## Humble ISD 2011-2012
### 1st Grade - Personal Narrative - Unit of Study

<table>
<thead>
<tr>
<th>Week</th>
<th>Planning Calendar</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1</td>
<td>Immersion-Doing the work of writers</td>
</tr>
<tr>
<td></td>
<td>What does personal narrative writing look and sound like?</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Week 2</td>
<td>Week 1</td>
</tr>
<tr>
<td></td>
<td>Immersion-Doing the work of writers</td>
</tr>
<tr>
<td></td>
<td>Oral storytelling</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Week 3</td>
<td>Week 2</td>
</tr>
<tr>
<td></td>
<td>Immersion-Doing the work of writers</td>
</tr>
<tr>
<td></td>
<td>Oral storytelling</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Week 4</td>
<td>Week 3</td>
</tr>
<tr>
<td></td>
<td>Immersion-Doing the work of writers</td>
</tr>
<tr>
<td></td>
<td>Oral storytelling</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Week 5</td>
<td>Week 4</td>
</tr>
<tr>
<td></td>
<td>Immersion-Doing the work of writers</td>
</tr>
<tr>
<td></td>
<td>Oral storytelling</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Week 6</td>
<td>Week 5</td>
</tr>
<tr>
<td></td>
<td>Immersion-Doing the work of writers</td>
</tr>
<tr>
<td></td>
<td>Oral storytelling</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Resources
- **First Grade Writers by Stephanie Parsons**
- **Small Moments: Personal Narrative Writing by Lucy Caulkins and Ted Kesler**
- **Craft Lessons by Fletcher and Portalupi**

### Additional Notes
- **Show Don’t Tell—“What Are They Doing?”**
- **Celebrations**

---

Curriculum/Units of Study  Rev 8/11
# Big Ideas/Enduring Understandings

<table>
<thead>
<tr>
<th>Genre Characteristics/Attributes</th>
<th>I can…</th>
<th>TEKS</th>
<th>Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Writers often write about a seemingly small episode—yet it has big meaning for the writer.</td>
<td>1. Choose a topic that is important to me and interesting for the reader.</td>
<td>17A, 17B, 17C, 17D, 17E, 18A, 20Ai,ii,iii,iv,v,vi</td>
<td></td>
</tr>
<tr>
<td>• Writers often tell the story in such a way that the reader can almost experience it from start to finish. The story is written step-by-step.</td>
<td>2. Plan stories orally before starting to write them.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• The stories have a beginning, middle, and end.</td>
<td>3. Write stories about single significant events.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Writers often convey strong feelings, and they often show rather than tell about the feelings.</td>
<td>4. Use mentor texts to guide my writing.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Is usually written in first person.</td>
<td>5. “Paint a picture” for the reader with my words, adding thoughts or feelings, details.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• It tells a story from the author’s life.</td>
<td>6. Write stories with a beginning, middle, and end.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• The author shares something important with the reader.</td>
<td>7. Reread my stories often, thinking about how best to tell them.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• The author uses descriptive language/writing.</td>
<td>8. Try writing techniques I have encountered in books.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• The story is focused.</td>
<td>9. Learn from reading and talking about my writing with others.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Many stories have illustrations.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Craft

- Plan stories orally before starting to write them.
- Words create a vivid picture for the reader.
- Correctly spell more frequently used words.
- Uses end punctuation.
- Show, not tell, characters’ feelings.
- Uses some of the techniques for developing a story in writing: adding thoughts or feelings, adding details.

## Writing Process

Writers:
- plan a first draft by generating ideas for writing
- approach writing with a topic,
- reread writing often to revise and edit their writing
- revise drafts by adding or deleting a word, phrase, or sentence
- edit drafts for punctuation, and spelling
- publish and share their writing

---

**ELPS**

<table>
<thead>
<tr>
<th>1C, 3E, 5B, 5F, 5D, 5E, 3C, 3E, 5G</th>
<th><strong>Professional Books</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Craft Lessons</strong> by Fletcher and Portalupi</td>
<td></td>
</tr>
<tr>
<td><strong>First Grade Writers</strong> by Stephanie Parsons</td>
<td></td>
</tr>
<tr>
<td><strong>Small Moments: Personal Narrative Writing</strong> by Lucy Caulkins and Ted Kesler</td>
<td></td>
</tr>
</tbody>
</table>
Personal narrative is telling the big and small stories of our lives. It is especially well suited for K-1 students because they are already natural-born storytellers. When they walk into the classroom, they can’t wait to share what’s happened to them, how they feel, and what they wish for. They never get tired of hearing stories about themselves and their family, and they enjoy learning the stories of others.

Personal narrative is typically the easiest, most natural form of writing for children because the stories are already complete inside of them, enabling the words to flow more easily onto the paper. As responsive teachers, we can capitalize on what children are already doing independently to help them grow as writers.

Even if students have been writing personal narratives or personal stories, from the introduction of writing workshop, studying personal narrative as a genre study will help them better understand the true characteristics of personal narrative writing and to develop their stories with rich detail about the characters, events, setting, etc.

Before beginning this unit of study, familiarize yourself with the mentor texts in order to consider the possibilities. Take your time reading each story, noticing and embracing your reactions to the text. What strikes you while you are reading? What questions do you have? Do you notice stories, paragraphs, sentences, or words that illustrate important aspects of writing? Are there word combinations that delight your senses? How did the author do that? What elements make this story personal narrative? In doing this, you are preparing to share these books from a writer’s point of view.

From exemplary texts, you can teach children how to:
- Generate memories and areas of focus
- Structure the content
- Play with time
- Write with detail, image, and voice
- Write fantastic beginnings and endings
- Revise and edit

It is essential for children to develop the ability to read and name their understandings of or characteristics of the genre they wish to write. Since we are guiding students to notice aspects of published texts that we believe will be especially important to them, think about if children are already writing focused, detailed, chronological pieces? If not, we’ll want to teach the easiest way to focus personal narratives, which is to limit the time span of the story, or “small moments” stories.

Lessons for this unit of study are adapted from: Small Moments: Personal Narrative Writing by Lucy Calkins and Ted Kesler; Craft Lessons by Fletcher and Portalupi; First Grade Writers by Stephanie Parsons
Ongoing demonstrations are necessary to ensure that students have ideas for writing, expectations for quality, and an understanding of the elements of poetry so they apply them to their own work, and the knowledge and confidence to write independently.

Demonstrations/modeling may involve one or more of the following, or any combination of these, depending on your purposes:

- New focus lesson on one aspect of poetry
- Teacher thinking aloud and writing in front of students, modeling what the students are expected to do
- Reviewing a previous lesson from the previous day or days before
- Sharing a piece of children’s writing that supports the lesson or work we’ve been doing in genre share
- Reading and discussing a poem an its characteristics
- Reviewing workshop routines or ways to use materials

### TIME TO PRACTICE

**Work & Practice Time**

30 to 40 minutes

- Independent writing: time for children to think, write, and talk about their writing either with classmates or with the teacher in individual conferences or guided writing groups

### TIME TO SHARE

**Sharing and Celebrating**

5 to 10 minutes

- At the end of the workshop, children gather to share their work. Typically, children who share are the ones the teacher has had individual conferences with that particular day. These children share their poetry teaching points and teach the class what they learned.

- Students may share completed work with peers.

**Independent Work:** Explain to students that when it’s time for independent writing, the first thing they should do is **reread a little bit of what you already wrote the day before. Then you have two choices. You can keep writing on the same piece or you can start a new piece. If you want to continue with the same pieces, just write the date in the margins.** Model this on chart paper. Have a poster ready to remind students what they need to do.

**Conferencing: Affirming Writers’ Efforts**

- Circulate the room, stopping to briefly talk with students. The following are typical comments:
  - Why did you choose this topic? Tell me the story. What is the important part you want to focus on?
  - Capture and celebrate the writing “gems.” Listen and look for writings “gems” – those words or phrases that are especially powerful. When a child says or writes one, may stop and draw everyone’s attention to what the writer has done well. This should continue every day.

**Assessment:** What students/teacher will complete as documentation of growth

- What We Know About Writing ________ (genre) chart (pre-and post study)
- Student work samples from beginning, middle, and end of study with anecdotal notes
- Rough and final draft work
- Reflection
- End of unit rubric

### Writing Workshop Structure During Immersion

*Framework is ONLY for Immersion*

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>25 minutes</td>
<td>reading aloud the mentor texts and discussion</td>
</tr>
<tr>
<td>15 minutes</td>
<td>independent or small group work</td>
</tr>
<tr>
<td>10 minutes</td>
<td>for a share</td>
</tr>
<tr>
<td></td>
<td>Read mentor texts to the class. Stop periodically to share thoughts, observations, or inquiries about text.</td>
</tr>
<tr>
<td></td>
<td>Optional activities can be done a the meeting area or students’ desks</td>
</tr>
<tr>
<td></td>
<td>Share work that was done or ideas that were discussed</td>
</tr>
</tbody>
</table>
Read texts that highlight a range of significant topic possibilities. Have students share other possible stories for the topic. Begin a chart of possible topics to write about. (These first person stories may not all be true personal narrative, but are written as if they were.

Possible texts:
- *Do Like Kyla* by Angela Johnson (about a younger sister wanting to do everything like an older sister)
- *When I Was Five* by Arthur Howard (relates to the day to day experiences of the children’s lives.
- *Tell Me Again About the Night I Was Born* by Jamie Lee Curtis (good example of adding thoughts and feelings)
- *My Steps* by Sally Derby (show how an author makes a common place special by showing readers what it means to her personally)
- *I Love My Hair!* by Natasha Tarpley (illustrates the relationship between personal narratives and storytelling, personal experiences)
- *Roller Coaster* by Marcia Frazer (A scary or exciting adventure you had)
- *Butterfly House* by Eve Bunting (A time you built something)
- *A Chair For My Mother* by Vera Williams (A difficult time you had)
- *My Big Brother* by Valorie Fisher (demonstrate to students how personal narratives can record important moments and special memories from the writer’s home and family life)
- *Little Nino’s Pizzeria* by Karen Barbour (shows how one family’s story is told)
- *My Little Island* by Frane Lessac (descriptive details to recreate for readers the special places where important events and memorable moments occurred)
- Read texts to highlight strong examples of adding details. Possible texts: *My Little Island* by Frane Lessac
- Read texts to highlight strong examples of structure and organization. Possible texts: *My Big Brother* by Valorie Fisher and *Little Nino’s Pizzeria* by Karen Barbour
- Read texts to highlight strong examples of dialogue and writing different voices: Possible texts: *Do Like Kyla* by Angela Johnson and *I Love My Hair!* by Natasha Tarpley
- Other texts to consider:
  - *The Keeping Quilt* by Patricia Polacco
  - *When I Was Little and When I Was Five* by Jamie Lee Curtis
  - *My Visit to the Aquarium* by Aliki
  - *I Fly* by Anne Rockwell
  - *Night Shift Daddy* by Eileen Spinelli
  - *Joshua’s Night Whispers* by Angela Johnson

Suggestions for Mentor Text: Spanish

- *Con Mi Hermano/With My Brother* by Hielen Roe
- *Cuando-Yo-Tenía-Tu-Edad* by Rachna Gilmore
- *Me encantan los Saturdays y los domingos* by Alma Flor Ada
- *Mis abuelos y yo/My Grandparents and I* by Samuel Caraballo
- *Mi visita a los dinosaurios* by Aliki
- *My Very Own Room/Mi propio cuartito* by Amada Irma Pére
WEEK ONE: IMMERSION  Students should read and hear narratives before learning to write them, reading and noticing or bringing out pointers about good writing. (“Reading With a Writer’s Eye”) Books that fit the genre can also be read during Reading Workshop or Read Aloud and looked at through the eyes of a writer as well as a reader.

This week is meant to immerse students in reading and thinking about the key features of personal narrative writing. Students will begin to notice how authors select significant ideas to write about, follow a particular structure when crafting their story and use a variety of strategies to elaborate. It is also important for the class to remain immersed in model texts throughout the study, to revisit the concepts again and again with added insights and new experiences, and then to pull in even closer the texts as they compose their own writing.

Even though the study begins with reading and discussion about the features of personal narrative writing, the teacher should continue using mentor text throughout the composing process, helping students with the understanding “I want to write like…”

Preparing to Teach:
Before you immerse your students in the mentor texts, make sure to read through all the books for this unit yourself. As you read the books, note your own responses as a first-time reader. You’ll want to share with your class the qualities that strike you first during the read-aloud session this week. Use sticky notes to mark passages, images, figurative language, or other writing techniques that stand out to you. Consider how the illustrations enhance readers’ understanding of what the text is saying and bring characters and settings to life.

Creating a Storytelling Environment:
Set the stage for the immersion by displaying the mentor texts prominently. Create a bulletin board or wall display, which you will add to throughout the unit. Your students will be creating a “good storytelling” posted during immersion and adding to it throughout the unit. Post pictures of the unit authors, and take snapshots of your students and post them up as part of immersing them in the idea that they are already writers with their own stories to tell. As students create and illustrate their stories, tack them up for others to appreciate and emulate.

---

**Good Storytelling**  
*Personal narrative writers are storytellers who write about themselves.*

<table>
<thead>
<tr>
<th>Good Storytelling (possibilities)</th>
</tr>
</thead>
<tbody>
<tr>
<td>uses first person (I, me, my)</td>
</tr>
<tr>
<td>talks to the reader</td>
</tr>
<tr>
<td>tells about personal experiences, memories, and passions</td>
</tr>
<tr>
<td>tells about the “place”</td>
</tr>
<tr>
<td>is often connected to home and family</td>
</tr>
<tr>
<td>has a beginning, middle, and end</td>
</tr>
</tbody>
</table>

When we teach writing, we need to immerse students in the sorts of texts we hope they will write. We launch this unit by inviting children to “read” several mentor texts, noticing not only the content but also the craft of those tests, learning what authors have done. A “mentor piece” is a short text or portion of a text used as a support for the work we are trying to accomplish in the workshop. These pieces are read aloud or shared using a projector.
WEEK ONE (continued)

**Mini-Lesson: Introduce new genre**
Explain that for the next few weeks, we’re going to be telling and writing the stories of our lives that matter to us the most.

1. I always love to hear new stories, don’t you? Storytelling is one of the oldest human traditions. Long before TV…we told stories. The early story tellers told their stories out loud to make sure that the important moments and the important people in their families were remembered and celebrated. That’s what storytellers today are still doing!
2. Let’s look at some of the titles of our new books and see what our storytellers are up to. As you read the titles and investigate the covers, repeatedly ask students, why do you think the author chose to write about that?
3. Possible responses or things to note:
   - She must really love her big sister/brother
   - Aliki must have had a great time at the aquarium
   - Maybe somebody asked her about her hair
4. Whether writing about important people, special places, or memories and experiences, all good storytellers start with something they love. Begin a “Good Storytelling” poster to be displayed in the room.
5. Guide students to see how the titles reveal some qualities of good storytelling: The authors are writing about things they know a lot about (the case with all personal narratives), things they love, special people in their lives they look up to and want to be like; family and home; and places that are special. Refer to and refine this poster throughout the unit/year.
6. Good stories start with an idea or topic that the writer loves and knows a lot about. They can be about anything—your hair, your pet guinea pig, your family vacation, or a trip somewhere. All of these new books are personal stories about friends and family our writers really care about, and places and things that are important to you.

**Independent Work**
7. Ask students to share what are some of their favorite personal stories. Can you draw a picture of something that happens in one of your favorite stories about yourself or another family member?

**Share**
8. Students share their scenes and tell their stories to a partner and as a whole class.

Read a book from your mentor texts to show how one family’s story is told.

**Mini-Lesson: Doing the Work of Writers**
Demonstrate that you move from reading and experiencing to reading and noticing or bringing out pointers about good writing. Use a book that relates to the day to day experiences of the children’s lives.

**Mini-Lesson**
1. Teacher models with a book that relates to the day to day experiences of their lives to introduce students to some components of personal narratives (e.g., realistic details and first-person narrators.) Read the story, asking students to raise their hands if they make a connection to the story. I ______ like ______.
2. Continue scanning the story and modeling your thinking. Name what you have demonstrated; tell students you expect them to be able to do the same.
3. As the teacher continues to read, students experience the text, making a movie in their mind. Then reread, and this time they think about it as a writer, trying to notice the ways the author has written that allows them to experience the story. Think, what are the main things this author has done with her writing that I could do?
4. As the teacher continues, students experience the text, making a movie in their mind. Then reread, and this time they think about it as a writer, trying to notice the ways the author has written that allows them to experience the story. Think, what are the main things this author has done with her writing that I could do?

**Independent/Share**
4. Invite students to share a few autobiographical details about themselves and or friends or family. Comment on the shared details that sound like they would make good stories.

For the rest of the week, continue to share mentor texts, noticing and sharing the features of good personal narrative writing and adding to the storytelling/personal chart.
Throughout this unit, you will continue to read the mentor books you’ve chosen, shifting your focus from reading as readers to reading as writers. You’ll look at how authors structure their stories and how they use language (words, sentences, punctuation, etc.). It is vital to teach children to tell their stories well before teaching them to write them well. Begin this week with storytelling, which allows children to revise their work instantly, trying out several possible structures or ways of using detail. (If they had to write each attempt, it would take days to do the work you can accomplish in just one oral session.) At the end of this first week, children publish a wordless book, which they share by telling the story orally as they turn its pages. If you feel uncomfortable with wordless books, have children write a brief synopsis of each part of the story on the appropriate page. This will help them remember key events or details in their stories but does not replace the oral retelling, which ideally will be richer, more complex, and more detailed than what they have written. Spend one to two days on each lesson as needed.

Mini-Lesson
Students will need a clear demonstration and lots of coaching to become confident storytellers. Make sure you have a couple of stories from your own life to use as examples throughout the unit. You come back to these stories again and again as you children new skills for developing their own stories.

1. Discuss that personal narrative writers are today’s storytellers. Carrying on this age-old tradition, they say more about the problem of my story. Remember yesterday on my second finger I said, ’I looked up and my mother was gone! I was alone!’ Now listen to how I can tell you so much more about that moment. (hold up the third finger) ’I turned to the side to ask my mom if we could get some Count Chocula. But she wasn’t there! The aisle was empty.’ I need another finger for this. ’I looked up the other way and she wasn’t there either. I was alone.’

2. As in the day before, in front of the class, coach and support a student(s) from the day before stretch their story from three fingers to five by adding more about the problem or middle of their story.

3. Now let’s try that with one of your stories. It’s important that students try telling their stories while the other children listen so that everyone benefits from your coaching and support. Through these stories may seem short or stark, if the children have the three fingers of their stories in place and focused, they have the raw material to develop some great stories.

4. Refer back to the idea chart and have students think about a story they might like to tell. Have them turn and talk to a partner about their idea. Listen in as students talk. Choose a few students to tell their stories in front of the class with you coaching them through telling the story across their fingers. When we tell a story across three fingers, we can start by saying where we were and who was with us. I’m going to call that setting the scene. Then we can tell the “heart” of our story. The middle part. Sometimes it is about the problem or the main reason I’m telling the story, or the thing that made us have to change (learned how to do____, got big enough to____, etc.). Finally, we can tell how it all worked out. (Model how partners can give honest feedback by asking questions to make the story more engaging.)

5. All allow the students time to share their stories (across three fingers) with a partner.

Extending the Lesson
We need to plan how our story will go on paper before we can write it.

- Give the students a page with three boxes (one for each finger) with a few lines beneath each box. Touching each box on the paper as they tell each finger of the story helps them make the transition from oral to written story. Demonstrate by telling the finger of your story as you physically touch the first box on the paper. Then move your next finger to the next box as you tell the next part of the story.
## Idea Development - Telling and Planning Stories

### Mini-Lesson

1. Explain to the students that storytellers/writers get to decide where to begin and end their stories. Use the metaphor of a string to help create a very clear image of the stories we tell as being a small portion of the stories we live. Use it to show children how to make conscious choices about where in time to begin and end their stories: *Think of your life as a string. As a writer, you hold the scissors!* You can cut the exact part of the string that you want your readers to experience. *My grocery store story used to go like this. ‘One day I was playing outside. My mom told me to get in the car. I got in the car. We went to the grocery store. We were in the cereal aisle.’ And then you know the rest. The part about playing doesn’t go with the part about getting lost. It just doesn’t fit. So I can take my scissors and snip it off!* Even though it really happened that day, I don’t have to have it in my story!

2. Demonstrate/discuss where your story ended and that you didn’t need to tell about going home in the car, eating dinner, going to sleep, etc.

### Independent Work

3. Students use their three-blank pages to tell their stories to partners. Teacher conferences with students, helping them practice telling the story as a sequence of events and revising the story with by telling different parts with varying amounts of detail. As you listen in, are they starting their stories closer to the point of the story? Are they ending their stories at the end of their story or are they continuing their stories with parts that don’t go with their story?

### Share

4. Based on your conferences, choose 3 to 4 students to share out with the whole group. Use this opportunity to reteach/scaffold students storytelling.

---

## Idea Development - Telling and Planning Stories

### Mini-Lesson

1. Explain to students that telling their stories orally is a way to plan how their writing will go. They can use the same three-box paper to hold their plans for their written stories. They are going to choose one of their stories to publish as a wordless book. *If you feel uncomfortable with wordless books, have children write a brief synopsis of each part of the story on the appropriate page.*

2. Demonstrate/model using your own story from the week, sketching your story in the boxes as you retell it.

3. Students will choose a story they have told this week to publish as their wordless picture book.

### Independent Work

4. Students create a wordless picture book from one of their oral stories.

5. They cut the sections apart and staple them together inside a construction paper cover. Continue to conference with each student, scaffolding their thinking as they “write” their stories.

### Share

6. Students share their books with each other, and then choose a few to share with the whole class. Consider letting them share their books with a Kindergarten class.
Humble ISD 2011-2012

1st Grade - Personal Narrative - Unit of Study

WEEK THREE: The text you read aloud needs to match what you’ll ask your students to do. You will be asking your children to write across a sequence of pages in small booklets. (The pages provide concrete support for the chronological nature of stories) Teachers will use their own writing as well as mentor texts (may use excerpts from texts to help children understand what it means for a writer to write about a small moment. Students should begin each independent work time by rereading their story and deciding if they are finished or if they need to add more to their story. Students should be encouraged to reread their writing as they go. At the end of the writing workshop, always reiterate the teaching points.

### Idea Development-Generating Ideas

**Mini-Lesson**

1. Explain they will orally tell their own story using the three-box papers then write their words matching their pictures. *When we use our plan to help us write, we can write the words that go with the picture on each page.*

2. Students will begin with their wordless picture book. Teach them how to use each page of the wordless book as a foundation for a page in a full size book. The simplest way is to cut apart the plan and tape each piece to a separate piece of writing paper. Model with your own story from the week before. (Adding writing to some of the pictures ahead of time will save time.) Be sure to model, stopping to reread as you go along.

3. Point out that the words you write for each section of your story matches the plan/pictures you have made. If a writer tells all there is to tell about a section of his/her story but there are still lines on that page, they need not keep writing to fill the page. Instead, turn to a new page and write that section of the story.

### Independent Work

4. Students take their wordless books and cut apart the boxes, then tape each piece to a separate piece of writing paper. Students then begin adding/writing their words. Remind them to reread as they go along. As you conference with students, ask them to tell the part of their story they are working on. Help them make sure they are adding all the words they need to tell that part of the story.

### Share

5. Choose 2 or 3 students that you conference with to share out the section(s) they have completed. Comment on how the words match the pictures and how the plan helps them write their story.

### Extending the Lesson

- Consider a Tellabration where students continue to tell personal stories to the whole group. Make time for a few each day.

---

**Idea Development-“I want to write like that.”**

Writers often derive inspiration from the stories they themselves love to hear. Students will use stories they love to hear or know from their personal experience to help them generate ideas for writing.

**Mini-Lesson**

1. Reiterate that personal narrative writers are today’s storytellers. Carrying on this age-old tradition, they often choose to share with their readers the stories that they love and have heard repeated over and over again.

2. Choose an author/text like Patricia Polacco in *The Keeping Quilt.* (Choose a book that has already been read either during immersion or as a read aloud.) (Example: *Let’s look at how one of our writers, Patricia Polacco, used her family’s personal history to create a story of her own.* (This book is used as an example. You may choose any mentor text that has been read and involves the author telling a family story.)

3. Discuss how the quilt helps them “always remember home” (Russia) and later because it represents their family’s stories. *Let’s look at how the quilt inspires them to tell stories.* (Read pp. 24-25, p. 32, last page) Discuss how important the stories and memories are. Connect that just as Patricia has written down her family stories, readers get to hear them too!

4. Quickly model some topic ideas of “family” stories.

5. Ask students to think of any treasured stories they have heard over and over in their families, or just a special story about themselves or someone close to them.

6. Students share with partners and then out to the class what story they want to tell.

### Independent Work

7. Students reread their stories from the day before, and then decide if they have more to write or they need to start a new story. Remind students they can draw and write.

8. If students are starting a new story, they should rehearse their stories by storytelling, telling their stories aloud to a partner. During conferencing, before reading the story, ask students to “tell” their story. Ask honest clarifying questions. This helps the student think about the details/sequence/heart of the story.

### Share

9. Two to three students share out. Students listen for and discuss, Does it make sense? Is it a true story?
WEEK THREE (continued)

Idea Development: “I want to write like that.”
Details

Mini-Lesson
1. Read an excerpt of a familiar exemplar/mentor text. *A Chair for My Mother* is a good example to use for this lesson. Any one of the mentor texts will work as well.
   Example: Tell students to notice the way Vera (the author) takes a Small Moment and stretches it across a few pages. Remember the part where the mother and her daughter are walking home and they see their building on fire?
2. Point out that the author could have just said _______ (We got home and saw the fire. *Everyone was safe*). But instead of just telling it like that, Vera decided to stretch the moment out by telling us tiny little details. Be sure students understand that you are looking at what the writer did, not discussing the story (schema etc.).
3. Continue reading the selected excerpt aloud, pausing briefly to highlight the writing technique you hope children notice—using details to stretch out an important moment. Be sure to point out, “that is a detail” when you read a detail. Think aloud about the picture those details create in our minds. Have students close their eyes and visualize.
4. Reiterate that all those things the writer did are techniques to “stretch out a Small Moment.”

Independent Work
5. Encourage the students to write Small Moments like Vera Williams, or the author of the mentor text. When you write today, think about taking a Small Moment from your life. Try stretching it out by writing in detail.

Share
6. Students share their stories or the place where they stretched their stories with details.

Idea Development: “I want to write like that.”

Mini-Lesson
1. Remind the class that they have been telling and writing stories from their lives and already saw how an author took a Small Moment and turned it into a story, adding details that stretched their story across the pages. Tell them that today, they watch you do this.
2. Write in front of the children, modeling/thinking aloud about how instead of writing on a huge/broad topic (like all the things you do with your dog) instead you zoomed in on a more focused topic; giving the dog a bath. Be sure to write about an event that the students can relate to. Demonstrate how you write about a topic that is important to you.
3. Model how writers envision their stories in their minds and sketch the stories, bit by bit, across pages, adding the details. Quickly sketch your story as you tell it, across the pages. Remind them that writers can plan their stories by touching each page as they tell their story to their partner.
4. Ask students to turn and talk to a partner about what they saw you do as a writer. Help the class generate a short list of observations. Add these observations to a chart for future reference and to continue to add to.

Writing Small Moments
Writers think of something that happened to them
They picture it in their minds
They sketch it on the paper
They write the words

Independent Work
5. Students think about their own Small Moment story and tell their story to a partner.
6. Students begin writing their own small moment stories, (or continue their story from the day before) choosing topics that are important and meaningful to them.

Share
7. Two to three students share out. Share why they chose their story idea.

When you begin your stories, remember all the things we’ve been talking about in our unit of study. You will need to think of something that happened to you or is important for you to write about, picture it in your mind, and then, before you write, tell your partner the story with all the details. Plan together how your story will go. Then you sketch and write it across the pages, remembering to make sure you have a beginning, middle and end.

Extending the Lesson
• Continue this lesson to the next day adding words to match the pictures/sketches.
• If students need more time, this lesson may be repeated using the same mini-lesson from another vignette from your life. Emphasize whatever you notice the children need to learn. For example, if they are still writing “breakfast to bed” list stories, emphasize how writers focus their writing around a smaller topic.
WEEK FOUR: Mentor texts are revisited as students carefully explore key features of the genre. Each lesson may be repeated over the course of several days with teacher modeling own writing, using examples from mentor text or student writing. Focus on expanding their writing by adding details to the beginning, middle and end. Students should begin each independent work time by rereading their story and deciding if they are finished or if they need to add more to their story. Students should be encouraged to reread their writing as they go. At the end of the writing workshop, always reiterate the teaching point.

Idea Development & Organization

Mini-Lesson

One way of extending the range of young writers is to remind them that good writing needs to have a beginning, a middle, and an end. Start with a large chart. On the chart draw three large boxes side by side labeled BEGINNING, MIDDLE, and END.

1. Explain to students how you have talked about how a good story has a beginning, middle, and an end. Refer back to a mentor text read before. You might use the same text used in the previous lessons. Quickly recap the beginning, middle, and end of the story.

2. Now I’m going to tell you a story. I want you to listen carefully. When I’m finished, I want you to tell me which part was the end.

3. Tell a story from your own life. Then invite students to retell each part of the story, paying particular attention to the beginning, middle, and end. As they do, write the parts in the appropriate boxes.

4. Today I want you to think about this when you write. I want you to read over your story and ask yourself, does my story have a beginning, middle, and an end? If you want to add a beginning or an end to your story, you can staple another page. Or you can tape a piece of paper onto the bottom.

Independent Work

5. Students return to their own writing pieces, checking to see if they have a beginning, middle, and end. During conferencing, scaffold their thinking by asking questions to help them focus on details for the beginning, middle, and end.

Share

6. Students share their stories, with the teacher scaffolding their understanding of each part; beginning, middle, and end.

Extending the Lesson

• If students need more time/instruction, you can teach the same craft lesson by reading another mentor text.

Idea Development & Organization

Mini-Lesson

1. Remind students that a good story has a beginning, middle, and an end. Each page in your 3 page booklet gives you a way to think of your story in terms of the beginning, middle, and the end.

2. You’ll need to ask yourself, what happened first? You might write that on the first page. Then ask, what happened next? You can write that on the second page. Finally, what happened last? You might write that on the last page.

3. Expect students to quickly grow out of the three-page book. Some will automatically want to include a cover for the title and author information. Still others will soon discover that the middle of the story usually extends beyond one page. Be prepared to show students how to put together their own books, one page at a time. You might need to do a mini-lesson on how to choose the paper and when/how to staple the book together.

Independent Work

4. Continue to remind students to reread the piece they worked on from the day before, then deciding if they are finished and need to start a new story.

5. Students begin work on their pieces, making sure their stories have a beginning, middle, and end.

Share

6. Students share their stories, with the teacher scaffolding their understanding of each part; beginning, middle, and end.

Idea Development- Revising/Details

Mini-Lesson

Teaching children to include internal as well as external information about the characters in their stories helps them make deeper connections with their readers.

1. Explain to students that sometimes writers let their readers know what they are thinking or feeling in their stories. Read aloud an excerpt from a mentor text that demonstrates what the character was thinking or feeling.

2. Return to your original story used in Week 2 and 3 or the story used at the beginning of week 4. Using carets or sticky notes, demonstrate/model adding what is going on inside you as the events of your story are unfolding: Example: “In this part of the story I was thinking that I really wanted some Count Chocula. I’m going to add the words I really want some to this page. Now, I’ll keep reading. Oh, I remember here I was feeling scared. I’m going to add the words I was scared.”

3. Refer back to the previous lessons on beginning, middle, and end. Ask students what part of the story you added these details to.

Independent Work

4. Ask students to return to the story they are working on and find a place they can add what they are thinking or feeling. Give them sticky notes to write their new thinking on. As you conference, you may need to focus on hearing and recording sounds, rereading what they written, or leaving spaces between words as well as adding details.

Share

6. Ask 2 students to share what they added and explain what they were thinking or feeling.

Extending the Lesson

• Retell the good work you saw a child doing. Show aspects of the child’s process.

• Read an excerpt from another mentor text that contains details. This author probably first wrote…then decided to write…

Revision Strategies-Show Don’t Tell

Mini-Lesson

1. It can be powerful to show, rather than tell, how a character is feeling.

2. Use an excerpt from a mentor text to demonstrate this strategy. Example: The Relatives Came

3. Students return to their own writing pieces, checking to see if they have a beginning, middle, and end. During conferencing, scaffold their thinking by asking questions to help them focus on details for the beginning, middle, and end.

Share

6. Ask 2 students to share who have added what they were thinking or feeling to their own story.

Curric\writing\Units of Study  Rev 8/11
Humble ISD 2011-2012
1st Grade - Personal Narrative - Unit of Study

WEEK FIVE: Focus on revision strategies; word choice/voice, organization. Students should begin each independent work time by rereading their story and deciding if they are finished or if they need to add more to their story. Students should be encouraged to reread their writing as they go.

**Word Choice/Voice Revision Strategies**

**Mini-Lesson—Two days**

1. Explain to students how writers revise their stories by adding details to make it more interesting to readers.
   
   **Writers can make their readers feel as if they are in the story by showing them what the characters see.**

2. Before we try adding more description to our own writing, let’s look how _______ wrote and drew about _______.

3. Discuss how this writer gives us lots of details, that is, words and images that appeal to the readers’ five senses.

4. Start a web cluster by placing a large circle in the middle of a chart with the title inside it. Draw five more circles, orbiting the center one. Inside each of the outer circles write the following subheading: Looks like, Sounds like, Smells like, Tastes like, Feels like.

5. Read through the text, stopping to record the descriptive language until each circle is filled.

6. Students may use the graphic organizer to add sensory details in their own stories. Each student can begin by writing the title in the middle of the web and then write some words or draw pictures in the other bubbles.

7. Reiterate how the author must have kept adding and adding on to his/her story until she had thought of all the sights, sounds, smells, tastes, and feelings.

**Independent Work**

8. Today, I want us to do what all writers do, return to our stories and details in pictures and words that describe the people, places, and things in our stories. Let’s see if we can add some more colors, flavors, and smells to our stories. Conference questions: What details did you add to your pictures? What ideas did the book give you for adding descriptions that appeal to the five senses?

9. Ask 2 to 3 students to share a place they used descriptive words/sensory words to their story. Discuss how this type of writing adds the writer’s voice.

**Extending the Lesson**

- Model with your own story. Let the students see that you’re adding things that enrich the story, not just random information: Example, “Now I’m going to let my readers see what I saw in the grocery story that day. I could add all the boxes of cereal and price tags, but that doesn’t really help my story. It does help my story if I tell you that I looked both ways, up and down and just saw the empty aisle with no Mom standing there. That information is important to my story.

**Organization Revision Strategies**

**Mini-Lesson—Ending Stories**

1. We can try to end our stories like our favorite authors do. Charting the kinds of beginnings and endings authors use in their stories reveals that endings tend to be some kind of wrap-up-looking ahead, look back, or commenting on the experience. You will need to model all three kinds of endings so that the students see how they work and choose for themselves how best to end their stories.

2. Choose mentor texts that demonstrate these types of endings. Read the different types of endings and record on a chart.

   Examples:
   - The Hating Book by Charlotte Zolotow Looking forward: “I wish it were tomorrow.”
   - Owl Babies by Martin Wadell Looking back: “We didn’t talk about what happened for a very long time. And we didn’t take the shortcut again.”
   - Shortcut by Donald Crews Commenting on the experience: “I knew it,” said Sarah.

3. Model using your own story (can be the same story you have modeled with throughout the unit.) with the different endings. Students help choose the best ending.

   Examples:
   - Looking ahead: “From now on I will always make sure to stay right next to my mom.”
   - Looking back: “I never got lost in the grocery store again.”
   - Commenting on the experience: “Even though I was scared, I knew my mom would come find me.”

   **Independent Work**

4. Students read over their work and add an ending.

   **Share**

5. Ask students to share their ending with a partner. Choose 2 or 3 to share with the whole group.
## Conventions - Editing

### Mini-Lesson
1. Writing stories and personal narratives is so much fun, but the best part of writing a story is having someone else read it, or even getting to read it to others. Explain that students will choose a story they would like to publish.
2. Explain how authors prepare their work for publishing by editing their writing to make it as polished and clear as possible. Today they will edit their own writing.
3. When we are editing, we as writers want to reread what we’ve written and pretend like we have never seen this writing before. We want to read like a reader to make sure that our writing is clean and easy for the reader to read. Remember that certain things really help your reader see where your ideas begin and end — capital letters on the first words of new sentences, for example. So that’s a good thing to check each sentence for when editing. And remember the rule about putting periods at the end of sentences or whole thoughts.
4. Choose a mentor text to model with. Show students a page with one long sentence and shorter one. Point out that the size of the sentence doesn’t matter. The period is what tells readers as they read that the thought is finished. The period at the end is what signals to readers the thought is finished and they need to pause for a second in their reading to take it all in.
5. Display your own story with a few sentences not punctuated. Let students help you decide where to put in the periods by rereading it and pausing where periods should be.

### Independent Work
6. Students choose the story they want to publish.
7. Reiterate that authors edit their writing to prepare it for publishing and that during writing time today they will edit their story. During conferencing ask your students if their readers see clearly where sentences begin and end and what other ways might they end a sentence.

### Share
8. Invite a few students to share how they used periods at the end of their sentences. (Students can read a few sentences that end with a period.)

### Extending the Lesson
- Remind students that any words they learn in spelling or word study should always be spelled correctly in their published work. (Words on the word wall should be spelled correctly.) Students should reread and circle any words that don’t look right and check the word wall or with a friend to try to spell correctly.

## Publishing

### Mini-Lesson
1. Explain that one of the rewards we can give ourselves for finishing a writing project is to publish our books. By adding finishing touches like cover designs and dedications, we personalize our books and make them feel more finished.
2. We’ve all noticed before how we often choose to read a book based on how it looks on the outside. We often decide whether or not we read the inside based on what the cover picture looks like and what the title says. That’s true of your readers, too. So for our books, we should make sure we publish them with a nice cover design and an interesting title.
3. Choose several mentor texts and with the students, examine the titles, authors’ and illustrators’ names, any dedications, etc. List these on a chart as the class discusses them.
4. As we can see, even after the story is written there are a lot of choices that writers and publishers have to make about the outside of the book.

### Independent Work
5. Students work on their personal narrative book covers. During conferencing, ask students if their title tells the reader what the story is about and what they added to their cover to make it look published.

### Share
6. Students can share their finished or ongoing work.

### Extending the Lesson
- Students can add personal information about themselves.

## Student Reflections on Writing Personal Narrative

1. By reflecting, or thinking back, on how their writing went while working on a project, writers can make decisions and set goals for what they want to accomplish with their writing in the future.
2. Explain that today; students/authors will have a chance to think back on their writing and journey as an author.
3. Model the act of reflection by looking back through your writing, stopping to read pieces of it here and there. Reveal your process of self-reflection by modeling reading, thinking, and writing aloud as you reflect on your growth as a writer.

### Reflection

Congratulations! You have worked hard on your stories and now they are finished.

What new thing did you learn about how stories go? Which strategies did you use to stretch your story? What is your favorite part of your story? Why? If you wanted to write a story right now, how would you start?

### Independent Work
4. Students reflect on themselves as writers.

### Share
5. Students can share their reflections.

## Celebration

Think about different ways your class can celebrate. Consider:
- Invite guests — parents, siblings, former teachers etc. so that each child has someone there for them.
- Prepare four children to read their writing or an excerpt from their writing to the whole group.
- Pre-assign each child to one of four groups. Prepare the rest of the children to read their writing or an excerpt from their writing to their small group.
- Set up room to allow for all present to hear first four children and then divide into four groups.
- Prepare refreshments and baskets of note cards, enough for 3-4 per child, and set up in prominent places around the room.
- After a few students read aloud to the whole community, students and guests move to a corner of the room and the students can read/share their stories with the group.
- Students could travel in small groups to other (assigned) classrooms reading their stories.
- Authors’ Tea — students create programs, invite guests, everyone takes turns reading, and then refreshments are served. This can become quite lengthy, so it is better to do half of the students one day and half another day.
- Students could be seated around the room or in the library and the guests gather at individual student stations to hear their stories, and then move on to another student.
Rubric for First Grade Personal Narrative Unit of Study: Teacher Assessment of Student Performance

<table>
<thead>
<tr>
<th>Generating Ideas</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Approaches reading with enthusiasm and curiosity</td>
<td></td>
</tr>
<tr>
<td>• Draws inspiration from personal or family stories and/or experiences for writing</td>
<td></td>
</tr>
<tr>
<td>• Integrates descriptive details into her or his own writing</td>
<td></td>
</tr>
<tr>
<td>• Tells stories that have significance and are engaging</td>
<td></td>
</tr>
<tr>
<td>• Plans stories before writing them</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Qualities of Good Writing</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Idea Development-Details-Word Choice-Voice</strong></td>
<td></td>
</tr>
<tr>
<td>• Comprehends the importance of planning how his or her writing will go from beginning to end</td>
<td></td>
</tr>
<tr>
<td>• Writes engaging stories about single significant events</td>
<td></td>
</tr>
<tr>
<td>• Tries to show characters’ feelings with action instead of just telling what the feelings are</td>
<td></td>
</tr>
<tr>
<td>• Uses a few techniques for developing a story in writing: adding thoughts or feelings, adding sensory information, and so on</td>
<td></td>
</tr>
<tr>
<td>• Tries writing techniques seen in mentor texts</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Organization</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>• Demonstrates awareness that most stories have a beginning, middle, and end</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mechanics</th>
<th></th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Standard</th>
<th>4 Advanced</th>
<th>Consistently meets and often exceeds.</th>
<th>3 Proficient</th>
<th>Regularly meets.</th>
<th>2 Basic</th>
<th>Beginning to meet.</th>
<th>1 Below Basic</th>
<th>Working below level.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Errors</td>
<td>Rare to none</td>
<td>Limited</td>
<td>Many</td>
<td>N/A</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Teacher Support</td>
<td>Rarely needs support to meet standard.</td>
<td>Occasionally needs support. Demonstrates proficiency.</td>
<td>Frequently needs support.</td>
<td>Needs strong instructional support.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>