### Big Ideas/Enduring Understandings

#### Foundations of Writing
- Authors get ideas from their personal experiences.
- Writers are always collecting ideas for writing.
- Writers use mentor texts for inspiration and to study the author’s craft.
- Authors organize their writing for different purposes and audiences.
- Different forms of writing are appropriate for different purposes and audiences and have different features.
- Writing is a process that includes pre-writing, drafting, revising, editing, and publishing.
- Telling your story is the first pre-write.
- There is a difference between revising and editing. Revising is an ongoing process. Editing is a final check for written conventions. Writers are always thinking about how to make their writing better – before, during, and after writing.
- Writers use written conventions to make their writing accessible to the reader.
- Writers take risks and try new things.
- Writing is enhanced by conferring with peers and teachers.

#### Developing Our Writing
- Writers use conventions as they write to make their message clear.
- Writers use details to help their readers experience their story.
- Writers ensure that their writing is focused and stays on topic.
- Writers organize their ideas in ways that are appropriate to their purpose.
- Writers share and discuss their writing and the writing of others.

### Essential Questions

1. Where do authors get ideas?
2. How will I use my writer’s notebook?
3. How will studying mentor texts improve my writing?
4. How does audience and purpose affect the way an author writes?
5. How do the steps in the writing process lead to better quality writing?
6. What is the difference between revising and editing? When is it appropriate to use each?
7. What does it mean to take a risk as a writer?
8. Why do writers confer?
9. What kind of details should writers include to bring their story to life?
10. What can writers do to be sure that they stay on topic?
11. How can a writer’s organization of ideas help readers understand the message?

### TEKS/ELPS

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I have come to the frightening conclusion that I am the decisive element in the classroom. It’s my personal approach that creates the climate. It’s my daily mood that makes the weather. As a teacher, I possess tremendous power to make a child’s experience miserable or joyous. I can be a tool of torture or an instrument of inspiration. I can humiliate or humor, hurt or heal. HAIM GINOTT

What is writing? Writing is bundle of skills that includes sequencing, spelling, rereading, and supporting big ideas with examples. Writing workshop creates an environment where students can acquire these skills, along with the fluency, confidence, and desire to see themselves as writers. Lucy Caulkins has pointed out that the writing workshop is a “generative” time of day, with kids actively involved in creating their own texts. This is important. Writing workshop turns the table and puts kids in charge. If you observe a workshop you will watch a roomful of students engaged in the act of writing. More than anything else, you’ll be struck by how much writing kids do. Teachers begin by bringing students together for a short lesson, and end the workshop with some kind of share time. But the core of a workshop—the heart, the marrow—is kids putting words on paper. We want to create conditions that allow students to work/play with language, and learn as they do it. We need to create an environment where students of varying abilities can coexist side by side and learn from one another. The teacher sets up the structure, allows students plenty of choice, and gets them writing. You work off the energy students create. (Fletcher and Portalupi-Writing Workshop—The Essential Guide)

The writing workshop strives to create conditions where our students can thrive as writers. We can show them our own enthusiasm for writing, and get them doing the work of writers on the very first day. We should expect plenty of failure—false starts, blank pages, misspellings, and so on. Failure is an integral part of how people learn. But we also need to build on their strengths and take notice of and celebrate a great word, sudden twist, or surprising image. (Fletcher and Portalupi-Writing Workshop—The Essential Guide)

Creating a Writing Environment:
Get students excited about reading new writers and being writers themselves by creating a celebratory environment for launching the Writing Workshop. Display the books/texts you will use during this unit so that students can see the covers and titles. Visit author’s websites to find out more about them, and place pictures of featured/favorite writers around the room. As the unit gets underway, duplicate some of the writings and drawings that your students create in response to the mini-lessons so that they can see themselves becoming part of the world of writers.

Choosing Mentor Texts:
The books in the launching unit should be multi-genre (e.g., fiction, nonfiction, personal narrative, and poetry [in several forms]) offerings, chosen for how well they introduce students to how writers think, how they work, the kinds of books they create, and the decisions they make about content, illustrations, and more.

Even though you will spend the first few days exposing students to a variety of genres and setting up a writer’s notebook, the lessons and writing students will do in the rest of the launching unit will move into personal narrative.

Put together a collection of favorite and well known authors. Look for poetry selections that are visual and offer opportunities to talk about how writers decide what they want their words to look like on the page as well on topics that will resonate with students. Choose nonfiction works that demonstrate ways visuals can be used in writing. Choose personal narratives that will spark connections with the students.

Terms Used Throughout this Resource

- **Writer’s notebook**: a composition type book that accommodates multi-leveled assignments; used by students to collect ideas for writing, store personal entries, gathering memories, keeping occasional assignments, etc. Often travels with students during share/reflect time & to/from home.
- **Writer’s Portfolios**: a place where students can store completed, cumulative writing. May contain sequence of rough drafts, mentor texts, unit-specific rubrics, collected materials from writing-in-progress folders.
- **Writing-in-progress folders**: a folder for collecting drafts, rubrics, guide sheets, and mentor texts; sometimes, a two-pocket folder containing loose-leaf papers.
- **Mentor Texts**: Any writing studied that can be used to teach a writer about some aspect of writer’s process or craft.
### FRAMEWORK FOR WRITING WORKSHOP

<table>
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<tr>
<th>TIME TO TEACH</th>
<th>Ongoing demonstrations are necessary to ensure that students have ideas for writing, expectations for quality, and an understanding of the elements of the genre 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: Students are gathered up close and on the floor. The way we start the workshop should set the tone for the rest of that block of time.</th>
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| Mini-Lesson | • New focus lesson on one aspect of the genre  
• 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 and its characteristics  
• Reviewing workshop routines or ways to use materials |

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<tr>
<th>TIME TO PRACTICE</th>
<th>• Independent writing: time for children to think, write, and talk about their writing either with classmates or with the <strong>teacher in individual conferences</strong> or guided writing groups</th>
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<tbody>
<tr>
<td>Work &amp; Practice Time</td>
<td>30 to 40 minutes</td>
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| TIME TO SHARE | • 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 teaching points and teach the class what they learned.  
• Students may share completed work with peers. |
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<tr>
<td>Sharing and Celebrating</td>
<td>5 to 10 minutes</td>
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**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 piece, just write the date in the margin. Model this on chart paper. Have a poster ready to remind students what they need to do.

**Affirming Writers’ Efforts-Conferencing**

- 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 writing “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

- Student work samples from beginning, middle, and end of study with anecdotal notes  
- Rough and final draft work  
- End of unit rubric

### Writing Workshop Structure During Immersion

(Framework is ONLY for Immersion)

<table>
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<tr>
<th>25 minutes for reading aloud the mentor texts and discussion</th>
<th>Read mentor texts to the class. Stop periodically to share thoughts, observations, or inquiries about text.</th>
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<tbody>
<tr>
<td>15 minutes independent or small group work</td>
<td>Optional activities can be done at the meeting area or students’ desks.</td>
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<tr>
<td>10 minutes for a share</td>
<td>Share work that was done or ideas that were discussed.</td>
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Use the Framework For Immersion for Day One and Two of Launching Unit.
Suggestions for Mentor Texts

Reading like a writer develops the craft of writing. When we notice what another author has done intentionally for us the reader, we have a whole new window into the thinking this author wanted to share. By studying authors, we can show children how to use the craft techniques of others in their own writing. At least one book should be read aloud each day.

Choose favorite poets/poems and nonfiction titles/authors to share.

Other possibilities:
- *The Tarantula in My Purse* by Jean Craighead George
- *Hey World, Here I AM!* by Jean Little
- *Water Dance* by Thomas Locker
- *Firetalking* by Patricia Polacco
- *A Good Day’s Fishing* by James Prosek
- *Home* by Michael Rosen Editor
- *Generation Fix* by Elizabeth Rusch
- *Every Living Thing* by Cynthia Rylant
- *A Quiet Place* by Douglas Wood

Personal Narrative

Be sure to share mentor texts (personal narrative) during read aloud the first two weeks of school (after lunch, before going home etc.) in anticipation of students rereading these texts on day 10 of launching. Reading like a writer develops the craft of writing. When we notice what another author has done intentionally for us the reader, we have a whole new window into the thinking this author wanted to share. By studying authors, we can show children how to use the craft techniques of others in their own writing. At least one book should be read aloud each day. Reading like a writer develops the craft of writing. When we notice what another author has done intentionally for us the reader, we have a whole new window into the thinking this author wanted to share. By studying authors, we can show children how to use the craft techniques of others in their own writing. At least one book should be read aloud each day.

Point out places that these expert authors exemplify the qualities of good personal narrative writing. Provide opportunities for students to read these books in independent reading during the first two weeks of school.

Mentor texts that centers around a place,
- Possible examples might include:
  - *Bigmama’s or Shortcut* by Donald Crews

Mentor texts about seed moments,
- Possible examples might include:
  - *Emily* by Michael Bedard
  - *The Sleeping Porch* by Karen Ackerman
  - *The Sunsets of Miss Olivia Wiggins* by Lester Laminack
  - *Roxaboxen*, by Alice McLerran
  - *Marshfield Dreams: When I Was a Kid* by Ralph J. Fletcher (Filled with enchanting stories of Fletcher’s youth, this book is a great springboard to helping children generate ideas and recognize value in their own life experiences. Statue on page 9.)
  - *My Mama Had a Dancing Heart* by Libba Moore Gray and Raúl Colón (Libba Moore Gray’s main character remembers her mother who inspired her to dance through all of the seasons of her life. Again, a wonderful book for conjuring up memories, but also, a book that highlights that writers write about people who matter. Filled with playful language and engaging rhythms.)
WEEK ONE: The immersion portion of the launching unit is specifically designed to help establish your writing community in the classroom through read-aloud sessions that show what writers do and how books are often inspired by their personal passions and experiences. Familiarize yourself with the books/texts. As you read, pay attention to your own responses as a first-time reader: the personal connections you make with the speakers and their stories and the moments when you relate or remember your own similar thoughts and experiences. Think also about the various voice, interests, and specialties of these writers. Use sticky notes to mark passages and images that stand out to you-and write your own thoughts down. Note how some writers ask questions of the reader and how some use sound words or sensory details, beautiful language, or language that makes us laugh. As you read books aloud to your students, you will be reminded of how a particular portion struck you as a reader and a writer, and you will be able to share these thoughts with your students. You will be modeling how to read like a writer, and soon your students will learn how to read like writers.

What do we know about writers?

Mini-Lesson-Day 1 Overview of Writers
1. Explain to students that today and every day we will have a special time where we do the work of writers. We will start by looking at the work of other writers and thinking about the decisions these writers make about topic, genre, and presentation.
2. Over the school year, we will have opportunities to learn how to write in these different genres. We will study poetry, personal narrative, and nonfiction writing.
3. Prominently display the unit books so students can read the titles and infer what each is about. Then invite students to share with the class which writers’ topics, titles, or book covers appeal to them the most and why.
4. What do you know about writers? What can you tell about these writers from looking at these books? Students should notice how the writers have chosen various topics to write about. One of the things I’m noticing about these writers is that they have chosen to write in different genres as well. That is, their writing comes in different shapes and forms. Some writers like to write poems, some write how-to books, others create books filled with facts, still others tell stories they’ve made up, and some write remember special moments from their own lives.
5. Let’s learn more about what writers do and think by looking at the covers, skimming through the books, and reading the author blurbs.
6. Talk about that writers write about the people, places, and things they know and care about, the hobbies they have, and the activities they do!
7. Hold up a book and read the title aloud. Predict what the book will be about. Flip through the book and with the students discuss what you and the students notice. Why do you think the writer chose to write about this subject?
8. Another thing we can do to learn more about writers is to read the author blurbs in the back of some. Look at different texts and read the blurbs found in the back of some books.
9. Begin a chart “What We Know about Writers” and add to it throughout the unit and the year.
10. Writer’s Notebook: In your writer’s notebook, you’re going to do the same things. You’ll think about what shape you want your writing to take, what pictures or drawings to add, and what facts you know. You’ll make decisions about how the words will look on the page or how they sound when read aloud. You might write about a memory, something you imagine, or a factual topic you know a lot about.
11. How does audience and purpose affect the way an author writes?
12. Continue comparing and contrasting the different topics and genres. As a class, consider how each title/cover reflects the respective writer’s interest, experiences, and expertise.

Independent Work
13. Give students more time to look at and read through the displayed books. Have students discuss with a partner what genres and topics they might like to write about this year in writing workshop.

Share
14. Let students share their thinking with different partners then share out a few with the whole group.

Reading like a writer develops the craft of writing. When we notice what another author has done intentionally for us the reader, we have a whole new window into the thinking this author wanted to share. By studying authors, we can show children how to use the craft techniques of others in their own writing. At least one book should be read aloud each
What is your writer’s notebook for?
You will need one writer’s notebook for each child. This notebook will be used throughout the year.

Mini-Lesson Day 2
1. A Writer’s Notebook is an essential and priceless tool for writers. It’s the place they keep their ideas and plans. It’s a safe place to keep mementos, photos or drawings; it’s a place to jot down notes and random thoughts. It’s a place to record special moments and everyday details, where you are free to write what observe, think, and feel.
2. What is a Writer’s Notebook? Let’s start by talking about what it is not. A Writer’s Notebook is not a diary. “Today it is raining. We have a substitute teacher. We had indoor recess.” It is not a journal where you write the main idea or summarize a story or write a letter to a character. A Writer’s Notebook is not a book that can be read from beginning to end.
3. It is a place to hold random ideas, phrases or examples of beautiful language that you want to remember. It is also a place for collecting artifacts such as postcards, photographs, or mementos that inspire you like this quote from Ralph Fletcher’s book: “A writer’s notebook gives you a place to live like a writer, not just in school during writing time, but wherever you are, at any time of day” (p.4 A Writer’s Notebook).
4. So, let’s think about all the ways you can use a Writer’s Notebook. Your Writer’s Notebook is a place for you to make plans for writing, to record your ideas, to experiment with style, to invent dialogue, to express your opinions in your own voice, or to note quotable quotes from other writers and experts, like the one I just read from Ralph Fletcher.
5. Create a class poster titled “What is My Writer’s Notebook For?” (Adapted from Ralph Fletcher’s A Writer’s Notebook) Display the poster or chart in the room for students to refer to. You should revise and refine it throughout the year.
6. Pass out notebooks that students will use during writing workshop throughout the year.
7. Give students time to personalize the notebooks.
8. You may choose to read aloud a mentor text. Note how some writers ask questions of the reader and how some use sound words or sensory details, beautiful language, or language that makes us laugh. As you read books aloud to your students, you will be reminded of how a particular portion struck you as a reader and a writer, and you will be able to share these thoughts with your students.

Independent Work
9. Give students more time to look at and read through the displayed books. Have students discuss with a partner what genres and topics they might like to write about this year in writing workshop.

Share
10. Let students share their thinking with different partners then share out a few with the whole group.
11. Close the workshop by reiterating that writers have special notebooks in which they keep images, thoughts, and ideas for future writing. These are our own, personal notebooks where we will be able to write down ideas and begin drafts of stories.

What is My Writer’s Notebook For?
It helps me live a writer’s life by:
- Listing topics that inspire me, move me, make me laugh or wonder;
- Questioning life, the universe, everything and anything;
- Recording personal observations, in particular the small details of life;
- Gathering meaningful photographs or other artifacts;
- Creating sketches or illustrations;
- Remembering important memories and special moments;
- Recalling dreams (daydreams and night dreams);
- Having fun, being creative, and experimenting.
Humble ISD 2011-2012

5th Grade Launching Writing Workshop – Unit of Study

WEEK ONE Continued

Introducing the Writing Workshop
Materials needed for launching:
- Teacher’s personal notebook for example
- 1 Writer’s Notebook per child
- Writing folder for writing-in-progress
- Student portfolio (or accordion file which could be “teacher made” using manila folders)
- Materials for personalizing Writer’s Notebooks

Mini-Lesson Day 3
1. Teacher explains that we have a special time during our school day to work just on writing.
2. During our writing time, we must be respectful of everyone. We write silently and do not talk so we can all concentrate on our writing.
3. Students will choose their “writer’s spot” in the room, and understand that their spots are safe, quiet spots where they will be able to work on writing without being disturbed.
4. We have a special place in our classroom where we store our writing materials and all will understand where writing notebooks, portfolios, and other writing materials are stored. Teacher and students make agreements about how and where materials will be stored and respected.
5. Teacher demonstrates for the students how s/he has organized his/her own portfolio.
6. Class discusses and agrees on how to organize the writing portfolio.

Independent Work
7. Allow students to use this time to personalize their writing notebooks to promote a sense of excitement and ownership.
8. Students will also organize and personalize their writing notebooks and portfolios.

Share: Setting Agreements for Share-Time
9. During our class share-time, we need to be considerate of several things:
   - Being respectful of others with our bodies as well as the words that we say.
   - Whether we bring our notebooks to the carpet or not (The first week we will all bring our notebooks. After the first week it will just be those who are sharing.)
   - How we give each other compliments as well as ask each other questions.
10. Students will practice coming to the carpet or other area in the room for “meeting or share time.”
11. Students practice sitting respectfully without touching others.
12. Students will bring their notebooks to the carpet and practice sharing stories and being responsible listeners while others are sharing.

Starting the Writing Workshop
Mini-lesson Day 4
1. Name the teaching point by telling students that you will teach them ideas for generating personal narratives.
2. To get started with selecting what to write about, pose the following prewriting topic and write on a chart: Think of a person who matters to you and list clear small moments you’ve had with that person. List moments that you remember with crystal-clear clarity.
3. Teacher models the entire process described above by writing on chart paper or other medium for all to see.

Independent Work
4. Explain to the students that what you’ve demonstrated is what they will now do.
5. Students think of someone that matters to them and lists on their fingers 2-3 little moments they especially remember.
6. Students are to zoom in on the most important part and make a thumbnail sketch to quickly show the order of their story.
7. Students then tell a partner their story, including all the tiny details.
8. Next, students are to return to their writing area and in silence, write the stories they have just told.

Share
9. Convene students in the meeting area and have a quick recap of the expectations for share/reflect.
10. Have students sit with a partner that has been assigned by the teacher. Students sit knee-to-knee as they take turns discussing a person who matters to them. The intent is to let students practice the art of establishing partnership conversations.
11. Students then recall and share one thing that was learned during the day’s writing lesson with their partners, taking turns so that each has an opportunity to talk.
12. Post the Strategies for Generating Personal Narrative Writing chart in a place for all students to see, as it will be developed over time with the students. This chart will be used during the Personal Narrative Writing Unit of Study.

Strategies for Generating Personal Narrative Writing
- Think of a person who matters to you, then list clear, small moments you remember with him or her. Choose one to sketch and then write the accompanying story.
WEEK ONE Continued: Generating More Writing

These lessons may be extended, condensed, or modified according to your students’ needs.

Generating More Writing

Mini-Lesson Day 5

1. Remind children that today and every day the writing workshop will begin with a mini-lesson. Remind them of what happens in a mini-lesson.

2. Name the teaching point by telling students that you will teach them a second strategy for generating ideas for personal narratives.

3. Teacher poses the following prewriting topic and adds it to the chart: Think of a place that matters to you, then list clear, small moments you remember there. Choose one to sketch and then write the accompanying story.

4. Teacher shows students a mentor text that centers around a place. Teacher then talks about how the author might have used that strategy to get an idea about what to write and then of episodes that have happened in that place. It is important to choose just one episode to write about.

5. Teacher and students think of a place that matters to all (example: playground, cafeteria, library, etc.).

6. Together, they generate a list of small moments that happened in that place.

7. Students choose one idea and partner-share their stories orally.

8. Students are sent to their writing spots where they quietly begin to write.

9. After they have been writing awhile, teacher stops the class for a mid-workshop teaching point. Teacher says, I want to also teach you that we can look at the stuff of our lives and let the things around us remind us of memories. Sometimes writers look at the things near us, and let those objects jog memories. If students are consistently engaged, the teacher may elect to avoid stopping children at this point to introduce another idea.

10. Teacher models by providing his/her own special object and does a “think-aloud” based on the memory that object sparked.

11. Teacher adds this new strategy to the chart and reminds students that writers can use any of these strategies when they finish one entry to be able to start another entry.

Strategies for Generating Personal Narrative Writing

- Think of a person who matters to you, then list clear, small moments you remember with him or her. Choose one to sketch and then write the accompanying story.
- Think of a place that matters to you, then list clear, small moments you remember there. Choose one to sketch and then write the accompanying story.
- Notice an object, and let that object spark a memory. Write the story of that one time.

Independent Work

12. Students return to the entry in progress.

Share

13. Gather whole group (sitting with a writing partner) to sum up, share, and celebrate. Remind students that we are working on writing quickly and for longer periods of time, much the same as runners do as they often push themselves to run farther and faster.

14. Teacher poses the following question, What can you do to push yourself as a writer, like some people push themselves as a runner? Talk with your partner about your plans for how to push yourself to write more.

15. Teacher circulates and makes notes on some of the conversations she/he heard.

16. Reconvene group and discuss some of the thoughts students expressed. The intent is to help students identify ways they can begin to build stamina for writing.
Mini-lesson Day 6
1. Tell children that today’s teaching point will begin with a focus.
2. Teacher explains that when we think of a topic and then list specific instances, sometimes those specific instances are still too big.
3. Writers know that to write a story that draws readers close to listen, it helps to write about a small episode, something that happened in twenty minutes, or even in just three minutes! It is important to zoom in on one small story and to tell the parts of the story that matter, leaving out sections that don’t matter. Writers retell the sequence of events in our stories, writing with details, telling the story in a step-by-step way.
4. Teacher creates a chart titled Qualities of Good Personal Narrative Writing and posts it for all to view. This chart will be referred and added to during the Personal Narrative Writing Unit of Study.
5. Together, discuss how the first bullet point helps us think about not only what we’re going to write about but also how we’ll write our stories so that they really affect our readers. Usually when we think of a person, place, or object, for example, what comes to mind first are great big watermelon topics. To get to a really good story, it helps to select a particular, smaller subject, and tell not a watermelon story but a little seed story. Teacher provides explicit models to demonstrate the difference between watermelon topics and seed stories.
6. Students will practice distinguishing between big topics and focused stories. Teacher will provide a series of ideas and ask students to identify either watermelon or seed story.

Independent Work
7. Together with a writing partner, students look over the entries in their notebooks and identify “watermelon story” or “seed story”.
8. Encourage those students who have written watermelon topics to look for possible seed stories within.
9. Allow students time to explore and develop their identified seed stories from any larger topics they may have written (watermelon topics).

Share
10. Convene the group and have students sit with a writing partner.
11. Students share any additions they have made and Teacher notes possible exemplars of students who have developed a seed story.
12. Begin a discussion about what to do when you think you are finished writing.

Possible ideas for identifying watermelon vs. seed:
- Fun times I have with my dog (watermelon)
- When I spotted my dog at the pound and realized he was the one for me (seed)
- When the person who is now my best friend arrived in our classroom and we met each other for the first time (seed).
- My best friend (watermelon)
- The year I was on the soccer team and we won six games and lost two (watermelon)
- The time Susan and I found a quarter that had been frozen in ice and we chipped it out (seed)

When I'm Finished
- After I finish one entry, I should start another one because some of mine are very short.
- Return to one already written and see if I can zoom in some.
- Spend less time talking and more time writing.
- Return to my entry ideas and add more moments to my list.
WEEK TWO Continued  These lessons may be extended, condensed, or modified according to your students’ needs.

**Writing with Specific Details**

**Mini-lesson Day 7**
1. Tell children that today’s teaching point will begin with writing with specific details.
2. Teacher selects an exemplar from the class that shows how a student extended his/her own writing by telling exact details. As a result, the student may have created a movie in his/her head.
3. Teacher provides a specific example to help students understand this idea. One possible idea might be to show how a photographer zooms in on one tiny part of a larger picture. For example, instead of photographing a whole meadow, a photographer might just zoom in on three daisies within that meadow.
4. Students work with a writing partner to check for places in their own writing where they could apply this technique of using exact details.

**Independent Work**
5. Students return to their writing area and work on adding exact details to their writing.
6. Teacher circulates and provides support as needed, reminding students that “true details” need not to have specifically occurred in the event, but if they make sense in the context of the story, the author has the license to include them.

**Share**
7. Teacher adds to the criteria chart and reminds students to use this chart periodically in their writing to extend their sentences.

**Qualities of Good Personal Narrative Writing**
- Write a little seed story, don’t write all about a giant watermelon topic.
- Zoom in so you tell the most important parts of the story.
- Include true*, exact details from the movie you have in your head.
- (True details need not have specifically occurred in the episode, and the author has literary license to include them if they are realistic)

8. Students share with a writing partner the places where they have added exact details.

**The Writer’s Job in a Conference**

**Mini-lesson Day 8**
1. Tell children that today’s teaching point will center on the writing conference and the structure in which they will be participating.
2. Teacher explains that during the writing conference, the child’s job will be to talk to the writing teacher about their thinking.
3. The teacher will want to know what they are trying to do as a writer, what they’ve done so far, and what they are planning to do next.
4. The teacher will begin the conference by interviewing the writer, asking questions about their writing (not their topic).
5. The teacher’s job will be to observe writing behaviors that will move the writing forward.
6. Set children up to practice their roles in the conference by asking questions you might ask of the writer. The student’s role will be to think about the answer, and look to the charts posted if unsure what to say. For now, the conference will be a “thinking” one and will not be shared orally as students practice how to focus on the specific questions.
7. Teacher and a pre-selected student will demonstrate what a writing conference might look like using a “fishbowl” format in which the class is looking in on a possible writing conference. Debrief with students what they saw.
8. Teacher poses the following question and allows students thirty seconds to silently answer the question: What are you working on today as a writer?
9. Students turn and talk to their writing partner about what they are thinking. A further question might be posed: What are you trying to do as a writer?
10. Teacher pulls group back together and asks students to consider the following question silently for thirty seconds and then to share with their partner: What will you do today in your writing?

**Independent Work**
11. Practice with a partner by asking the questions that were generated for a conference.
12. Sometimes students write a summary instead of a story. To help with this, suggest that students make a movie in their mind detailing exactly, What happened first? Where was I? If the partners decide that the entry is not yet a story, consider having the writer start again, telling exactly what happened first and then next. Teachers tend to ask the following questions during a conference, so students should be prepared to answer them: What are you working on as a writer? What are you trying to do as a writer? What will you do today in your writing?
13. Students then study their partner’s writing and name what is working well in it. (Partner 1 reads what they wrote today, while partner 2 talks specifically about what worked well and where this occurred). Repeat for second partner.

**Share**
14. Choose 2 or 3 students to share their work/thinking
5th Grade Launching Writing Workshop – Unit of Study

WEEK TWO Continued  These lessons may be extended, condensed, or modified according to your students’ needs.

Building Stories Step-by-step

Mini-lesson Day 9
1. Explain that personal narratives are often organized chronologically, told as a sequence of events and not a description of events.
2. Model what it means to storytell an event. For example, instead of:  
   I went swimming with my best friend. It was hot. He showed me how to flip backwards. A personal narrative would say, On Saturday John and I spent the whole day in the neighborhood pool. When we couldn’t think of any other games to play, John asked, “Do you know how to do a backwards flip underwater?”
3. Explain that writers tell their stories step-by-step, getting the memory in their head and then thinking, ‘What happened first, then next, then next.’
5. Ask students to turn to a partner and storytell an event. For this practice, choose an event they all have in common, like a fire-drill. Listen in as students tell each other the story.
6. Highlight the storytelling of a couple of students who resisted describing the event and instead told the story step-by-step.
7. Restate the goal for today. ‘From now on, whenever you are writing a story, don’t just talk about what happened; instead describe what happened first, then next, and next. Start today by rereading your stories from yesterday and making sure you have told them as stories.’

Independent Work
8. Students will continue to work in their writer’s notebooks.

Share
9. Ask one or two students who wrote their stories step-by-step to share their work with the class. Ask students, ‘What did these writers do that all writers do?’

For students who struggle with oral storytelling or with sequencing events, you could offer them the option of creating a storyboard to help them move through their narrative step-by-step. You could create a template that looks like this:

```
  _______  _______  _______
  _______  _______  _______
  _______  _______  _______
```

Carefully consider which students would benefit from using this template. For some students, doing so will only delay their drafts; for others, the necessity of doing so will support their drafts.

Choosing a Seed Idea
In this lesson you will be solidifying the foundation for writing focused pieces throughout the year. You’ll want to consider how to make this conversation public in order to continue to build on these ideas later. Today represents a change for your students as writers. For the first time this year they will be taking one small idea – a seed idea – and thinking about how to turn it into a complete story for publication. This will be a good time for you to take stock of your students as writers, considering: What seems to be getting better? What hasn’t changed? As you review the work in your students’ writer’s notebooks, try to make both general observations about your students as a whole and observations specific to small groups or individual students. Find a way to record your observations so that they can guide your whole group instruction and your individual conferences with students.

Mini-lesson Day 10
1. Tell students you’ll teach them to choose one entry to develop into a publishable piece. Today I want to teach you that writers don’t just write one entry and then write another and another as we have been doing. As writers, after we collect entries and ideas for a while, we reread and we find one story, one entry that especially matters to us and we make a commitment to that one entry. We decide to work on it so it becomes our very best writing ever.
2. Using any favorite narrative text as a reference, explain to the students that writing allows authors: to take the stuff that is all around them in their lives – the little stories – and hold one small piece of life in their hands, declaring it a treasure. Select any favorite narrative text that illustrates the idea of small treasures all around us – the stories of our lives – that can be used to write a publishable piece. (Refer to Suggested Mentor Texts)
3. Model how you go back to your entries and you reread them and think about whether one of your entries might be worth developing into a story that you’d like to publish.
4. Ask students to tell their partner three specific things they saw you doing in order to choose an entry that mattered to you.
5. Restate the goal for today’s writing time: Today, and whenever it is time for you to stop collecting entries and begin working on one writing project, remember that you – like writers everywhere – can reread your entries and think, ‘Which of these really matters?’ Look for entries that draw you in, that seem to be saying, ‘Pick me!’

Independent Work
6. Students work in their writer’s notebooks to choose a seed idea to develop into a published piece.
7. Provide time for students to read books and stories that remind them of what they want to write. These texts should have been introduced (during the first two weeks of school) to the students through the teacher’s read aloud and during independent reading by the students.
8. With your seed idea in mind, take some time to read one of these books. Read it and reread it until you get the sound and the feeling in your bones. Feel the mood and the shape. You’ll want to feel that so that you can create it with the entry you’ve chosen.

Share
9. Ask 2 or 3 students to share their seed idea and possible mentor text they want to write like.

Choosing a Seed Idea

- Carefully reread all of your entries.
- Ask yourself, ‘Does this really matter to me? Does it say something about me?’
- Star the entries that seem like possibilities.
- Come back to all the starred entries and choose the one that’s saying ‘Choose me!’
- Choose the entry that you have a lot to say about.
WEEK THREE  These lessons may be extended, condensed, or modified according to your students’ needs.

**Revising Leads: Learning from Published Writing**
In preparation for this lesson, you will need an enlarged lead from the story of a mentor text and a teacher or class story to revise.

**Mini-lesson Day 11**
1. Tell students that writers improve leads by studying the work of authors and then applying their techniques.
2. Explain that leads in stories matter not only for the reader, but for the writer as well. *A great lead sets us (writers) up to write a great story.*
3. Discuss with students ways that writers can improve their leads – reading beautiful leads written by other authors and closely examining their work. Writers can ask themselves: *What exactly has this author done that I could try?*
4. Demonstrate or model how to study the work of mentor authors. Think aloud as you study the lead of a mentor author and say, *Watch how I study the lead of (author) from (title of book).* Read and then reread the lead quietly. Then say, *I read it once, and then reread it. I’m trying to figure out the feeling for the lead. I’m thinking, What has (author) done that I could do? The first thing I notice is …*
5. **Chart the elements the mentor author included.** They might include: main character doing a specific action, main character saying or thinking something, another character doing an action.
6. Model taking what you’ve noticed and applying it to your own story or a class story, being explicit about what and how you are revising. You might say, *I decided to add action and a clearer picture of the setting to my lead.*
7. Share a lead written by one student.
8. Ask children to revise the lead out loud with a partner.
9. Restate the teaching point. When you go back to write, think about what you have learned about writing leads and then try out three or four different leads in your notebook. Try starting with the setting, or actions, or dialogue, or a combination of these.

**Independent Work**
10. Students will return to their writing drafts and try out 2 or 3 leads in their notebooks.

**Share**
11. Name what you hope that your students learned from the demonstration on leads. Add this lesson to the *Qualities of Good Personal Narrative Writing* chart.

**Qualities of Good Personal Narrative Writing**
- Write a little seed story; don’t write all about a giant watermelon topic.
- Zoom in so you tell the most important parts of the story.
- Include true, exact details from the movie you have in your mind.
- Begin with a strong lead—maybe use setting, action, dialogue to create mood.

12. Share the work of one or two students who wrote several possible leads. *Students orally tell a partner the remaining parts of their story. You will refer to this storytelling in the next lesson.*

**Writing a Draft**
In this lesson, teacher will show students that one way writers draft is by writing fast and long in order to get a whole story down on paper as it comes to mind. Have loose-leaf notebook paper available in preparation for this lesson.

**Mini-lesson Day 12**
1. Explain to students that there are some kinds of writing that you have to do very fast. Like riding a bicycle, to stay up, we need to pedal fast and go full speed ahead. In order to tell a whole story and make listeners feel what we want them to feel, it helps to write fast and long. *Today, we’ll write the same stories that we told each other…only better!*
2. Explain that when drafting, students will use loose-leaf notebook paper, write on only one side, and skip lines.
3. Students reread the lead that they wrote in their writer’s notebooks.
4. Take out loose-leaf notebook paper for writing the story. Students touch the pages as they tell the whole story, spreading across pages, and then go back to page one.
5. **Reread the lead and remember the beginning of the event. Pretend you are storytelling to listeners.** Refer students back to the storytelling they did with partners. Make them feel whatever you want them to feel. *Start writing and write fast, keeping your eyes on the true story.*

**Independent Work**
6. *Students reread their lead and remember the beginning of the event then begin writing and write fast, keeping their eyes on the true story.*
7. Have students take a moment to reread what they wrote today and then choose a phrase or sentence that they particularly love. Have students share these lines or phrases.
8. Ask students to share how the strategy of storytelling a story to a partner and to ourselves and writing fast and long helped them.
WEEK THREE Continued: These lessons may be extended, condensed, or modified according to your students’ needs.

Revising Endings – Learning from Published Writing
Select a narrative text with which children are already familiar and that has an ending that is succinct and memorable and has moves in it that children can see. Do not only read the last line of the text. Usually an author regards both the lead and the ending of the story as longer than one or two lines.

Mini-lesson Day 13
1. Remind students how they have been writing fast and long on their drafts and how they worked really hard to write leads that would capture and hold the attention of the reader. (Read some examples of leads that students have revised.)
2. Explain that a secret that many beginning writers don’t know is that writers work just as hard—or maybe even harder—on endings. Today, I am going to teach you to work on your endings by using one of our mentor texts (that we have read before).
3. Explain that we want to be sure that our ending fits with the idea that we are writing about and that it stays with the reader. Examine an ending.
4. Teacher rereads the mentor text and asks students to think about what the author did to make the ending powerful.
5. Teacher models drafting a strong ending that ties together important ideas for his/her story.
6. Remind students that writers work hard on endings. Writers study endings from mentor texts, make plans for their endings, and then write rough draft endings.
7. Student will reread drafts asking themselves “What is the important message I have conveyed?”

Independent Work
8. Students reread and mark places that seem especially important. The ending should somehow relate to these ideas.
9. Students work quietly rereading and marking important actions, words, images that could maybe be woven into the final scene or image. Have students try several endings for their piece (important action, dialogue, images).

Share
10. Name what you hope that your students learned from the demonstration on endings. Add this lesson to the Qualities of Good Personal Narrative Writing chart.

Starting a Second Piece

Mini-lesson Day 14
1. Celebrate your students’ rough drafts!
2. Name the teaching point: Some of you have reached the end of your drafts while others still have a lot to write. Either way, you should not need to line up beside me and ask, “What do I do now?” You are in charge of your writing—writers make their own writing decisions.”
3. Explain that only each writer can decide when a story is done. In the next week, all students will write a second story; some starting today, and some tomorrow or the next day. After each student has written two stories, we will look back on them both and choose one we like best to revise again, edit, and publish.
4. Explain how to chart to keep tabs on progress through the writing process.
5. (See sample chart) Make sure the language you use on your Monitoring My Writing Process chart matches the language you’ve been using to explain each step in the unit on personal narrative.

Independent Work
6. Students decide where they are in the process: Before we begin writing today, think about where you are. Look over your folder and ask yourself which steps you have already done for your first piece? Do I need to use my writer’s notebook to start a second piece? Teacher circulates to confer and assist.

Share
7. Ask students to examine their work for examples of some qualities of good writing from the class chart. Ask a few students to share what they are doing that is working.

As you read your students’ writing, checking conventions, determine areas of need for future mini-lessons/conferences: punctuation, consistent tense, etc.
These lessons may be extended, condensed, or modified according to your students’ needs.

**Timelines as Tools for Planning Stories**

**Mini-lesson Day 15**

1. Tell students that you will teach them another strategy for developing a story idea: making timelines.
2. Model strategy by making timeline with your own writing idea. (See below)
   - Lunch
   - Brought frisbee to yard
   - Threw frisbee
   - Mud puddle
   - Bee drowning
   - Saved bee
   - Bee stung me
   - Stepped on bee
   - Ran away
   - Got frisbee
3. Explain how making a timeline helps to set parts of the story in order. The timeline can be used to remind us what happened first, second, next, and after that.
4. Explain that timelines can be used to help Writers focus and revise our writing before it is even written. Give an example: “In realizing that I really want to zoom in on my story, I can cross out the part about lunch. It doesn’t really matter to the story.”
5. We can also cross out parts that are not important to the story before we begin to write. Writers can also zoom in on just one dot of a timeline, expanding that single dot into a timeline of its own.
6. Model by showing students an example of a timeline that has been made from a small part of another one (from your timeline or from the class).

**Independent Work**

7. Set students up to try the strategy. Have them recall an event the class experienced together; help them make their own timelines of that event.
8. Students read over their timelines and choose an important dot to expand upon.
9. Partners share the story of just one dot on their timelines so that the partner can make a movie in his or her mind.
10. Students may choose how to get started or progress with second story and draft.

**Writing From Inside a Memory**

**Mini-lesson Day 16**

1. Review with students that writer’s don’t just sit down in front of a blank sheet of paper, pick up a pencil, and write. Instead, as writers, we live in a way that gets us ready to write. We look for possible stories, gather entries, then select an entry that matters to us, storytell to our friends and ourselves, and draft and revise timelines of the story sequence. We often explore different leads and plan how our story will lay out across pages.
2. Name the teaching point: *Today I want to teach you that writing personal narratives well involves reliving episodes from our own lives.*
3. Point out to students that we all have memories (good and bad) that are seared into our minds forever and give some examples. As writers, we can go back and relive not only life-changing events, but also small moments that for some reason really matter.
4. Model how you write by reliving. “I’m going to close my eyes and think deeply about a memory. I remember exactly where I was…”

**Independent Work**

5. Ask students to try this strategy by reliving an important moment from the day before and write it down as they lived it. Have one student share or the teacher can share one student’s writing as an example. Give students some time to think and write.
6. Students may choose how to get started or progress with second story and draft.

**Share**

7. Students share what they wrote with partners. Allow a few students to share with the group, if time. Add to the criteria chart *Qualities of Good Personal Narrative Writing.*

<table>
<thead>
<tr>
<th>Qualities of Good Personal Narrative Writing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Write a little seed story; don’t write all about a giant watermelon topic.</td>
</tr>
<tr>
<td>Zoom in so you tell the most important parts of the story.</td>
</tr>
<tr>
<td>Include true, exact details from the movie you have in your mind.</td>
</tr>
<tr>
<td>Begin with a strong lead—maybe use setting, action, dialogue to create mood.</td>
</tr>
<tr>
<td>Make a strong ending—maybe use important actions, dialogue, images, and whole-story reminders that make a lasting impression.</td>
</tr>
</tbody>
</table>

Keeping charts alive in the classroom is very important. It’s not enough to hang them on the walls and expect students to look at them or use them. The more a chart is referred to, the more likely it will be used by the students.
**Paragraphing to Support Elaboration**

As the writers in your classroom develop, you will want to revisit this lesson throughout the year, in order to layer specific times when paragraphing is needed (change of place, time, speaker, etc…) and to support sequence and summary in reading.

**Mini-lesson Day 17**

1. Celebrate how the students are writing from inside their stories (reliving) and not summarizing from a distance.
2. Explain how writers use paragraphs to group ideas in their stories. For example, each dot on the timeline is probably one grouping or one paragraph. Teacher shares an example of her writing on chart tablet divided into paragraphs. Explain that from now on, as they write, they will chunk their stories into paragraphs.
3. Set children up to practice the strategy on a class text with partners.

**Independent Work**

4. Ask students to reread their drafts and draw a box around the sentences that go in a chunk. Explain that when they make the next draft, they can put in the paragraphs. Students continue to draft.

**Share**

6. Gather whole group to share and reflect on successful uses of this mini-lesson.
7. Show an example of a student’s writing who used paragraphing.

**Extend the Lesson**

- Point out that if many of the students’ paragraphs are tiny, that may be a signal that their pieces are underdeveloped.
- Name the teaching point: Tell students that tiny paragraphs signal a need for elaboration. *This means you need to say more about a topic, a moment, a scene before moving to the next paragraph. It’s great to elaborate in your first drafts as you write, but you can also go back to a complete draft and realize there are places where you need to say more.*
- Teacher models how to add ideas and elaborate a paragraph of her writing.
- Set students up to practice the strategy on a class text with partners. (Ask a student’s permission if using a piece of their writing.)

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**Revision: Developing the Heart of a Story**

**Mini-lesson Day 18**

1. Remind students of the work they’ve been doing; rally their energies toward revision.
2. Name the teaching point: Revision is not about fixing errors; it is about finding and developing potentially great writing, sometimes by adding more to the heart of the story.
3. Students will reread the pieces they have written and decide which one has special promise; and that is the piece that will be revised and published.
4. Spotlight what one student did (as you conferred yesterday) in a way that illustrates the teaching point. Retell the story of that process pointing out what the student did to find and develop the heart of her story.
5. Practice this work on a class story. Reread. *Think and tell your partner where the heart of this story might be for you. Make a movie in your mind of what happened at that part and tell your partner how you'd stretch that part out.*
6. Partners read over the draft and think about the elements of effective narrative writing. *Does the piece include dialogue? Small actions? Thoughts? The setting? If you can find out what is not there, then you know one way to elaborate. Partners discuss what could be added.*

**Independent Work**

5. Students return to their chosen draft to make their story the best in the world.

**Share**

8. Highlight a student who took the mini-lesson to heart. Tell the story of that student’s work in a way others can learn from.

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**Using Editing Checklists**

Enlarged Editing Checklist on chart (See resource at end of unit)

Using a different color pen or pencil, or one with a special flair to it, can be a tool that inspires editing: a fancy editing tool can spark kids to make changes just for the thrill of using it – especially when it comes to correcting spelling and punctuation.

At some point, the students will need to assess their writing and decide which editing tasks they need to add to their own editing checklists. The checklist is also a place you can add items you and the child discuss in conferences and strategy lessons. This helps to hold the student accountable for all of the mini-lessons taught.

**Mini-lesson Day 19**

1. Explain to students that there are many self-help books published, such as How to Become a Millionaire, How to Win Friends and Influence People, etc. Tell students that it is time for the part of the writing process called editing and that they deserve a self-help text that can act as a personal coach on editing.
2. Name the teaching point: Writers use editing checklists to remind us of strategies we can use to edit our writing.
3. Distribute editing checklists for students to keep in their writing folders.
4. Teachers use chart-sized editing checklist to explain the process to the students.

**Independent Work**

5. Students return to their chosen draft to make their story the best in the world.

**Share**

6. Ask students to reflect on the editing process. Students will then ask a writing buddy to help edit. Students exchange papers and be another pair of eyes for their partners. Have students select a different color pen or pencil and put on their best ‘editing glasses’!
Humble ISD 2011-2012

5th Grade Launching Writing Workshop – Unit of Study

Publishing: A Writing Community Celebrates

- Published student pieces
- Author’s chair(s)
- Prepared bulletin board featuring copies of published pieces (optional)
- Refreshments (optional)
- Invited guests – may include Buddy Class, Principal, Parents

As you decide what Author Celebrations will look like in your classroom, consider these things:

- Would invited guests provide a purpose for reading the published pieces aloud?
- Will every student read their piece aloud for the whole audience or will students read to small groups?
- Will the celebration include refreshments?
- If there will be an audience, should they be given a purpose for listening to and commenting on the stories?
- How will the work that is celebrated today be shared with a greater audience?

An Author’s Celebration – The First of the Year!

1. This first celebration should make your writers feel proud of what they have accomplished and should strengthen their motivation for writing.
2. Plan to celebrate children’s change into writers rather than celebrating exquisite writing. The children’s work should stand as examples of their best work so far.

One Way to Organize the Celebration:

3. Set-up four sharing stations in your classroom that will accommodate one author’s chair and 8-10 audience members.
4. Bring guests into the room and explain the structure for the celebration, comparing it to a reading you’ve attended at a bookstore.
5. Explain that at each sharing station 5-6 authors will be sharing their stories and will be available to answer 1-2 questions about their life as writers from the audience.

Making the Celebration Public:

6. With your writers, you can prepare a Bulletin Board to display their work for the whole school to enjoy. Students can be given stickers or crayons to decorate their pieces before they are posted on the board.
## Editing Checklist

Reread your writing carefully. Put a check mark in each box under “Author” as you complete each editing item. Once all the boxes are checked, give this editing checklist to the teacher for the final edit. (Adapted from Lucy Calkins’, *Resources for Teaching Writing*)

<table>
<thead>
<tr>
<th>Editing Checklist</th>
<th>Author</th>
<th>Teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Clarity - Read, asking, “Will this make sense to a stranger?” Find confusing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>spots and rewrite to make them clearer. Note places where you stumble as you</td>
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<td></td>
</tr>
<tr>
<td>reread and revise to make them easier to read.</td>
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<td></td>
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<tr>
<td>2. Punctuation - Read, paying attention to the actual road signs you’ve given</td>
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<tr>
<td>readers. If you followed the punctuation as you’ve written it, will the piece</td>
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<tr>
<td>sound the way you want it to sound? Have you guarded against sentences that</td>
<td></td>
<td></td>
</tr>
<tr>
<td>run on and on? Have you punctuated dialogue?</td>
<td></td>
<td></td>
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<tr>
<td>3. Spelling - Do your words look correctly spelled to you? Circle ones that feel</td>
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<td></td>
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<tr>
<td>as if they could be wrong, try them again, get help with them. Check that the</td>
<td></td>
<td></td>
</tr>
<tr>
<td>words on the word wall are correctly spelled.</td>
<td></td>
<td></td>
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<tr>
<td>4. Paragraphs - Narrative writers use a new paragraph or a new page for each</td>
<td></td>
<td></td>
</tr>
<tr>
<td>new episode in the sequence of events. Do you paragraph to show the passage of</td>
<td></td>
<td></td>
</tr>
<tr>
<td>time? Do you also paragraph to show changes in who is speaking?</td>
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</tbody>
</table>

### Optional Items:

**Punctuation**

*For strugglers...* Have I written with periods and capital letters? Do I avoid using *and* or *so* to combine lots of short sentences together into one run-on sentence?

*For more experienced writers...* Have I used complex punctuation and varied sentences to help readers read my story with expressiveness and in a way that creates the mood I want to create? Have I used a mentor author to give me ideas for new ways to use punctuation to create a powerful effect in part of my story?

**Spelling**

When tackling long and challenging words, have I tried to record every sound I hear in the word? Have I used what I know about how other words are spelled to help me spell parts of the challenging word? Have I reread my spelling and circled the parts of words that I think could be wrong? Have I used spellings I know (and especially those on the word wall) to help me tackle words of which I’m unsure?
**Humble ISD 2011-2012**

**5th Grade Launching Writing Workshop – Unit of Study**

<table>
<thead>
<tr>
<th>Standard</th>
<th>4 Advanced</th>
<th>3 Proficient</th>
<th>2 Basic</th>
<th>1 Below Basic</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Consistently meets and often exceeds.</td>
<td>Regularly meets.</td>
<td>Beginning to meet.</td>
<td>Working below level.</td>
</tr>
<tr>
<td>Errors</td>
<td>Rare to none</td>
<td>Limited</td>
<td>Many</td>
<td>N/A</td>
</tr>
<tr>
<td>Teacher Support</td>
<td>Rarely needs support to meet standard.</td>
<td>Occasionally needs support.</td>
<td>Frequently needs support.</td>
<td>Needs strong instructional support.</td>
</tr>
</tbody>
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**Rubric for Fifth Grade Launching Unit of Study: Teacher Assessment of Student Performance**

**Generating Ideas**
- Follows the guidelines, rules, and procedures for Writer’s Workshop
- Generates personal writing topics
- Writer approaches writing with a topic, a plan to use a craft technique

**Selecting Ideas**
- Demonstrates the ability to select a topic from several choices and stick with it

**Qualities of Good Writing**

**Idea Development-Details-Word Choice-Voice**
- Narratives are focused and with the right amount of detail
- Adds details to develop topics
- Uses descriptive language to create a vivid picture for the reader
- Experiments with putting words together in interesting ways to make writing more descriptive

**Revision**
- Considers how authors conclude their writings, and connects to the need to construct meaningful endings

**Mechanics**
- Uses end punctuation and correctly spells high-frequency words
- Proofreads and edits text using a conventions checklist
- Proofreads and edits spelling