to pull it off and it got stuck in her hair (it’s really curly!). I wondered if I would ever get my necklace back’

Active Engagement (guided practice):

*“Writers, talk to your partner about how Ronnie wrote about what happened – the **external story** – and his thoughts and feelings about what happened – the **internal story**.*

*“I made a chart to help us get started with ideas for writing the **internal story** – our thoughts and feelings about what happened.*

Teacher reads chart to class: I thought...
 I wondered...
 I felt...
 I worried...

*“Remember our Harvest Parade? First I would like you to tell your partner the **external story** of how we lined up and snaked through the hallways and traipsed outside. Tell how the grown-*

ups took lots of pictures of us as we paraded through the schoolyard. Then I would like you to tell your partner the **internal story** – how you were feeling or what you were thinking – as we paraded.”

Teacher listens to student responses and prompts them with sentence starters as necessary. Teacher shares with the whole group a couple of examples she/he overheard.

Bridge to Independent Practice:

*“Writers, today and everyday when you write your **personal narratives**, remember to tell the **external story** – what happened – and the **internal story** – your reaction – your thoughts and feelings – about what happened. If you write your thoughts and feelings in your narrative, please post your name on our **Internal Story** chart.”*

Closure:

Teacher predetermines 2-3 students who attempted to use the **internal story** in their writing. Another option: If a student is having a difficult time inserting the **internal story** into their writing, the class could help that student with ideas.

Reflection:

Resources & References: (adapted from, acknowledgments)

Lucy Calkins and Abby Oxenhorn, Small Moments: Personal Narrative Writing

Personal Narrative (PN22) Endings

Minilesson Teaching Point: Introduce endings as an important connection.

Standard(s):

W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

W.2.5 With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.

Materials:

- Chart paper and marker
- Teacher pre-written story on chart pad
- Pre-reading of *Iris and Walter* by Elissa Haden Guest from Scott Foresman Reading Street Anthology 2.1.1

Connection:

*“Writers, we have been working on lots of ways to make our writing better. Today we are going to think about why **endings** are important and how we can learn about good ways to end our narratives.”*

Teach (modeling):

“When we read, we often slow down and enjoy the last part before the end. It is kind of like the last bite of a yummy ice cream cone or saying goodbye to a good friend. In the story, Iris and Walter, Iris missed the city but was not sad because she had a new life in the country. Listen while I read the end of Iris and Walter:

*‘And across the meadow, over the stream, high in a tree, was a little house.
And inside there was a new friend. . .Walter.’*

*The author helped us remember how Iris felt and that having a friend is very special. This is an important message from the story. Writers, when you write **endings** you want them to connect to what is important. **Endings** help close our pieces and leave a lasting impression. One way to make a good **ending** is to reread and think about what was important. Maybe there is message or lesson, thought or feeling, or the last important thing that happened.”*

Active Engagement (guided practice):

“Think about a piece that you have finished or are writing right now. Tell yourself what the piece is about, why it is important, and how you might end your narrative. When you have a clear idea, put your thumb up so that we know you are ready. Turn and talk and share you idea with your neighbor.”

Bridge to Independent Practice:

*“When you are writing today you may want to write or **revise** your **ending** by thinking about what is important and what you want to leave as a last impression with your readers. I will ask people to share their **endings** at the end of writing time today.”*

Closure:

At the end of writing time call on students who attempted to write new, connected endings.

Reflection:

Resources & References: (adapted from, acknowledgments)

Lucy Calkins and Pat Bleichman: The Craft of Revision

Barry Lane: After the End

Elissa Haden Guest: Iris and Walter from ScottForesman Reading Street Anthology 2.1.1

Personal Narrative (PN23) Authors' Examples of Endings

Minilesson Teaching Point: Looking at examples of how authors write strong endings.

Standard(s):

W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

W.2.5 With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.

Materials:

- Chart paper and marker.
- Teacher pre-written story on chart pad.
- Copies of endings from Shortcut by Donald Crews, Coming On Home Soon by Jacqueline Woodson, Apt. 3 by Ezra Jack Keats, Cheese Louise by David Michael Slater – written in Teach (modeling) and Active Engagement sections of lesson – also see “Mentor Texts: Examples of Endings” at the end of this unit.
-

Connection:

*“Writers, yesterday we talked about how **endings** need to be connected to what is important in your piece and also leave a lasting impression. Another way to learn how to write good **endings** is to look at how authors write **endings**.”*

Teach (modeling):

*“Let’s look at some different kinds of **endings** together. Listen while I read the ending of Shortcut by Donald Crews:*

‘We walked home without a word. We didn’t tell Big Mama. We didn’t tell Mama. We didn’t tell anyone. We didn’t talk about what had happened for a very long time. And we didn’t take the shortcut again.’

*“Donald Crews helped us, as readers, understand the lesson of the writing. **Teaching a lesson** is one kind of **ending** that an author may choose to use. Let’s listen to another kind of **ending**. In the book Coming On Home Soon by Jacqueline Woodson, the author **focuses** in on the how the girl still hopes that her mother will come home soon. This is an **ending** where the author **zooms in** to finish the story.” Teacher reads ending:*

‘Inside, it’s warm and quiet. Stew cooking on the stove. Outside, snow falls and falls and somewhere there’s my mama loving me more than rain. Loving me more than snow. Cleaning trains. And coming on home soon.’

*“At the end of Apt. 3 by Ezra Jack Keats, the author writes about Sam and Ben’s **feelings** towards a new friend. Listen to the words he uses to show how they think and feel.” Teacher reads ending:*

“‘Then the dark room filled with wild, noisy, happy music. It bounced from wall to wall to wall. Sam and Ben looked at each other. They couldn’t wait for tomorrow.’”

Active Engagement (guided practice):

*“Writers now listen while I read the ending to Cheese Louise by David Michael Slater and see if you can determine the kind of **ending** the author used.”* Teacher reads,

“Louise smiled down at her friends as she was carried away. The best part of being chosen was knowing that all the Swiss cheeses who came to the fridge in the future would hear her story and be proud to be just like her, the famous Cheese Louise.”

*Turn and share with your partner what kind of **ending** it was and why you think so. Who would like to share their answer with the rest of the class?”* (This is a thought ending.)

Bridge to Independent Practice:

*“Today when you are writing the **ending** for your piece, you may want to use one of these **ending** choices- a lesson learned, a thought or feeling, or a zoom-in of the most important part. Think about your story and what message or idea you want to leave with the reader. Remember that the **ending** closes the piece and leaves a lasting impression.”*

Closure:

Give students an opportunity to share their ending and why they chose that kind of ending.

Reflection:

Resources & References: (adapted from, acknowledgments)

Lucy Calkins and Pat Bleichman: The Craft of Revision.

Shortcut by Donald Crews

Coming On Home Soon by Jacqueline Woodson

Apt. 3 by Ezra Jack Keats

Cheese Louise by David Michael Slater

Personal Narrative (PN10a) Introducing Tell-A-Story Words

Minilesson Teaching Point:

Teacher introduces a list of transitional words for the Tell-A-Story Word Wall/Chart

Standard(s):

W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

W.2.5 With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.

Materials:

- A Story for Bear by Dennis Haseley (Read this story to the class prior to this lesson.)
- Chart paper and markers
- Tell-A-Story Words <http://kidwriting.com/TellaStory.html>; Eileen Feldgus (option: print on colorful paper, laminate and display—sample of words in interesting fonts in teacher resource section)

Connection:

“Today writers we will begin thinking about and discussing words we can use in our writing instead of ‘then’ or ‘and then.’”

Teach (modeling):

“Today we will revisit A Story For Bear. As I read, I want you to listen for the words the author uses that take us from one event to another instead of always using ‘and then.’ These words are called Tell-A-Story words. I will model the first couple of pages for you.” Read the first couple of pages of the story...*“One day, a young bear...”*

“I heard the author use the words ‘One day’ and ‘Through the years.’” Teacher points to the words on their word wall or previously made chart.

Active Engagement (guided practice):

“Now I will read a few more pages of the story and I want you to listen for the Tell-A-Story words the author uses.” Read a few more pages and have students turn and tell the Tell-A-Story words they heard.

ELD: *“I heard the “Tell-A-Story word _____.”*

Ask for volunteers to share, pointing out the Tell-A-Story words on the wall/chart.

Bridge to Independent Practice:

“As you do your writing today, try and use some of the Tell-A-Story Words instead of using ‘and then.’”

Closure:

Give students an opportunity to share how they used the Tell-A-Story words in their writing.

Reflection:**Resources and References:**

A Story for Bear by Dennis Haseley;
<http://kidwriting.com/TellaStory.html>; Eileen Feldgus.

Personal Narrative (PN11) Transitional Words

Minilesson Teaching Point: Transitional words to use instead of ‘then.’

Standard(s):

W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

Materials:

- “Tell A Story Words” transitional word chart (See lesson PN10a. Introducing Tell-A-Story Words)
- Student writing sample with overuse of ‘then’ or use provided example (The example has intentional spelling, capitalization and punctuation errors for subsequent editing lessons and is found following this lesson.)

Connection:

*“Writers, we’ve been learning that writers improve their writing in many ways. Writers add **details**. Writers use **Tell-A-Story** words (point to Tell-A-Story Words chart). Writers use **carets**, **revision strips** and **sticky notes** to keep track of changes.*

Teach (modeling):

*“When a writer makes changes to improve the writing, they are **revising**. I want to share with you a **personal narrative** written by Garry, a former student.” (If you are using a current student’s example, check with student prior to sharing.) “He used ‘then’ quite a lot in his writing. He asked me, “Do you know some other words that I could use instead of ‘then’?” I told him we were learning **Tell-A-Story** words and that you could all help him think of other words instead of ‘then.’” Reread **Tell-A-Story** words chart with students.*

*“Listen closely as I read Garry’s **personal narrative**. Be thinking about other words he could be using.”*

Title: When I Went to chucky cheese! By Garry

Part 1: i looked and steared (stared) at it!!! the building

Part 2: then I saw chucky. I was scard (scared) I screamd mom mom mom hlep me.

Part 3: then I was watch(ing) the show then I went to go play games.

Part 4: then i went to go play the bee I screed I one yippy!

Part 5: then I play the hardest game then it was time to go

Active Engagement (guided practice):

*“Writers, after I reread Garry’s narrative, talk with your partner about words that to use instead of ‘then.’ Students turn and talk. Teacher prompts students as needed to use the **Tell-A-Story** words. Teacher writes students’ alternatives to ‘then’ carefully crossing out ‘then’ and using a caret to add new word(s).*

Bridge to Independent Practice:

*“Writers, if you, like Garry, used ‘then’ a lot, cross it out and use a word or words from our **Tell-A-Story Words** chart. Remember, if you use any of the **Tell-A-Story** words you can put your name on a sticky note and post it on the word on the chart.”*

Closure:

Share a few examples of student writing from students who either revised by crossing out ‘then’ and choosing an alternative or have students share any **Tell-A-Story** words they used.

Reflection:**Resources & References: (adapted from, acknowledgments)**

Eileen Feldgus. <http://kidwriting.com/TellaStory.html>

Personal Narrative (PN20a) Show, Not Tell

Minilesson Teaching Point: Introduce how writers “**show, not tell**” to make their writing better.

Standard(s):

W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

W.2.5 With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.

Materials:

- Student writing
- Where the Wild Things Are by Maurice Sendak (or other familiar mentor text with descriptive language)
- Chart paper and marker
- Teacher pre-written narrative on chart pad

Connection:

*“Writers, we have been working on different ways to make our writing better. We can use **carets** and **revision strips** to add or change words. We have been using **details** to tell more and make our writing interesting for the reader. We have also been using **descriptive language (adjectives and verbs)** to create a picture for the reader. Writers can use words and **tools** to revise in a special way called “**Show, not tell.**”*

Teach (modeling):

*“In the book Where the Wild Things Are by Maurice Sendak, the author helps the reader understand how the wild things are feeling. Instead of writing ‘the wild things are angry’ he writes, ‘They roared their terrible roars and gnashed their terrible teeth.’ When writers **show, not tell** they use words to help the reader understand without telling them.”* Teacher models a think-aloud. (Teacher topic may vary)

*“I want to use **show, not tell** to make my piece of writing better. Here is my story:*

‘The other day I went to the store to buy something for my class. The store was not open yet and I was frustrated. Someone came to open the door. I was happy!’

“ Now I want to add some words to describe how I felt. Instead of ‘frustrated’ I will write:

‘When I saw the store was closed my mouth fell open and I just stood there with my eyes bugged out. Then I flopped down and sat criss-cross on the ground.’

“I will reread to see how this sounds.” Teacher rereads. *“Now I need to show my reader how I felt happy when the store clerk came and opened the door. Instead of writing ‘I was happy’ I will write ‘I jumped up with a huge smile on my face. I could feel my breathing relax and I wanted to hug the clerk.’ Now I have used words to express how I felt instead of just telling the reader how I felt.”*

Active Engagement (guided practice):

*“Writers, I want you to take a look back through your writing and try to find a piece where you wrote about how you were feeling. Think about how you could **show, not tell**. If you can’t find one, look for a place where you would like to use **show, not tell** to express how you felt. Think about what words you would use to **show, not tell**. Turn and talk, sharing your ideas with your partner.*

Bridge to Independent Practice:

*“When you are writing today, you may want to **revise** or practice **showing, not telling** in one of your pieces. You can use a **caret** or **revision strip** to add words. If you start a new piece, you may want to express how you felt by using words that **show, not tell**. I will be looking for people who use **show, not tell** in their writing.”*

Closure:

At the end of writing time, call on students to share places in their work where they used words to **show, not tell**.

Reflection:

Resources & References: (adapted from, acknowledgments)

Lucy Calkins and Pat Bleichman: The Craft of Revision

Barry Lane: After the End

Maurice Sendak. Where the Wild Things Are

Personal Narrative (PN20b)

Show, Not Tell: Using Descriptive Language

Shared Writing Teaching Point: Practicing different ways to **show, not tell**.

Standard(s):

W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

W.2.5 With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.

Materials:

- Chart paper with T-chart
- Marker
- The Relatives Came by Cynthia Rylant (or other mentor text that demonstrates show, not tell to describe a person, place, or thing rather than a feeling)

Connection:

*“Yesterday we learned about a special strategy that writers use, **show, not tell**. When writers use **show, not tell** they can describe feelings, places, or almost anything. Today we are going to practice some different ways that writers use **show, not tell**. We are going to look at how author, Cynthia Rylant, uses **show, not tell** in her writing.*

Teach (modeling):

*In the book, The Relatives Came by Cynthia Rylant she used **show, not tell** to describe where her relatives slept. Instead of writing ‘It was crowded’ she wrote:*

‘ The relatives weren’t particular about beds, which was good since there weren’t any extras, so a few squeezed in with us and the rest slept on the floor, some with their arms thrown over the closest person, or some with an arm across one person and a leg across another.’

*“Listen while I reread and pay attention to the words you think ‘created’ a picture for the reader. Put a thumb up when you hear **show, not tell** words.*

Active Engagement (guided practice):

Teacher creates a T-chart using “Tell” and “Show” as headings. “Writers, today we’re going to practice using words that **show, not tell** placing the ideas on the T-chart.” (We suggest covering the tell part and reveal each section as you work.) “Writers can you think of some ways you might look or what you might do to show you are happy. I want you to think of some words/sentences that would help the reader understand.” Elicit ideas that describe how the reader shows that he/she is happy. Continue this procedure with the other ideas on the T-chart.

Bridge to Independent Practice:

*“Writers now you have a special way to show your readers how you think and feel. Also you can create a picture for the reader by using **details** and **descriptive language**. All of these strategies **show, not tell**. Today in your writing I want you to look for a place in your writing or begin a new piece to practice **show, not tell**.”*

Closure:

Teacher elicits students to volunteer and share a few sentences where s/he has used **show, not tell**.

Reflection:

Resources & References: (adapted from, acknowledgments)

Cynthia Rylant, “The Relatives Came”

Lucy Calkins and Pat Bleichman-The Craft of Revision

Personal Narrative (PN12) Final Project—Day 1

Punctuation/Choosing a Piece to Publish

Student Goals:

1. Students will write a focused personal narrative that moves through a logical sequence of events (beginning, middle, and end).
2. Students will learn to “zoom in” on the most important part of their narrative.
3. Students will incorporate characters, setting, events, and personal reaction.
4. Students will reread their own writing and do some editing and some revision.
 - Editing Goals: making writing that is readable to a large audience using:
 - conventions (spelling-phonetic and high frequency words, punctuation, capitalization, grammar)
 - handwriting: (appropriate letter formation, spacing, appropriate use of lowercase letters)
 - Revision Goals:
 - reorder writing, add to and/or delete text to clarify meaning by
 - adding details
 - cutting and pasting

Standard(s):

L.2.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Description of Project:

Students will choose a piece they have written during this unit to revise, edit, and publish. Teacher determines the format of the final product.

(NOTE: THE NEXT THREE LESSONS ON EDITING COULD BE CONDENSED INTO ONE OR TWO LESSONS, DEPENDING ON THE LEVEL/EXPERIENCE OF YOUR STUDENTS.)

Day 1 Materials:

- Optional: pre-reading of *Punctuation Takes a Vacation* by Robin Pulver
- A student’s writing sample with intentional spelling, capitalization, punctuation errors or use sample from lesson PN11. Transitional Words
- Photocopy of the student writing sample for partners to edit together
- Editing Checklist (see sample at end of unit)
- (Optional) “I Used Punctuation” chart
- (Optional) Sticky Notes

Day 1 Connection:

*“Writers, the other day we helped Garry **revise** his writing by finding other words he could use instead of ‘then.’”*

Day 1 Teach (modeling):

*“Writers want to make sure their writing is easy for other people to read. When writers finish revising, it’s time to **edit**. When we **edit**, we check to make sure we are using **punctuation**”*

(periods, question marks, exclamation words) correctly. We also check to make sure we are using **capital letters** at the beginning of our sentences, for the pronoun ‘I’ and for proper nouns. Then we check our **spelling**. Finally, we check for neat penmanship and space between words. We are going to start getting our **personal narrative** pieces ready for **publishing** and we want to make sure our writing is easy for others to read. I have an **editing checklist** to help us remember what to **edit**.” Teacher reads editing checklist to students (use Editing Checklist provided or other checklist appropriate for your class).

“Today the part of **editing** we are going to focus on is **punctuation**. I am going to read a part of Garry’s piece. I want you to watch as I read his piece. I am going to pause where Garry wants his readers to stop and think for a moment. When I pause, that is where I am going to put a period or exclamation mark or question mark. If there is a place where he uses **dialogue**—talking words—I am going to put quotation marks around those words.” Teacher reads aloud **Parts 1 and 2** as if talking to her/himself, sharing thinking out loud, and adding appropriate punctuation.

Day 1 Active Engagement (guided practice):

“Writers, I am giving you and your partner a copy of Garry’s Chuck E. Cheese piece. You are going to help him **edit** this. You are going to look for places where you think he should take a pause and put a period, question mark or exclamation mark. If he used talking words, put in quotation marks.” Teacher aids/prompts students as they work with their partners. Students share out their work (or teacher chooses students who have accurately punctuated Garry’s piece) and teacher marks it on an enlarged version of the same page.

Day 1 Bridge to Independent Practice:

“Writers, today you will pick out a personal narrative you want to publish. It might be a piece you have finished revising or one that you are ready to revise. When you choose your piece, reread and check for **punctuation**. (Optional: If you use **punctuation**, make sure you write your name on a sticky note and post it on our “I Used Punctuation” chart.)” Teacher collects papers for next day’s lesson on capitalization.

Day 1 Closure:

Teacher has students pick personal narrative they want to **publish**. Students pick one page from their piece and edit with their writing partner.

Day 1 Reflection:

Day 1 Resources & References: (adapted from, acknowledgments)

Punctuation Takes a Vacation by Robin Pulver

Eileen Feldgus. <http://kidwriting.com/TellAStory.html>

Personal Narrative (PN13) Final Project—Day 2 Capitalization

Standard(s):

L.2.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Day 2 Materials:

- 1 revision pen per pair
- A student’s writing sample with intentional spelling, capitalization, punctuation errors or use sample from lesson PN11. Transitional Words
- Photocopy of the student writing sample for partners to edit together
- Editing Checklist (see sample at end of unit)
- (Optional) “I Used Capital Letters” chart
- (Optional) Sticky notes

Day 2 Connection:

*“Writers, yesterday I showed you the **editing checklist** and we talked about **punctuation**.”*
(Refer to enlarged version of checklist.) *“We helped Garry **edit** his writing by checking his **punctuation** – checking for periods, exclamation marks, question marks and quotation marks.”*

Day 2 Teach (modeling):

*“Today I want to talk to you about the second item on our **editing checklist – capitalization**.”*
(Teacher reads second item on checklist). *“Since the beginning of the school year we have been talking about using **capital letters** at the beginning of our sentences, always using an uppercase ‘I,’ and using a capital letter for people’s names. Yesterday we put **punctuation** where Garry wanted his readers to take a pause, and put **quotation marks** around the **dialogue** he wrote. Today we will check **capital letters**. I am going to reread Garry’s narrative. I want you to watch as I read his piece.”* Teacher reads aloud as if talking to her/himself, sharing thinking out loud, and changes lowercase letters to uppercase in the title and first two parts including capital C on ‘Chucky’ in the title.

Day 2 Active Engagement (guided practice):

*“Writers, you and your partner are going to check for **capital letters** in the rest of Garry’s narrative. You are going to help him **edit** this by putting **capital letters** where he needs them.”*
Teacher aids/prompts students as they work with their partners. Students share out their work (or teacher chooses students) and teacher marks the correct capitalization on an enlarged version of the same page.

Day 2 Bridge to Independent Practice:

*“Writers, yesterday you all chose the **personal narrative** piece that you are going to **publish**. As you continue to work on your piece, check to make sure you used **capital letters** at the beginning of your sentences, capitalized the word “I,” and capitalized people’s names. (Optional: If you use **capital letters**, make sure you write your name on a sticky note and post it on our “I Used Capital Letters” chart.)*

Day 2 Closure:

Students pick one page from their piece. Edit with writing partner.

Reflection:

Resources & References: (adapted from, acknowledgments)

Eileen Feldgus. <http://kidwriting.com/TellAStory.html>

Personal Narrative (PN14) Final Project—Day 3 Spelling

Standard(s):

L.2.2.d. Generalize learned spelling patterns when writing words (e.g., cage → badge; boy → boil).

L.2.2.e. Consult reference materials, including beginning dictionaries, as needed to check and correct spellings.

Day 3 Materials:

- A student’s writing sample with intentional spelling, capitalization, punctuation errors or use sample from lesson PN11. Transitional Words
- Photocopy of the student writing sample for partners to edit together
- Editing Checklist
- (Optional) “I Checked My Spelling” chart
- (Sticky Notes)

Day 3 Connection:

*“Writers, we are preparing our **personal narratives** for the **publishing celebration** we will be having _____” (insert day teacher has planned it). “We will be finishing up our pieces so they are ready for our **BIG share**.”*

Day 3 Teach (modeling):

*“Today I want to talk to you about the third item on our **editing checklist – spelling**.” (Teacher reads third item on checklist). “I’m going to read the first page of Garry’s piece.” Teacher reads aloud as if talking to her/himself, sharing thinking out loud, “Oh, that’s right...when something already happened it has to be spelled with ‘ed.’ Sometimes it sounds liked /t/, but it’s spelled ‘ed’ so I’ll change’ lookt,’ ‘scard’ and screamd.’ Hmmm, the word ‘hlep’ doesn’t look quite right. /h/ /e/ /l/ /p/. Oh, I need to switch the ‘l’ and the ‘e!’ The word ‘wus’ doesn’t look right. I am going to check it on my mini-word wall chart” (or student can check it on the large class word wall or mini-dictionary, etc.). “I need to change the ‘u’ to an ‘a.’”*

Day 3 Active Engagement (guided practice):

*“Writers, you and your partner are going to check the **spelling** in the rest of Garry’s piece. You are going to help him **edit** by correcting any **spelling** errors you notice.*

Teacher aids/prompts students as they work with their partners. Students share out their work (or teacher chooses students) and teacher marks it on an enlarged version of the same page.

Day 3 Bridge to Independent Practice:

*“Writers, like yesterday and the day before, as you continue to work on the **personal narrative** piece you are preparing for **publishing**, make sure you check your **spelling**. If a word doesn’t look right, use the strategy of stretching it out to see if you left out any sounds. Ask yourself, ‘Does this word have enough letters in it? Does it have vowels in it?’ If one of your word wall words doesn’t look quite right, check the class word wall or your mini-word wall to see if it is spelled correctly. (Optional: If you use either one of these strategies, or one of your own spelling strategies, make sure you write your name on a sticky note and post it on our “I Checked My Spelling” chart.) Remember, _____ is our publishing party. You need to finish all of your **narratives!**”*

Day 3 Closure:

*“Writers, I am going to give each of you an **Editing Checklist**. You are going to sit with your writing partner and you will help each other check to make sure you did each of the items on the checklist, including putting spaces between your words. When you are all finished, get a sticky note and mark a favorite page you would like to share with the whole group tomorrow our publishing celebration.”*

Day 3 Reflection:**Day 3 Resources & References: (adapted from, acknowledgments)**

Eileen Feldgus. <http://kidwriting.com/TellAStory.html>

Personal Narrative (PN15) Final Project—Day 4 Publishing Celebration

NOTE: If students are not all finished publishing, you can take extra time to finish.

Day 4 Materials:

- Juice and cups
- Students' writing pieces with a favorite page marked with a sticky note
- Students placed in predetermined groups for sharing
- Additional Celebration ideas:

invite parents/special friends and they write positive comments on index card and give to child after child reads their piece.

invite reading buddies to class and children do one-on-one or small group sharing.

Day 4 Connection:

*“Writers, today is a very special day because we are celebrating all of the wonderful **personal narratives** you have been writing over the last few weeks.”*

Day 4 Teach (modeling):

*“Writers, I would like you to get out the **published** piece you are sharing today. Come to the carpet and sit in a circle. Open your book to the page you marked with the sticky note and place it on the carpet in front of you. We are going to go around in a circle and each person is going to share that special page.”*

Day 4 Active Engagement (guided practice):

Students and teacher share one special page.

Day 4 Bridge to Independent Practice:

*“Writers, it is time for you to share your entire **personal narrative** with your group.”* Students break into predetermined groups to share their books. Teacher and/or a helper can pour juice and hand out to students.

Day 4 Closure:

*“Published authors, I would like to make a toast to all of the amazing writing you did the last few weeks. You learned to write **focused personal narratives**. You learned to put your feelings (the **internal** story) into your writing. You learned to **revise** by adding on and taking away from your pieces. You learned to add **dialogue** to your writing. You learned to **show, not tell**. You learned to **revise** your **leads** and your **endings**. You learned writing skills that 3rd, 4th, 5th and 12th graders do! You are **published authors**! Congratulations!”*

Students and teacher toast and then drink juice.

Day 4 Reflection on unit:

Day 4 Resources & References: (adapted from, acknowledgments)

Lucy Calkins and Abby Oxenhorn, Small Moments: Personal Narrative Writing

Optional Lessons

These lessons may be used as needed for enrichment or when you revisit/reteach personal narrative later in the year.

Personal Narrative (PN4) Sketching Instead of Drawing (OPTIONAL)

Minilesson Teaching Point: Sketching instead of Drawing

Standard(s):

Materials:

- Chart pad with a line down the middle – one half for *drawing* and the other half for *sketching*
- MARKERS, and PENCIL
- Booklets or other paper choice for students
- Idea for an object/scene to draw and to sketch

Connection:

“Writers, yesterday after school I looked through your writing and I noticed pictures with lots of details and colors. I realized that you probably did not have enough time to write your words! I was so sad because I really wanted to READ your writing.”

Teach (modeling):

“Today I’m going to show you how to SKETCH your illustrations instead of drawing your illustrations.

“First, I am going to show you how I DRAW my bicycle. First, I’ll draw a yellow bike. Let’s see...it has black tires and red wheels. It has two gray pedals and a basket. My bike is outside so I’m drawing the grass and trees. I’m drawing so I can get down all the details.”

“Now I’ll sketch.” (Quickly draw a picture of your choice in PENCIL). “During our writing workshop, we writers sketch so we have time to WRITE. You can sketch out your ideas QUICKLY, and then write your words. Afterward, when you finish your piece, you may want to go back and add more details and color to your sketches.”

“Writers, I’m going to plan and then do my writing. On my first page (touch page 1 of a booklet or chart page) I’m going to write, ‘I was in my warm, cozy bed, dreaming.’ On page two (touch page 2) I’m going to write, ‘I dreamt my cat, Bailey, was on top of me.’ On page three (touch page 3) I’m going to write, ‘I opened my eyes and laying on my stomach was...my cat Bailey!’”

“Watch me as I draw myself lying in bed. I’m not drawing all of the patterns on my bed cover. I’m not adding details to my face. I’m not even adding hair on my head! When I’m finished with my writing I can go back and add those details.” (Quickly sketch on next two pages).

“Because I quickly made my sketches I have enough time to do my writing. I’m going back to page one and I am going to write the words to go with my sketch.”

“Writers, I will finish my writing later because I want you to do your writing.”

Active Engagement (guided practice):

“Writers, I want you to think about what you are going to write about today. Make a movie in your mind about a true experience that happened to you. Now make a sketch in your mind of each event.

Bridge to Independent Practice:

*“Thumbs up if you have created the movie and **sketched** it in your mind.”*

Students go off to write.

Closure:

Students share their sketches with a partner and share one to two pages of writing. Or, the teacher could share 2-3 students’ sketches and show how much writing they were able to complete.

Reflection:

Resources & References: (adapted from, acknowledgments)

Scott Foresman

Small Moments: Personal Narrative Writing, Lucy Calkins and Abby Oxenhorn

Personal Narrative (PN8) Adding Dialogue (OPTIONAL)

Minilesson Teaching Point: Adding dialogue.

Standard(s):

W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

W.2.5 With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.

Materials:

- Previously read mentor text with dialogue examples
- (Optional) sticky notes to add dialogue and post names on “I Used Dialogue” chart

Connection:

*“Writers, we have been looking at how we can add details to make our writing more interesting. Another way to make our writing interesting is to add **dialogue**—talking words. **Dialogue** is the actual words a character says.”*

Teach (modeling):

“I’m going to reread the part in _____” (insert title and give brief explanation of what is happening). Read the appropriate page(s) aloud stopping just before the dialogue. “After that the author could have written” (insert an appropriate, short summary statement of the action or feeling the dialogue describes).

“Instead, the author makes the characters” (name the characters) “talk.” (Now read the dialogue from the book.) ‘Back to the cut-off!’ ‘RUN’ ‘THE TRAIN! THE TRAIN!’ ‘GET OFF! GET OFF!’ ‘GET OFF THE TRACKS!’ “That dialogue – talking words – really adds excitement (feeling) to the author’s writing.”

*“Writers, when you add dialogue, you can let the reader know which words the characters are saying by putting **quotation marks** around the words. **Quotation marks** indicate exactly which words are being said. The **quotation marks** always come right before the first word spoken and after the last word.” (Show examples of quotation marks in books.)*

Active Engagement (guided practice):

“Writers, remember yesterday when there was a spider walking across the chart paper.”

(Choose an event that your students are familiar with so they can add help add dialogue.)

“Here is one way we could write about that event.” (Write on the chart paper as you speak.)

“Our teacher was writing on the chart paper. A spider crawled across the paper. Some children screamed. Our teacher let the spider crawl onto a sticky note. Then our teacher put the spider out the window.”

Let’s add dialogue – talking words –to revise our writing and see if we can more accurately capture the emotions of this event. Close your eyes and make a movie in your mind. Tell yourself in your private voice something you said, or heard someone else say, when the spider was here. If you don’t remember the exact words, you can make up some of the words. Turn and talk with your partner. Tell your partner the dialogue – the actual words you said or someone else said.”

ELD: *“When we saw the spider, I said _____.”*

“When we saw the spider, _____ (name) said _____.”

Students talk to their partners and then share out. Teacher records suggested dialogue on sticky notes using appropriate punctuation. Volunteers place the sticky notes on the chart paper. Teacher rereads the piece, including the dialogue.

Bridge to Independent Practice:

*“As you write, watch for places you can add **dialogue** to make your writing more interesting. You may want to go back and look at a piece you worked on earlier and see if you can add dialogue. When you find a place to add **dialogue**, you may use a **caret** or get a sticky note. Remember to use **quotation marks** around the **dialogue**, the talking words, to show the exact words someone is saying.”*

Closure:

Have several students share the samples of the dialogue they used.

Reflection:

Resources & References: (adapted from, acknowledgments)

The Craft of Revision (Units of Study for Primary Writing), Lucy Calkins and Pat Bleichman
Shortcut by Donald Crews

Personal Narrative (PN10b) Using Tell-A-Story Words (OPTIONAL)

Minilesson Teaching Point:

Teacher demonstrates how to use Tell-A-Story Words to make a previously written piece more interesting.

Standard(s):

W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

W.2.5 With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.

Materials:

- Previously written piece that contains many ‘and then’s (It can be made up or use a student sample.)
- Revision strips
- Markers
- Tell-A-Story Words on Word Wall/Chart

Connection:

“Today writers we will begin using some Tell-A-Story words in our writing to make our writing more interesting to our readers.”

Teach (modeling):

“The other day I wrote about...”(teacher shares topic of previously written story). “As I was rereading my story I realized I could make it more interesting if I used some Tell-A-Story words because I noticed that I kept using ‘and then.’ I now know I could replace ‘and then’ with one of the Tell-A-Story words.

Teacher reads first sentence of previously written piece aloud and model using a revision strip to replace one of the ‘and thens’ with an appropriate Tell-A-Story word at the beginning of the piece. Talk through looking at the list of Tell-a-Story words and choosing an appropriate one.

Active Engagement (guided practice):

“Now I will read aloud the next sentence. See what Tell-A-Story word(s) you think would make my writing more interesting.” Turn and tell.

ELD: “ _____ would make the writing more interesting.”

Teacher asks for a volunteer to share an idea. Teacher writes idea on revision strip and adds to shared piece. Continue this process until piece is completely revised using Tell-A-Story words.

Bridge to Independent Practice:

“Today as you do your writing you may want to revisit one of your previously written pieces and add appropriate Tell-A-Story words to make your writing more interesting.”

Closure:

Give students an opportunity to share how they revised their writing using the Tell-A-Story words.

Reflection:

Resources and References:

<http://kidwriting.com/TellaStory.html>; Eileen Feldgus.

Personal Narrative (PN18) Revising: Adding Dialogue (OPTIONAL)

Minilesson Teaching Point: Adding dialogue.

Standard(s):

W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

W.2.5 With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.

Materials:

- Shortcut by Donald Crews or other previously read text with dialogue examples
- Shared whole-class writing experience from previous lesson with revisions made in blue (or other ‘revision’ color)
- Revision chart from previous day’s lesson
- Students’ writing folders with a photocopied “finished” narrative
- Revision pens
- Sticky notes to add dialogue and post names on “I Used Dialogue” chart (optional)

Connection:

*“Writers, you all have been using your special **revision** pens, new sheets of paper, tape and **revision strips** to add on to your writing. Writers add on to their writing for very specific reasons. We know writers add on to their writing to make the writing more closely match their ideas and feelings. One way to do this is to add **dialogue** – talking words – into our narratives. **Dialogue** is the actual words a character says.”*

Teach (modeling):

“I’m going to reread the part in Shortcut when Donald and his cousins hear the train.”

Teacher reads to the students from (approximately) page 9:

‘Everybody stopped. Everybody listened. We all heard the train whistle. Should we run ahead to the path home or back to the cut-off? The train whistle was much louder.’

“After that Donald could have written:

‘They went back to the cut-off.’

*“Instead, he makes the **characters** (Donald and his cousins) talk: “Back to the cut-off!”*

“RUN” “THE TRAIN! THE TRAIN!” “GET OFF! GET OFF!” “GET OFF THE TRACKS!”
That dialogue – talking words – really adds excitement to Donald’s writing.”

Active Engagement (guided practice):

*“Writers, yesterday we added on to our ice-skating narrative to make an even closer match with our ideas and feelings. I thought today we could add **dialogue** – talking words – as another way to **revise** our writing. Listen closely as I reread:*

‘One morning our class went ice-skating at Lloyd Center.

When we got to the rink we put on our skates.

We walked up the stairs to the ice.

We grabbed the side wall and stepped on the ice. We wobbled. We fell down.'

*“Close your eyes and make a movie in your mind again of when we went ice-skating. Tell yourself in your private voice something you said when you were skating or something you heard someone else say. If you don’t remember the exact words, you can make up some of the words. Turn and talk with your writing partner. Tell your partner the **dialogue** – the actual words you said or someone else said – while we were ice-skating.*

ELD: *“While we were skating I said _____.”*

“While we were skating _____ (name) said _____.”

Students talk to their partners and teacher notes some of their ideas. Teacher asks one student to come up to the easel and show where they would have someone talk. Teacher quickly writes dialogue with appropriate punctuation on a sticky note and places it where student designated on shared narrative. If appropriate, an additional student could give another example of dialogue to add. Again, the teacher would write the dialogue on a sticky note and place it where the student designated. Teacher rereads the parts with the added dialogue.

Bridge to Independent Practice:

*“Writers, take out your photocopied narrative that you worked on yesterday. Reread your piece, make a movie in your mind of what happened and ask yourself, ‘What can I add? How can I **revise** my writing to make it more closely match my ideas and feelings and paint a clear picture for the reader? Is there a place where I can add **dialogue**?’ When you have figured out where you can **revise** your writing – by adding **dialogue** or adding other **details** – mark that spot with your **revision** pen. If you found a place to add **dialogue**, get a sticky note and go to your seat and get started. Try using **quotation marks** (show students an example) around the **dialogue**, the talking words, to show the exact words someone is saying. If you need a **revision strip**, get a **revision strip** and go to your seat and start **revising**. Remember, you can use our special blue **revision** pens to help you add on to your writing. If you use **dialogue** – talking words – you can get another sticky note and mark it on our “I Used Dialogue” chart.”*

Closure:

*“Writers, if you posted your name on our “I Used Dialogue” chart you get to share the **dialogue** – talking words – you added to your writing piece. Let’s review and add on to our “Revision” chart:*

- We reread.
- We make a plan in our minds.
- We reread and make a movie in our minds.
- We add words to our writing.
- We add dialogue to our writing.

Reflection:

Resources & References: (adapted from, acknowledgments)

The Craft of Revision (Units of Study for Primary Writing), Lucy Calkins and Pat Bleichman
Shortcut by Donald Crews

Personal Narrative (PN19a) Word Choice: Overused Words (Said) (OPTIONAL)

Minilesson Teaching Point: Introduce students to synonyms for the word “said.”

Standard(s):

- W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.
- W.2.5 With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.

Materials:

- Ten In a Bed traditional rhyme or a similar story on sentence strips
- Chart labeled “Put Said to Bed” (You may want to use the words listed in the teacher resources from Eileen Feldgus: <http://kidwriting.com>)
- Pocket chart
- Sticky notes
- A variety of grade level appropriate books (that you’ve previewed) which contain synonyms for ‘said’ (see Mentor Texts list at end of unit)

Connection:

“Today writers we’re going to learn new words for the word ‘said.’ We’ll sing a song that you’ve heard before. Please join in when you recognize the song.”

Teach (modeling):

Point to the pocket chart and sing a piece of Ten In a Bed. *“There were 10 in the bed and the little one said, Roll over. Roll over. So they all rolled over”* etc. Have students join in for a short time.

Ten In A Bed (*Action Poem*)

There were ten in a bed and the little one said,
"Roll over, roll over." *(rolling motion)*
So they all rolled over and one fell out.

There were nine in the bed and the little one said,
"Roll over, roll over." *(rolling motion)*
So they all rolled over and one fell out.

This is repeated until you get to the number one. Each time "roll over" is said, rolling motion is dramatized.

There was one in the bed and the little one said,
"Good night!"

“When a word is overused as often as ‘said,’ it becomes very tired (be dramatic). It’s time for us to give ‘said’ a break. Let’s send ‘said’ to bed. We can use other words to replace ‘said.’”

Active Engagement (guided practice):

*“Using an **adjective** to describe each monkey will help us decide other words to use for said.”*
Add adjectives to pocket chart describing the monkeys i.e. mad, sad, funny. As children read

each sentence, invite several students to act out the emotion. For example: how might the mad one act etc. This activity is meant to help generate ideas for synonyms for ‘said.’

“Today writers, it’s time to put ‘said’ to bed.” Put a sticky over the word said in each sentence. Work with class to find synonyms for each of the monkeys. Write synonyms on sticky note.

Sing the revised version of Ten Little Monkey using the synonyms for ‘said.’

Turn and talk about which version painted a better picture in your mind. Post the synonyms on the “Put Said to Bed” chart.

Bridge to Independent Practice:

*“Writers are often inspired by books they read so instead of writing today, you will find **synonyms** for the word” said” in books. A **synonym** is a word that has the same meaning as another word. Find a **synonym** for the word ‘said’ on our chart. Turn and tell a friend your **synonym**.”*

ELD: “You can use _____ for said.”

*“Now you need to choose a book to read quietly and search for **synonyms** for ‘said.’ When you find one, mark the sentence with a sticky note. Write the word on the sticky note.”*

Have sticky notes available on each table. Students should find three or more synonyms.

Teacher dismisses students to read books set out on the tables.

Closure:

Have students bring their book to the carpet. Students read one of the sentences they flagged and add the sticky note to the chart.

Reflection:

Resources & References: (adapted from, acknowledgments)

See Word Splashes at <http://kidwriting.homestead.com/>

Personal Narrative (PN19b)

Word Choice: Creating a Picture for the Reader (OPTIONAL)

Minilesson Teaching Point: Word choice - words that create a picture for the reader, using texts to read like a writer, paying attention to the style and craft of an author.

Standard(s):

W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

W.2.5 With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.

Materials:

- My Mama Had a Dancing Heart by Libba Moore Gray (Scholastic) or another text that provides solid examples of word choice, possibly a different page of Owl Moon than used in Lesson 7 Adding Details (pre-read and select 1- 2 pages from text)

Connection:

“Writers, we know writers add on to their writing to make the writing more closely match their ideas and feelings and help the reader understand. We have learned about adding details, adding dialogue and replacing overused words such as ‘said.’”

Teach (modeling):

*“Paying attention to the words that you use can help you create a picture for the reader. We have learned about **adjectives**—words that describe and **verbs**—words that show action. We have also worked on using **details**—words used to tell more. How these words are used can make your writing come alive.” As I reread a page from Libba Moore Gray’s story, My Mama Had a Dancing Heart, listen carefully for words that create a picture for you. See if you can make a motion picture in your head. Be ready to share what you noticed.” Teacher may stop at a few key spots to reread and think aloud in response to the text. For example: “The words ‘red-orange morning’ help me see the sunrise. When I read the author’s words ‘with kites and balloons tied to our wrists’ I imagine that they must be moving fast enough to keep the kites and balloon in the air.”*

Active Engagement (guided practice):

Read the following passages from the text or choose sections from that speak to you. *“Listen carefully as I reread this part and put your thumb up when you hear words that create a picture or feeling for you as a reader.”*

Passage # 1:

*Out we’d go into the eye-blinking blue air,
with Mama leading in a leaf-kicking
Leg-lifting
Hand-clapping
Hello autumn ballet.
And afterward*

*we'd wax paper-press leaves
red and gold
and drink hot tea spiced.*

Passage #2:

*And when the winter snows
Came softly down
Shawling the earth,
Out we'd go
and do a body-flat
Arms-moving-up- and-down
Snow-angel
hello winter ballet.
and then we'd stand
Mama first,
And dance in slow motion,
like hand- mittened
galoshes-galumping
funny old snowmen.
And afterward
we'd cut snowflakes
paper-white delicate
and sip cocoa
with marshmallows floating*

Have your students turn and talk and/or share whole group what they noticed and would like to try in their writing.

Bridge to Independent Practice:

*“Think about the kinds of words that you noticed in the writing- **adjectives**/describing words, **verbs**/action words or maybe the way that the author put words together. When you write today be adventurous and try to use these kinds of words that create a picture for the reader. I will be looking for people to share at the end of writing time.”*

Closure: At the end of writing time call on students to share places in their work where they used words to create a picture for the reader.

Reflection:

Resources & References: (adapted from, acknowledgments)

Gray, Libba Moore: My Mama had a Dancing Heart

Ray, Katie Wood: Wondrous Words

Personal Narrative (PN19c)

Word Choice: Using Specific Details (OPTIONAL)

Minilesson Teaching Point: Choosing specific words with the purpose of using authentic details in one's writing.

Standard(s):

W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

W.2.5 With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.

Materials:

- Chart pad for T-chart – Create a T-chart with two columns headed **General** and **Specific**. Under the first heading record general words that you see in your student writing such as: good, fun, things, nice, etc.
- Student writing
- Optional: “fun” word splashes from <http://kidwriting.com>

Connection:

*“Writers, yesterday we learned about words that create a picture for the reader. Today we will learn another way to use words to tell our reader just what we want to say. Using **specific details** can help us stretch our writing and help the reader picture exactly what is going on in the writing. Being specific means using just the right word to express an idea.”*

Teach (modeling):

*“I have made a list of words that are okay, but don't give much of a picture for the reader.” (Refer to chart) “Words like good, fine, nice are **general** words. If I wrote, ‘My dog is fun.’ you might not have much of a picture. So, as a writer I can use more **specific** words to show how my dog is fun. I might write:*

‘ My dog is trained to follow my directions. She walks with me and can play tricks like fetching, sitting and shaking hands. When we play Frisbee she always brings the Frisbee back to me and waits for me to throw it.’”

“Close your eyes and make a picture of how my dog is fun. Can you see it?”

Active Engagement (guided practice):

*“Let's think of some more interesting and **specific** words that we can use for the words on our **T-chart**. What are some other words that you could use for the word good? It can be about anything that you think is good- a book, a friend, your favorite meal, etc.” Add words to the specific side of the chart. Continue working through the chart using this method for each word.*

Bridge to Independent Practice:

*“Writers, look at your writing and find a place where you have used any of these or another **general** word. See if you can add some **details** to give more information and create a picture for the reader. If you are ready for a new piece, use **details** like the ones that we wrote on our chart today. I will be on the lookout for **specific** words and am excited to have you share them at the end of writing workshop.”*

Closure: Have students share passages where they used specific words/details.

Reflection:

Resources & References: (adapted from, acknowledgments)

Fletcher, Ralph: [Craft Lessons: Teaching Writing K-8](#)

Lucy Calkins and Pat Bleichman: [The Craft of Revision](#)

Eileen Feldgus: <http://kidwriting.com>

Personal Narrative (PN21c) Using Revision Strips to Revise Leads (OPTIONAL)

Minilesson Teaching Point: Using revision strips to revise leads

Standard(s):

Materials:

- Chart paper
- Markers
- Revision strips
- Tape
- A few examples of boring leads to use for modeling and active engagement

Connection:

*“Writers, we have identified four different types of **leads**. Today we are going to learn how we can revise pieces we have already written to make the **lead** more interesting so it will grab the reader’s attention.*

Teach (modeling):

*“I am going to read the beginning of one of my narratives.” Read a previously written piece the teacher has modeled. Example: Yesterday I went to the store. *“Writers, as I reread this I realize it is not a very interesting beginning. As a reader I am wondering: When did I go to the store? How did I get to the store? I am going to start by revising my **lead** so I can grab my reader’s attention. First I’ll tell when I went to the store. I’ll use a **revision strip** to add the new words.”**

Write on revision strip: ‘Early yesterday morning.’ Now I will replace ‘went’ and tell how I went. Read as you write ‘I walked quickly’ on a revision strip. Model taping the revision strips in place.

Active Engagement (guided practice):

“Now let’s try another example together.” Teacher reads another boring example. *“Last night I had fun.”*

List students’ ideas up on chart paper. Choose one (or more) of the ideas to write on a revision strip and add to the example.

Bridge to Independent Practice:

*“Today you might want to choose a piece you have already written and use the **revision strips** to make the **lead** more interesting. During sharing time I will be calling on students who used the **revision strips** to read their new **lead**.”*

Teacher walks around noting which students have used revision strips.

Closure:

Teacher asks those who tried the strategy to share.

Reflection:

Resources & References: (adapted from, acknowledgments)

Editing Checklist

- q I used correct punctuation at the end of my sentences (periods, question marks, exclamation marks).**
- q I used capital letters at the beginning of my sentences, peoples' names and for the pronoun "I."**
- q I checked to make sure my word wall words are correctly spelled.**
- q I used correct spacing between my words.**

My signature: _____

My partner's signature: _____

Personal Narratives include:

- Characters
- Setting
- Events

In a personal narrative, you are
one of the characters.

I used periods. •

We walked slowly.

I used question marks. ?

Are you happy?

I used exclamation marks. !

I jumped up and down!

I used quotation marks. “ ”

“Yippee!” we yelled.

I used capital letters at the beginning of my sentences.

We skipped to the store.

I capitalized the pronoun “I.”

My sister and I jumped up and down.

I capitalized people’s names.

Lily and Zoë giggled and giggled.

I checked my spelling.

I used the word wall to check my word wall words.

I stretched out my words to check my spelling.

How to Publish a Personal Narrative

1. Think of a great idea.
2. Use this idea to write a great personal narrative.
3. Make sure the piece has:
 - a great beginning.
 - words that paint pictures.
 - a beginning, a middle, and an ending.
 - an ending sentence that brings the piece together.
4. Read the piece with a friend.
5. Make changes.
6. Share the piece with the Editor.
7. Make more changes.
8. When the piece is just right, it will be typed.
9. Illustrate the piece.
10. Add the final touches:
 - a fancy cover
 - a dedication page
 - an about-the-author page

Keep your ending in the small moment.

1. Tell the last event.
2. Tell how you felt.
3. Tell what you learned.

Keep your ending in the small moment.

1. Tell the last event.
2. Tell how you felt.
3. Tell what you learned.

Examples:

“We sure did get a soaking, Mamma,” I say, and we head home purely soothed, fresh as dew, turning toward the first sweet rays of the sun.

Come On, Rain! by Karen Hesse

From that time on, I never feared the voice of thunder again.

Thunder Cake by Paricia Polacco

“I love my mommy!” said Bill.

Owl Babies by Martin Waddell

But I couldn't even lie down until I climbed up and put mine right into our big jar on the shelf near our chair.

Music, Music for Everyone by Vera B. Williams

Mentor Texts

Captivating Leads

Description of Character:

Diary of A Wombat by Jackie French

Owl Babies by Martin Waddell

I'm in charge of Celebrations by Byrd Baylor

Lilly's Purple Plastic Purse by Kevin Henkes

The Witch's child by Arthur Yorinks

Coming on Home Soon by Jacqueline Woodson

My Mama had a Dancing Heart by Libba Moore Gray

Description of Setting:

When I was Little by Tyomi Igus

Owl Moon by Jane Yolen

Fly Away Home by Eve bunting

Apt. 3 by Ezra Jack Keats

Thunder Cake by Patricia Palacco

Hey, Al by Arthur Yorinks

Dialogue:

Grandpa's Teeth by Rod Clement

Come on, Rain by Karen Hesse

Three Stories You Can Read to your Dog by Sara Swan Miller

The Witches' Supermarket by Susan Meddaugh

Lulu's Lemonade by Barbara de Rubertis

The Web Files by Margie Palatini

Hint of A Problem:

Auction by Tres Seymour

Cheese Louise by David Michael Slater

Duck for President by Doreen Cronin

The Brand New Kid by Katie Couric

I Like Where I Am by Jessica Harper

Visiting Day by Jacqueline Woodson

Mentor Texts

Strong Endings

Feelings/Thoughts:

The Table Where Rich People Sit by Byrd Baylor

Apt. 3 by Ezra Jack Keats

Cheese Louise by David Michael Slater

Owl Babies by Martin Waddell

Comet's Nine Lives by Jan Brett

Lilly's Purple Plastic Purse by Kevin Henkes

Dialogue:

Owl Babies by Martin Waddell

The Witches' Supermarket by Susan Meddaugh

Lesson Learned:

The Witches' Supermarket by Susan Meddaugh

Shortcut by Donald Crews

Big Al by Andrew Clements

Hey, Al by Arthur Yorinks

Zoom-in:

Coming on Home Soon by Jacqueline Woodson

Circle or Loop:

The Relatives Came by Cynthia Rylant

Coming on Home Soon by Jacqueline Woodson

Personal Narrative Bibliography

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- Cronin, Doreen. Duck for President
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- de Rubertis, Barbara. Lulu's Lemonade (SF2 trade books)
- French, Jackie. Diary of A Wombat
- Gray, Libba Moore. My Mama Had a Dancing Heart
- Guest, Elissa Haden. Iris and Walter* (SF 2.1.1 Anthology)
- Harper, Jessica. I Like Where I Am
- Haseley, Dennis. A Story for Bear
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- Hesse, Karen. Come On, Rain
- Igus, Toyomi. When I was Little
- Keats, Ezra Jack. Apt. 3
- Lakin, Patricia. Helen Keller and the Big Storm (SF 2.4.5 Anthology)
- Meddaugh, Susan. The Witches' Supermarket
- Miller, Sara Swan. Three Stories You Can Read to your Dog
- Palacco, Patricia. Thunder Cake (in Science: Weather books)
- Palatini, Margie. The Web Files
- Pulver, Robin. Punctuation Takes a Vacation
- Rylant, Cynthia. The Relatives Came
- Sendak, Maurice. Where the Wild Things Are
- Seymour, Tres. Auction
- Slater, David Michael. Cheese Louise
- Waddell, Martin. Owl Babies
- Woodson, Jacqueline. Coming on Home Soon
- Woodson, Jacqueline. Visiting Day
- Yolen, Jane. Owl Moon
- Yorinks, Arthur. Hey, Al
- Yorinks, Arthur. The Witch's Child

End of Unit Checklist: Personal Narrative

Marking Key:
 X = Independently
 / = With Support
 — = Not Yet
 Demonstrating

STUDENTS

	Includes beginning	Includes middle	Includes end	Zooms in	Sequences events	uses temporal words	Includes details and description	Includes personal reaction	Edits for spelling	Edits for ending punctuation	Edits for capitalization
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