

Personal Narrative

Unit Introduction

NOTE

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

Unit Overview:

This unit has been revised to better align with the Common Core State Standards. In this unit students will write a Narrative of personal significance. They will select a single event in their own life. The narrative will follow the writing process from prewriting to publishing. Prewriting will include selecting an event to write about and organizing the event so as develop a beginning, middle and end. Drafting follows with embedded revision lessons on temporal transition words, leads, dialogue and reflective endings. Editing incorporates lessons on using a dictionary, punctuating dialogue and using editing checklists.

Student Goals:

1. Students will write narratives to develop real experiences or events using effective technique, descriptive details, and clear event sequences.
2. Students will establish a situation and introduce a narrator, organize an event sequence that unfolds naturally.
3. Students will use dialogue and descriptions of actions, thoughts and feelings to develop experiences and events.
4. Students will use temporal words and phrases to signal event order.
5. Writing will provide a sense of closure.
6. Students will produce writing in which the development and organization are appropriate to task and purpose.
7. Students will develop and strengthen writing as needed by planning, revising, and editing.
8. Students will use conventional spelling for high-fluency and other studied words.
9. Students will use spelling patterns and generalizations in writing words.
10. Students will consult reference materials as needed to check and correct spelling.
11. Students will write routinely, over extended time frames and shorter time frames for a range of tasks, purposes and audiences.

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

- Take digital photographs of shared experiences.
- Create a PowerPoint of writing with voice recordings.
- Use story-making applications from iPads or other tablets.
- Type final projects-use WORD publishing forms such as postcards and brochures.
- Share writing over school announcement system.
- Have students project the written pieces using a document camera.

Celebration at the end of the publishing process is an important way to let students know we value their writing. It is something to look forward to and can motivate students to do their best work while publishing. Celebrations can be as simple as sharing writing with a partner or as elaborate as an author's tea with parents. It is entirely up to you. Try different ways to celebrate at the end of each unit and have a marvelous time with your students as you write together through the year.

Unit Overview:

This unit of study begins with a focus on the *Pre-Writing* stage in the writing process. Students will choose a writing topic that is personally relevant. Two primary aspects of the personal narrative are emphasized: the memory or event has to be small, and it has to be meaningful. Students at this stage are often unaccustomed to reflecting on the value of a particular event. So teaching students to question and reflect on the significance of those moments, will help them choose a 'seed idea' that could produce a meaningful personal narrative. Finally, these lessons reteach narrowing the topic. Students use an inverted triangle graphic to help eliminate the practice of bed-to-bed stories.

Once students have successfully found a 'seed idea' they are anxious to begin their narrative, but it is important that students have a solid plan in place before they start writing. Students must carefully select and describe the important happenings at the beginning, middle and end. In this unit students are asked to sketch a graphic organizer that illustrates characters, settings and important events before composing. This helps students formulate ideas and retrieve details.

During the composing or *Drafting* stage of the writing process the focus is on learning to write fluently and to convey meaning through their writing. The teacher models putting the ideas from the 'plan' into the written structure as s/he thinks aloud. The writing lessons---time transitions, and engaging lead and ending with a satisfying conclusion---directly connect to the students' daily writing. *Mentor texts* are revisited many times to help students notice things about an author's work and empower them to try something new in their writing.

In the *Revision* stage we strive to develop the writer, not just improve the writing. The central goal is making the good writing "even better." Students are taught to identify the most important scene and revise that scene first. The focus of these lessons is to teach *specific* craft strategies: color words and adding dialogue to elaborate a scene.

Finally, the lessons presented in the *Editing* stage build on the procedures presented in the Launching Unit. Writers continue to build on their understanding that conventions are not just tedious obligations but tools that add clarity and interest to the writing. Modeled writing and think-alouds continue the emphasis on making the meaning clear. An Editing Checklist and writing samples for demonstration are provided in the unit.

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Teacher Resources

Scott Foresman Third Grade Resources

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

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Narrative Writing: Personal Narrative (PN1)

An Introduction to the Personal Narrative

Writing Teaching Point(s):

- Students will examine the characteristics of the Personal Narrative genre.

Standard(s):

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

Materials:

- **Mentor text**, Uncle Jed’s Barbershop, Scott Foresman trade book, grade 3, or another book choice which describes an event or memory in the author’s life.
- **Anchor Chart** – Personal Narrative Structure (Needs to be prepared for large group instruction. See sample chart following lesson).
**This chart is a visual for the purpose of analyzing the personal narrative structure.*

Connection:

“You have done some great work in your writing notebook to get ready to write. In your ‘Idea Bank’ you have listed some important ideas, memories and events. Now we are going to learn how to use some of these ideas to write a personal narrative. But first, we are going to learn how personal narratives are organized.

The book I am going to read to you today, Uncle Jed’s Barbershop, is a type of non-fiction called a personal narrative or memoir. Unlike a biography that lists many events in a person’s life, in a personal narrative the author focuses on one important incident. In this story, Sarah Jean shares a memory of her favorite Uncle Jed.”

Teach (modeling):

Teacher shares anchor chart and reads Personal Narrative definition to students.

“Let’s review this anchor chart which outlines the important elements or structure of a personal narrative. Good personal narratives

- *Begin with an opening that tells the characters and setting*
- *Recount or retell the happenings or events in the middle or body*
- *End by telling why this experience was important to the writer.*

Teacher reads aloud Uncle Jed’s Barbershop (or another personal narrative of teacher’s choice). *“While I am reading, I want you to be thinking about the opening description of characters and setting, the middle happenings, and the end explanation of why this memory is important to the author.”*

Active Engagement (guided practice)

Partner Practice:

Following the read aloud, students review with one another the structure of a personal narrative.

“Turn and talk with your partner. Name the different elements or structure of a personal narrative. Don’t forget to use the anchor chart to remind you of each element.”

Return to a whole class grouping. Teacher and students retell the story using the Personal Narrative Structure anchor chart and teacher records students’ thinking and examples on the chart.

“Now together, let’s retell the story of Uncle Jed’s Barbershop using the structure of the personal narrative. Who were the characters and where did the memory take place? What are the important happenings? In closing, what does the author tell us about the experience or memory?”

Link to Independent Practice/Closure:

“I want you to remember that you will be using this structure to plan and write your personal narrative.”

Notes:

Resources & References: (adapted from, acknowledgements)

Personal Narrative Structure

A **personal narrative** is the recounting of a memory or event in sequential order.

Opening: Background information: characters, setting, etc.

Middle

Event 1	Event 2
Event 3	<u>End</u> (Personal reaction-why the memory is important)

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Personal Narrative Lesson 2 (PN2)

Choosing an Idea for the Personal Narrative

Writing Teaching Point(s):

- Students will choose a seed idea from their idea banks.

Standard(s):

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

Materials:

- **Anchor Chart** – Refer back to Launching, Lesson 4, ‘Narrowing A Topic’
- Narrow A Topic worksheet – copies for teacher and students
- Personal Narrative Planner- copies for teacher and students
- Student and teacher Writing Notebooks
- Writing Folders

Connection:

“Yesterday we enjoyed the personal narrative, Uncle Jed’s Barbershop. Sarah Jean shared her special memory of Uncle Jed and the emergency operation. Today you will begin planning the writing of your own personal narratives! You will review the ideas in your writing notebook and decide which would make an interesting personal narrative. You may want to share a small everyday happening or an important event.”

Teach (modeling):

Teacher guides explanation using the anchor chart, ‘Narrowing A Topic’:

“You have learned it is important think carefully when choosing a topic. Let’s return to the anchor chart, ‘Narrowing A Topic’ and worksheet. I’ll show you how I choose a topic and ‘narrow in’ on one specific story for my personal narrative.

First, I will reread my Idea Bank, Short Writes, and Daily Pages to remember some of my entries. I am looking for a topic that is really important to me.”

During this think aloud teacher uses the worksheet to create a simple flow to illustrate narrowing a topic.

(i.e., pets -7 my dog-7 walks -7Reed Canyon-7 mud pit)

“For the personal narrative, I’ll write about my pets. I’ve had a few pets; and now we have a cat and a dog. Sadie is a ‘long time’ family dog and I really love her. I have lots of different memories---too many memories for one story. Watch me as I continue through the anchor chart to narrow this big topic.

*I think I’ll write about our walks together. We have many walking routes. Our favorite is Reed Canyon. Now, I’ll dig a little deeper, to **one** special walk at Reed Canyon. I remember one very funny time when my dog, Sadie, jumped into a mud pit. See how I started with a big idea, then narrowed it down to one smaller memory.*

Now, just to make sure I remember enough details, I'll continue through the questions on the 'Narrow A Topic' chart.

- *The **exciting part** is finding Sadie covered in mud. She looked so silly covered in that gooey mess.*
- *The **'tugging'** part I'll always remember is that Sadie wasn't afraid--she loved the mud!*
- *I see **details** like a movie in my mind. She rolled and jumped through that mud hole. And she barked a happy bark. But, how unhappy she was to take a bath! I can see her covered with bubbles. I can smell the stinky odor of her wet fur. I can see the brown, grimy bath water.*
- *My curious puppy found herself in a big mess! I think this will be a good memory to write about because **I want to share** the excitement and laughter Sadie brings to our family."*

Active Engagement (guided practice):

"Writers, in a few minutes you will be choosing your own writing topic. Before you begin, turn to your partner to review the step-by-step directions on the 'Choosing An Idea' anchor chart."

Link to Independent Practice:

Teacher passes out the 'Narrowing a Topic' worksheet to students.

"Now I'd like you to follow the steps on the Choosing an Idea anchor chart:

- *Narrow in on the one small moment you'd like to share with the reader.*
- *Use the questions on the anchor chart to decide if you have enough to write about"*

Later distribute the 'Personal Narrative Planner'.

- *"When you have chosen your memory, then write your idea in the "My Idea/Topic" section, at the top of your Personal Narrative Planner."*

Closure: Pair-

Share:

"Partners, take a few minutes to share the memory and tell a little about the experience."

Notes:

Resources & References: (adapted from, acknowledgements)

Narrow A Topic

“Zoom In” on One Moment

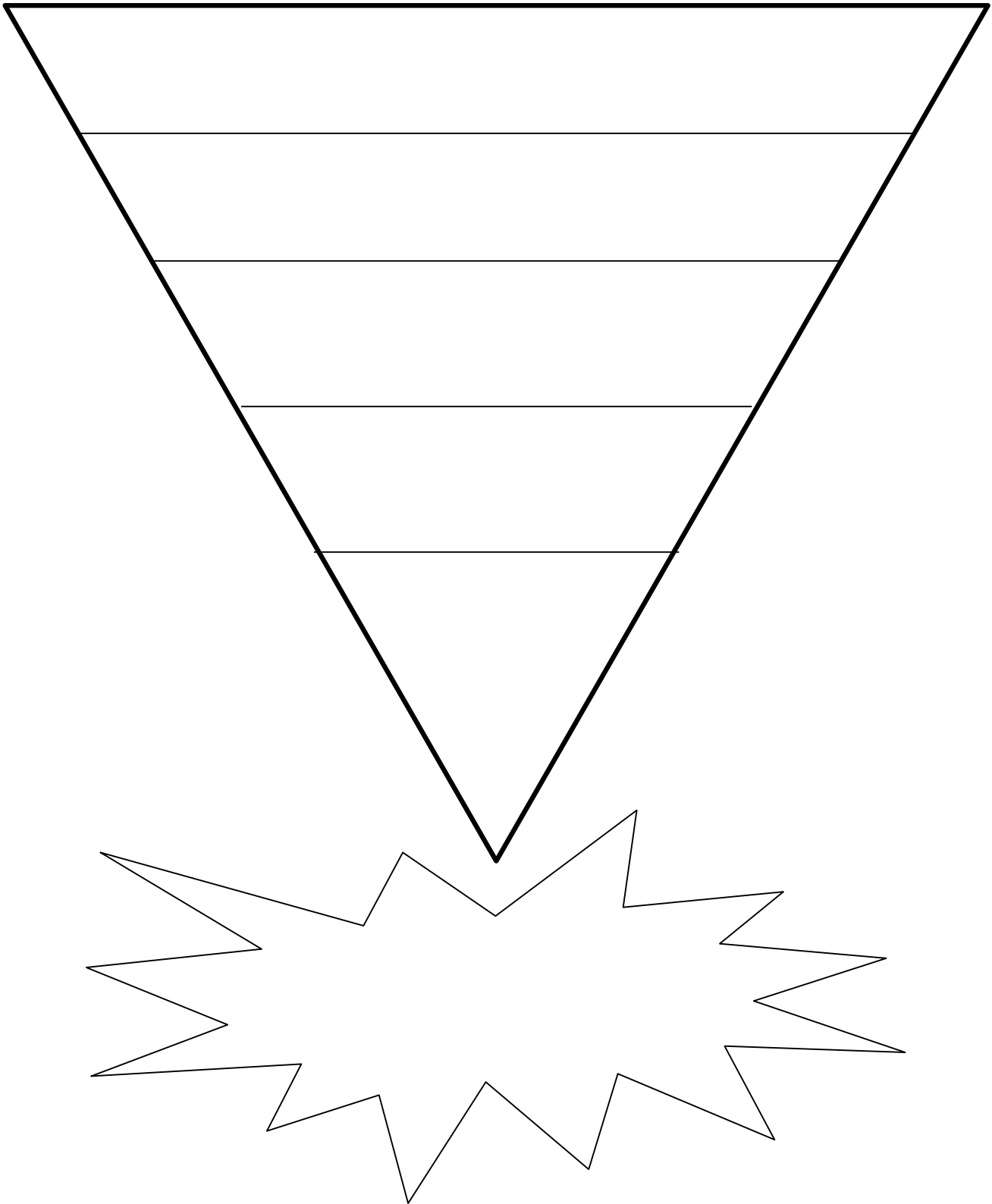
Choose a favorite topic

These questions may help:

- What do I *especially* care or know about this topic?
- Which part seems particularly interesting and exciting?
- Is there one part that keeps ‘tugging’ at me?
- What happened (exact details)?
- Why is this memory important?

Anchor Chart

Narrow A Topic to a Special Moment



Personal Narrative Planner

Writing Idea or Topic: _____

Opening:

Main characters-

Place-

Time-

Body-Event 1

How does your story begin?

Sketch _____

What's happening?
--Label the action(s).
--I see . . . I smell. . .
--I hear. . . I feel. . .

What am I thinking or saying? Create cartoon bubbles for thoughts or words

Body-Event 2

Transition _____

What is the most exciting part?

Sketch: _____

What's happening?
--Label the action(s).
--I see . . . I smell. . .
--I hear. . . I feel. . .

What am I thinking or saying? Create cartoon bubbles for thoughts or words

Transition _____

Body-Event 3

How does the story end?

Sketch _____

What's happening?
--Label the action(s).
--I see . . . I smell. . .
--I hear. . . I feel. . .

What am I thinking or saying? Create cartoon bubbles for thoughts or words

Narrative Writing: Personal Narrative (PN3)

Using a Graphic Organizer to Plan Writing

Writing Teaching Point(s):

- Students will use a personal narrative graphic organizer/planner to recount
 1. *Opening* setting and characters
 2. *Middle* events or happenings
- Students will learn to sketch as a prewriting/planning strategy.

Standard(s):

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

Materials:

- Graphic organizers - teacher and student copies of the Personal Narrative Planner started in (PN2)
- One graphic organizer for teacher modeling

Connection:

“All of you are ready with an idea or special memory.

I can see you are eager to write your story. But, most experienced writers don’t just plunge into the writing yet. Instead, before they start, writers make a plan. Making a plan helps them decide exactly what parts to include and in what order to tell them.”

Teach (modeling):

“Today, I want to share a plan I’ve made for a story and show you how I made it. I am excited to write a story about a time my dog fell into a mud pit.” Teacher uses an overhead/enlarged sheet of the graphic organizer and models each section.

*“I’ve started with the **Opening** box. Writers begin with an opening that tells the characters and the setting. My dog Sadie and I are the **main characters**. I wrote ‘Sadie and I’ in the opening box of the graphic organizer.*

The setting helps the reader visualize, or create a picture of the place and time in which the story happens. The setting of my personal narrative is (place) Reed Canyon (time) on a spring afternoon. I wrote ‘Reed Canyon’ and ‘spring afternoon’ in the opening box of the graphic organizer.”

Active Engagement (guided practice):

“Now writers, find the Opening section on your graphic organizer and jot in---just a word or phrase--- the following information:

- *Who are the main characters in your story?*
- *Where are you?*
- *When does the story take place? (time, season, etc.)”*

Teach (modeling):

Planning the writing with a graphic organizer:

*“Now I’ve moved to the event sections of my planner. I began by remembering and visualizing the **first event** or happening. I could write about getting into my car and*

*driving home from school. But that's boring and isn't important to this story! Instead, I recall how Sadie greeted me when I returned home. She watched from the window and ran to the door. She was so happy she danced around the room. Sadie was anxious for an afternoon walk. I wrote, 'Welcome Home' on the planner in the first box, **Event 1.***

*The **second event** is the most important---the 'heartbeat' or most exciting scene. I pictured Sadie walking the path sniffing and exploring. Suddenly, I heard a yelp. Frightened, I followed the sound and found poor Sadie in the mud pit. She was not frightened a bit! Instead she rolled and played in the mud. I wrote 'The Mud' on the planner in the second box, **Event 2.***

*Finally, the **third event, or ending.** I remembered the soapiest bath ever. I saw my dog covered in bubbles and the muddy water. She always hated baths. I remembered she whimpered softly, and her tail and ears drooped. I wrote 'Bath' on the planner in the third box, **Event 3.***

Next, I quickly sketched a picture of each event to help me remember details. I have a sketch of what is happening---the action. I also sketched the main character and the objects that are important, like the pond and the mud pit.

I'll use this plan, like a map, when I write my story."

Active Engagement (guided practice):

"I'd like you to make a plan for your draft. Close your eyes and picture your important memory. What are the important parts---or scenes---of the experience?"

Turn and Talk: *Partners, use your planner to guide your thinking. Share the 3 important events of your story.*

Event 1: How does the story begin?

Event 2: What is the most exciting part or the 'heartbeat'?

Event 3: How does the story end?

When you have decided on the 3 important events, write a descriptive word or title in each event box."

Link to Independent Practice:

"Writers, sketching your thinking is one strategy in planning writing. It helps visualize, or make a picture in your mind, before you begin writing. Now you have a tool you can use anytime you plan a personal narrative."

Students begin their 'sketch' organizer

"Now it's your turn to take some quiet time to sketch the important events in your memory. What might you sketch to help you describe. . . character. . . action. . .objects?"

Closure:

Whole class share about the process. Volunteers share their planner -- Opening, events and sketches. "Class, today you learned how to use a graphic organizer and sketching to organize your thinking. You've got a 'plan' for the first 2 parts of a personal narrative: the opening and the body."

Notes:

Resources & References: (adapted from, acknowledgements)

Narrative Writing: Personal Narrative (PN4) Focus on Details

Writing Teaching Point(s):

- Students will continue planning their narrative with a focus on details.
- Students will label their story sketches with descriptive words or dialogue.

Standard(s):

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

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

L.3.3.a Choose words and phrases for effect.

Materials:

- Writing Folders
- Student and Teacher Personal Narrative Planners
- Writing Notebooks (to be used as an optional resource)
- Pencils
- Chart paper and markers

Connection:

“Yesterday, you began planning the personal narrative with quick sketches of each important event. Sketching helps writers visualize, or make a picture in their head, before writing.

Today you will label your sketches with words or dialogue bubbles. These quick notes will help remind you to include important details in your writing.”

Teach (modeling):

Teacher shares a sketch of an event on his/her Personal Narrative Planner and tells what is happening.

“This is the sketch of the first event in my personal narrative. Here’s Sadie when I returned home from school. She is excited to see me. This sketch helps me remember the details of what she was doing and what I was thinking.

*Now, on my sketch I’m going to label the details of what I **see** happening. I’ll draw arrows to Sadie and label with the words: ears perked, jumping, tail wagging. I **hear** her barking and the clickity- click of her toenails. I **feel** the warm sunshine. I wrote those words on my sketch.*

*I’m going to add a **thought** bubble over my head. I was tired after a day at school, but I was feeling eager to go on the walk too. I’m going to draw an arrow to my picture and write and ‘eager’. I am going to add a dialogue bubble over my head and write inside, “Let’s go for a walk. Homework can wait’.”*

Active Engagement (guided practice):

“Writers, now it is your turn to remember, and then label some details that show what was happening, what you were thinking and what you were feeling during the first event of your personal narrative.

Take out your organizer and revisit your first event sketch. Try to remember it as if you were watching a movie of what happened.” (After 1-2 minutes of silence, say:)

Partner Practice: *“Now turn to a neighbor and share what you pictured. Be sure to use the words, ‘This was happening ... and I was feeling... I was saying/thinking. . . as you share’.”*

Link to Independent Practice:

“After sharing, go to your organizer, label your sketch with some descriptive words that will tell what was happening, what you were thinking and feeling. When you are finished with the first event, do the same thing with the second and third events. Take as much time as you need to picture each event and label your sketch.

Closure:

“Just like other good writers, you have spent a lot of time planning your writing. You have thoughtfully and carefully recalled descriptive details that will help readers understand and enjoy your personal narrative. The next step we take is exciting; we will start writing our stories in the next lesson!”

Notes:

Resources & References: (adapted from, acknowledgements)

Narrative Writing: Personal Narrative (PN5)

Using a Personal Narrative Planner to Write

Writing Teaching Point(s):

- Students will use a personal narrative planner to compose a paragraph.
- Drafting the Body of the narrative: Event #1

Standard(s):

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

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

Materials:

- **Anchor Charts**--Writing A First Draft (sample following lesson)
- Student completed Personal Narrative Planner-graphic organizer
- Writing folders
- Chart paper and markers,
- Lined paper for draft

Connection:

“This is an exciting day in Writing Workshop. You have worked thoughtfully to select a seed idea, to choose and sketch important events, and finally to label your sketch with details.

Now it’s time to put all that good thinking and planning together and draft a personal memory for your readers to enjoy.”

Teach (modeling):**Procedures for Drafting:**

“Before you start, let’s review the writing procedures you will always follow when drafting your writing.” Teacher reteaches the procedures and routines for writing, i.e., heading paper, skipping lines, numbering pages etc. (See the Introduction of this Teacher Handbook for ideas.)

“Today I will show you how I use the drafting procedures. I want you to watch carefully the steps I take as I prepare to write.” Teacher models. *“My paper is positioned correctly with the holes on the left side. I will write only on this one side of the paper. I’ll begin by writing my name and the date at the top, right side, of my paper. Now I’ll write the page number at the bottom of the paper. Lastly, as a reminder to skip lines, I will mark an ‘x’ on every other line.”*

Active Engagement (guided practice):

Distribute lined paper to students. *“Writers, now you may get your own papers ready by following the same steps. When you finish, **do not** start writing your paragraph. We will be doing that in a few minutes. When you finish preparing your paper, you may turn to see if your neighbors need any help. Remember our rule of not writing on*

another person's paper. In a few minutes I will show you how to begin composing your first paragraph."

**Teach (modeling):
Composing a Draft**

"I will show you how to begin composing.

My planner---like a map---will guide my thinking. Since we will be writing only the first paragraph today, I review the sketch and reread my notes for the first event. I think about what happened and why. I also recall my thoughts and feelings. I want the reader to see the movie I have created in my head.

Now I'm ready to write."

Modeled Writing: Teacher models a think aloud while writing the first event. See sample below. S/he also demonstrates rereading after each line to make sure the writing makes sense.

"I remember that all paragraphs start with a space for indenting, so I hold a finger's width up to the left margin of the first line and I'll begin writing here. This is what I see happening in the first event. I write:

When I arrived home and walked the path leading to our front door, I noticed Sadie.

Where is Sadie?. . . she had climbed on a chair. She was spying out the front window. So I write:

She was perched on a chair in our front window spying like a pirate. Her eyes were focused, her ears were tall and pointed like a telescope, and her short tail whirled in the air like a fan.

Then what happened? As I opened the door I could hear her dancing. Her toenails were clicking on the wooden floor. She was so happy to greet me! So I write:

Sadie had jumped from her 'look out' to greet me. While opening the front door I could hear the "clickity-click-click" of her toenails on the wood floor. I knew she was dancing---jumping and turning somersaults for joy!

Why was she so happy? Sadie loves her afternoon walks. I write
It was time for our afternoon walk!

I was feeling eager too. I remember thinking, 'I have homework. But it will wait until after exercising with Sadie'. Next I'll write:

I was eager for exercise too. "Homework can wait," I thought with a smile. I grabbed Sadie's leash and training collar and of course, the plastic bags we call 'pooper scoopers'.

Now I'll reread to make sure the writing makes sense." Think aloud and model how to make changes and corrections.

Active Engagement (guided practice):

Teacher reads aloud and guides discussion of the anchor chart, “Writing A First Draft”

“Writers, now it is your turn to write about the first event. Let’s review the steps before you begin writing:

- *Review the planner sketches and labels.*
- *Make a movie in your head.*
- *Indent the first line.*
- *Use the senses! Write what you see, hear, feel, taste or smell.*
- *Reread to make sure it makes sense.”*
-

Link to Independent Practice:

“You can use the steps I just modeled anytime you are writing a draft. I’d like you to begin today, using these steps to write about the first event of your narrative.”

Closure:

In partners, students read their first draft.

“Take turns and read your paragraph to a partner.

The listener tells what words helped create a picture or movie:

- *“One picture I have is . . .*

The listener may also ask a question about what was happening in this event. . .

- *“I’m wondering. . . “*

Notes

Resources & References: (adapted from, acknowledgements)

Writing A First Draft

1. *Review the planner sketches and labels.*
2. *Make a movie in your head.*
3. *Indent the first line.*
4. *Use the senses! Write what you see, hear, feel, taste or smell.*
5. *Reread to make sure it makes sense.*

Narrative Writing: Personal Narrative (PN6) Using Temporal Transitions between Events

Writing Teaching Point(s):

- Students will write transitions to signal time changes from scene to scene.
- Students will use a comma to separate city and state (i.e in an address) A sample Anchor Chart has been provided.

Standard(s):

W.3.3.c. Use temporal words and phrases to signal event order.

Materials:

- **Anchor Chart**--Writing A First Draft
- **Mentor Text**- Uncle Jed's Barbershop, SF Trade Book
Saturday is Market Day, S.F. 3.1, pg 117
- Temporal Transition Words List- copies for teacher and students
- **Anchor Chart** for Commas
- Writing folders— Personal Narrative Planner-graphic organizer,
Writing draft
- Writing notebook
- Lined paper for draft
- Chart paper and markers

Connection:

"I noticed you doing smart work yesterday as you followed the steps for writing a draft. These steps have helped you write such vivid memories! I'm thinking that you are now ready to learn how to move from one part of the story to another."

Teach (modeling):

"During the school day I often let our class know that something new is about to happen. You have heard me say, 'It's time for reading', or 'Let's line up for recess,' when we change from one activity to another.

*Writers do the same for their readers. Writers use special **transition** words to let the reader know a change in time or place is about to happen. We call them temporal transition words, temporal means 'time.'*

Let's look at Uncle Jed's Barbershop (pg.4). In this story Sarah Jean tells us how her Uncle Jed would cut daddy's hair. Then the story moves to a scene with Sarah Jean:

'When he was done, he would pick me up and sit me on his lap and tell me about the barbershop he was going to open one day. . . ' (pg. 4)

Do you see how the author uses the phrase 'when he was done' to signal a new scene is beginning?"

"Now let's review a short personal narrative in our literature book. On page 117 is the narrative titled, Saturday is Market Day. Several different events happen in this story. Instead of using the word 'and then' to create each new scene, the author uses transition words or phrases:

- **We got up *before* the sun.**
 - **Papa pulled the cart into the markets *as the sun came up*.**
 - ***It was not long before* we sold our first scarves.**
 - ***In the afternoon. . .***

Distribute Transition Word List. After the lesson this list will be stored in the Writing Folder as a reference tool.

“Here are a few examples of transition words that authors sometimes use instead of the word ‘then’. Let’s review these words together.

I’m looking over my planner and see that my second event takes place at Reed Canyon. This scene is a change of time and place. Let’s look at the Transition Word List for a word or phrase that makes sense in my writing. I like the words ‘soon’, ‘before long’, and ‘at last’. I think I’ll try the words ‘at last’ because these transition words help me picture our excitement. I’ll write ‘at last’ on my planner at event 2.” Model writing transition words in the provided space.

“I see that event 3 changes scene back home with a sudsy bath for Sadie. So again, I reread the Transition Word List. I think I’ll try the words ‘as soon as’ because I remember that I could hardly wait to get filthy Sadie in the bathtub. I write ‘as soon as’ on my planner at event 3.”

Active Engagement (guided practice):

Partner Practice: Students review teacher model and transition words.

“Partners, review my writing and think together. Did I select the best transition word or phrase? Are there others that might have been a better choice?”

Now review events 2 and 3 on your planner. Talk to your partner about transition words you might use instead of ‘then’ as you move to these events. Add the transition words to your planner.”

Teach (modeling): Draft Event 2 Paragraph

Students write name, date, page 2 and x’s on their papers.

Teacher models thinking before writing. Refer to anchor chart, ‘Writing A First Draft.’ *“As a good writer, I will reread my first paragraph so I can make sure to continue to focus on my idea.”* Teacher reads aloud first paragraph.

“Next, I’ll look at my Personal Narrative Planner and focus on the notes for the second happening. The second event is walking in Reed Canyon with Sadie. I use my sketches to remember what was happening and what I saw and heard. I remember what it was like when Sadie jumped into the mud pit. I heard a squishy splat and a surprised yelp. She was not afraid. Instead she happily rolled and played in the mud.”

Next, teacher models a think aloud while writing about the second story scene on chart paper. S/he also demonstrates rereading after each line to make sure the writing makes sense. The writing will include some details, but will be used in later lessons to demonstrate revision and editing.

“I remember that all paragraphs start with a space for indenting, so I hold a finger’s width up to the left margin of the first line and I’ll begin writing here. This is what I see happening in the next event. I’ll begin with the transition words on my planner. I write:

***At last** we were out the door and on our way. We love our walking route through Reed Canyon, Oregon.*

“Writers, notice that when I wrote Reed Canyon, Oregon, I put a comma between the town and the state. Commas serve a lot of purposes in writing. One way is to separate the city and state, or town and state.” Refer to the Anchor Chart for Commas. “Writers, let’s look at one of our resources, the Anchor Chart, to see if we put the comma in the right place.”

Students look at the chart and agree where to place the comma in an address.

“The reader is probably wondering, what is Reed Canyon like? So I write:

It’s like a trip through the wilderness.

How is it like the woods? I’ll describe Reed Canyon.

In Reed Canyon there are giant fir trees, a pond and many animals.

What is Sadie doing now? I want the reader to see Sadie’s behavior in the park, so I’ll write:

*That afternoon Sadie was especially curious. Like a hunter she sniffed **EVERYTHING**. She climbed over logs and searched for sticks. She dug holes, barked at the ducks and chased squirrels up the treetops.*

Then what happened? Here comes the exciting part. I’ll write about what I saw and heard and felt.

Suddenly, I heard a loud, squishy plop and an excited yelp! I ran to the sounds. There was Sadie covered with mud. Surprised, but unafraid, she rolled and rolled through the muck. I couldn’t help laugh at my silly friend.

Guided Practice:

Turn and Share with a Partner. *“Partners, review the steps I just modeled to draft the writing. You may use the anchor chart, ‘Writing a Draft,’ to remind you.”*

Link to Independent Practice:

“Now, I’d like you to use these steps to write about the second event of your narrative.”

Closure:

Share with your partner your transition word and sentence.

Partners, tell how this word creates a better picture than the word ‘then.’

Notes:

Additional mentor text recommended for highlighting transition words and phrases:

- My Great Aunt Arizona by Gloria Houston
- Miss Rumphius by Barbara Cooney

Resources & References: (adapted from, acknowledgements):

SF Writing Resources: Grammar Writing and Practice Book

Temporal Transition Words List

After

In the meantime

Afterward

Later

As soon as

Next

At first

Soon

At last

When

As a result

When suddenly

Before

We had just

Before long

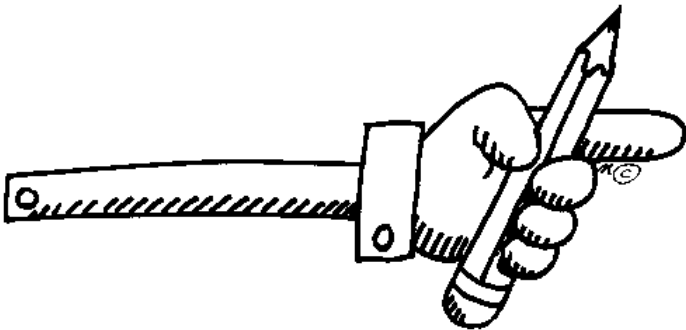
It was not long

Finally

In the afternoon

For a long time

Until



Before long we were out the door and on our way. We love our walking route through Reed Canyon, Oregon. It's like a trip through the wilderness. Along the trails there are giant fir trees, a pond, ducks, and even blue herons! That afternoon Sadie was especially curious. Like a hunter she sniffed *EVERYTHING*. She climbed over logs and searched for sticks. She dug holes, howled at the ducks and chased squirrels up the treetops. Suddenly, I heard a loud, squishy plop and an excited yelp! There was Sadie covered with mud. She was surprised, but unafraid. I couldn't help laughing at my silly friend.

Anchor Chart for Commas

Use	Example(s)
<ul style="list-style-type: none">• Use a comma and a conjunction to join two sentences.•	There was a crumb on the table, and the ant crawled toward it.
<ul style="list-style-type: none">• Use commas to separate words in a series.	We had sandwiches, cookies, and fruit at the picnic.
<ul style="list-style-type: none">• Use a comma after the greeting and the closing of a friendly letter.	Dear Jake, Your friend,
<ul style="list-style-type: none">• Use a comma between the name of a city and a state in an address.	Chico, CA 95926 Berea, Kentucky Portland, Oregon
<ul style="list-style-type: none">• Use a comma to separate the month and day from the year.	July 21, 2006 May 27, 1987

Narrative Writing: Personal Narrative (PN7) Being Aware of Capitalization: Drafting

Writing Teaching Point(s):

- While writing, students will focus on capitalizing at the beginning of a sentence, the first letter in proper nouns and the word *I*.

Standard(s):

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

Materials:

- **Anchor Charts**-- Writing Procedures/Guidelines
Writing A First Draft
- **Mentor Text**- S.F. 3.1, pg 117, Saturday is Market Day
- Writing folders— Personal Narrative Planner-graphic organizer
Writing draft
- Writing notebook
- Lined paper for draft
- Chart paper and markers

Connection:

“During workshop yesterday I noticed that you are working hard to make your memory or story come alive for the reader. You are using specific names for the people and places in your story. Sometimes you are even using the names of specific brands. These specific names help us believe the story really happened. They help us get a picture in our head. As you are writing today I want you to think about capitalizing the

1. *Beginning of each sentence and the*
2. *First letter of words naming specific people, places or things, because they are proper nouns.”*

Teach (modeling):

“Let’s look at a few examples of how an author uses capital letters. Follow along as I read the first paragraph of the story, Saturday Is Market Day on page 117. Notice how the author begins each sentence with a capital letter. At the end of the sentence is a period, question or exclamation mark.

Notice in this first paragraph common nouns name a person, place or thing, such as sun, village or scarves. Proper nouns name a specific person, place or thing such as Africa or Saturday. I am a special or specific person, so the word ‘I’ is always capitalized.”

Active Engagement (guided practice): Partner Practice:

“Now with a partner read the second paragraph of the story, Saturday is Market Day.

1. *Point out capital letters that show the beginning of a new sentence.*
2. *Point out the ending marks that close the sentence.*
3. *Find one or two common nouns that are not capitalized and*
4. *One or two nouns that begin with a capital letter. Identify the reason those particular nouns start with a capital letter.”*

Teacher brings the group together to review the learning. Students share a few examples and the reasoning for each.

“At the end of our workshop I will ask volunteers to share their use of proper nouns in today’s writing.”

Teach (modeling):

Draft Event 3 Paragraph

Students write name, date, page 2 and x’s on their papers.

“Before I write my third paragraph I need to look at my Personal Narrative Planner to review the sketch of the third event. I will also close my eyes to help me remember details. I remember what I learned about transitions, and as I begin writing my third paragraph, I will start with the transition word from my planner.”

Teacher begins writing the third paragraph using a transition word in the first sentence. Then writes only one more sentence, before directing students to write their own third paragraphs. *“I remember that all paragraphs start with a space for indenting, so I hold a finger’s width up to the left margin of the first line and I’ll begin writing here. This is what I see happening in the first event. I write:*

As soon as we returned home I grabbed the tube of ‘Oh, So Shiny’ dog shampoo. Sadie had the soapiest bath she ever had. What a mess!”

Guided practice:

Partner Practice: *“Partners, reread the beginning sentences of my third paragraph. Is there something I left out? What more will a reader want to know about?”*

Return to the large group and students make recommendations to the writer.

Link to Independent Practice:

“These are the kinds of questions that authors ask themselves as they write and reread their work. Remember to ask yourself,

- *Is there anything I have left out?*
- *What more might a reader want to know?*

Students write name, date, page# and x’s on their papers.

It is now time for you to write about event 3.”

Closure:

Ask for volunteers to share a proper noun used in the writing today and tell why the noun is capitalized.

“Congratulations, writers! You have completed the body portion of your personal narrative.

In our next lesson, we will learn about and write the Opening of your narrative.”

Notes:

Resources & References: (adapted from, acknowledgements)

Personal Narrative Lesson 8 (PN8)

Opening: Let Me Introduce You!

Writing Teaching Point(s): <ul style="list-style-type: none">• Students will write an opening that sets the scene, introduces the main character and topic of the story.
Standard(s): <p>W.3.3.a. Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.</p>
Materials: <ul style="list-style-type: none">• Blackline copy of opening sentences from <i>Too Many Tamales</i>, by Gary Soto• Anchor Chart: Gary Soto’s strategy (copies for students and teacher)• Writing notebook and folder• Lined paper for draft• Chart paper and markers
Connection: <p><i>“Today you will draft the opening of your narrative.</i></p> <p><i>A good opening or beginning is like an invitation to a party. The author tells the setting, introduces the main character, and gives a hint about the wonderful time ahead!”</i></p>
Teach (modeling): <p>Hand out and/or display blackline of <i>Too Many Tamales</i>. <i>“There are many ways to craft a good beginning. Let’s look at one strategy used by Gary Soto in the opening sentences of one of his books, <u>Too Many Tamales</u>.</i></p> <p>Teacher projects on overhead or document camera and reads aloud.</p> <p>‘Snow drifted through the streets and now that it was dusk, Christmas trees glittered in the windows. Maria was acting grown-up now helping her mother make tamales.</p> <p>Maria happily kneaded the masa. She felt grown-up wearing her mother’s apron. Her mom had even let her wear her lipstick and perfume.</p> <p>If only I could wear Mama’s ring, she thought to herself.’</p> <p><i>“This opening gives us a lot of important information. Here’s the strategy Gary Soto uses: Refer to anchor chart, ‘An Opening Strategy’. Teacher highlights and discusses with students the model sentence(s) in mentor text for each point:</i></p> <ul style="list-style-type: none">• Setting: <i>Creates the scene by telling the season and showing the weather.</i>• Action: <i>Tells us what is happening.</i>• Character: <i>Introduces the main character by telling and showing with details</i>• Hint: <i>Gives a glimpse of what’s coming next!</i> <p><i>That’s what we’ll do to write a good opening!”</i></p>

Teacher models writing on chart.

“Watch me as I do this. First, I identify the time of year or season for my story. I remember, it was spring, the month of April. Then I think, how can I show spring weather in my sentence? I have a picture in my head. The sun seemed to be working hard to push away the clouds. So I write:

I remember to indent on finger’s width.

---7On a spring afternoon in April, the sun pushed past the clouds.

I remember what is happening. It is after school. I hear the dismissal bell ring. I was thinking it would be good to play at home my dog Sadie. So I’ll write:

The dismissal bell rang and I was anxious to return home after school. Sadie, my dachshund puppy, was waiting for me.

Next, I describe the main character by appearance, so I’ll write:

Sadie has a long-low body and short legs. Her long ears flap against her cheeks when she runs.

Now, I’ll describe the character by showing her actions.

Sadie chews my shoes and socks. She digs holes in the garden and performs tricks like ‘roll-over’ and ‘fetch’. But most of all, Sadie loves long walks!

Finally, the Opening ends with the hint of excitement to come. Hmm, Sadie is an adventurous dog, and adventure sometimes leads to trouble. So I’ll write:

I’m wondering what excitement Sadie will create for us today.”

Active Engagement (guided practice):

“Okay. Let’s try writing a story opening together. We’ll use a setting we all know well i.e. our classroom, cafeteria, playground. We won’t forget to use the anchor chart to remind us of the four necessary points of information.

Example:

Season and weather: What’s happening today?

The fall wind gently blows the red, orange and yellow leaves from the trees.

Action or Happening on the Playground:

It is noon recess and kids are kicking balls, running races and jumping rope.

Character-describe:

Mr. K, our principal, is a tall man with a kind face and a wide smile.

Character-action:

On the playground he is chats with kids, puts bandaids on hurts and even acts as referee.

Hint:

Everything is peaceful on the playground. And then a ‘stranger dog’ strolls into our ball game.”

Link to Independent Practice:

Partner Practice: *“Partners, reread the Opening we wrote together. With your partner identify the four types of information that are included in this Opening. Use the anchor chart to remind you of each step.”*

Independent Practice:

“Now I want you to use this strategy to write your opening sentences.”
Students write name, date, page # and x’s on their papers. Students mark the indention to begin their opening sentences.

Closure:

Coming together in a large group, volunteers share their opening. Listeners identify the four points of information in the opening sentences.

Notes:

Resources & References: (adapted from, acknowledgements)

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An Opening Strategy

Imitating the craft of Gary Soto

- **Setting:** creates the scene by *telling* the season and *showing* the weather.
- **Action:** Tells us what is happening or the action.
- **Character:** Introduces the main character by *telling* and *showing* with details.
- **Hint:** Gives a glimpse of what's coming next!

Selection from, *Too Many Tamales*
by Gary Soto

Snow drifted through the streets and now that it was dusk, Christmas trees glittered in the windows. Maria was acting grown-up now helping her mother make tamales.

Maria happily kneaded the masa. She felt grown-up wearing her mother's apron. Her mom had even let her wear her lipstick and perfume.

If only I could wear Mama's ring, she thought to herself.

Narrative Writing: Personal Narrative (PN9)

Write a Lead that Catches the Reader’s Attention

Writing Teaching Point(s):

- Students will craft a lead sentence that ‘hooks’ the reader.

Standard(s):

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

Materials:

- **Anchor Chart**— ‘Hook The Reader- Three Strategies to Try’
- Student copies of chart for writing folders
- Shared Writing chart--- opening paragraph created in Lesson 8
- Writing notebook and folder
- Lined paper for draft
- Chart paper and markers

Connection:

“The beginning sentences of your writing are very important. Why? Readers often make a quick judgment about a piece of writing. If the first sentences don’t catch their attention, they will not continue reading.”

Today you are going to learn how to write a lead or ‘hook’ sentence that will grab the reader’s attention.”

Teach (modeling):

“The easiest way to get started writing good beginnings is to use the strategies of mentor authors. I’ve listed three of my favorites on this anchor chart.”

Teacher shows anchor chart (see sample following lesson), reads and discusses the three strategies.

“Now I will show you how I borrow these strategies to hook the readers into my story. Remember, my story is about my adventurous dog and our walk together.”

1. ***A Question:*** *Hmmm. I think I had spring fever that afternoon. I might ask a question about that restless feeling. I’ll write:*

Have you ever been restless on a spring afternoon? I think I had a bad case of spring fever.

2. ***A Strong Feeling:*** *I’m thinking of the very first time I met Sadie at the Humane Society. I’ll begin by telling how I felt. I’ll write:*

The very first time I saw Sadie I loved her!

3. ***Something Interesting to Come:*** *Hmmm. I’ll start like a mystery and give a hint of an idea. The reader will wonder what unusual thing happened that day. I’ll write:*

It all began with an afternoon walk.”

Active Engagement (guided practice):

In a large group session, students practice writing leads. Record student ideas and samples on chart paper.

“Let’s write a few examples of hooks together. Remember the opening paragraph we created yesterday? Let’s start with a question hook that works to capture the reader.”

Students and teacher continue to work together to compose at least one example for each strategy---question, feeling and hint.

Link to Independent Practice:

Distribute student copies of chart Hook the Reader for notebooks.

“Today I would like you to try writing several hook sentences for your narrative. Then:

- *Read them to your partner.*
- *Let your partner tell you which one s/he liked best.*
- *Consider your partner’s opinion.*

Choose one of the hooks to add to the introduction of your narrative. Add this line as the first sentence of your narrative.”

Closure:

Teacher asks volunteers to read their hook sentences.

Ask, *“How did your piece improve? Would you use this strategy again?”*

Notes:**Resources & References: (adapted from, acknowledgements)**

Hook The Reader---Three Strategies to Try

1. A Question: When you begin with a question, readers will want to know the answer!

Example: Where's Papa going with that ax?
Charlotte's Web by E.B. White

2. A Strong Feeling: If you start with your feelings about something, your readers will want to know why.

Example: Everybody has a favorite relative. Well, Uncle Jedediah was mine.
Uncle Jed's Barbershop by Margaree Mitchell

3. Something Interesting To Come: Give a hint, and your reader will be curious.

Example: Pecos Bill had never fallen off of anything.
Pecos Bill and the Tornado, S.F. page 13

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Personal Narrative Lesson 10 (PN10)

An Ending That Tells What’s Important

Writing Teaching Point(s):

- Students will write a reflective ending to their personal narrative.

Standard(s):

. W.3.3.d. Provide a sense of closure.

Materials:

- Anchor Chart**— ‘Writing A Reflective Ending ‘(and copies for student folders)
- Writing notebook and folder
 - Lined paper for draft
 - Chart paper and markers

Connection:

“I can tell from reading your drafts that your memories are really important to you. We’ve learned three ways to hook our readers. Today, I’d like to teach you how to write a special kind of ending. Writers call it a ‘reflective’ ending. In a reflective ending writers look back at the memory and tell the reader what the experience means to them.”

Teach (modeling):

“At the end of recess, I’ve frequently heard you say to one another, ‘Good Game!’ Often when we find ourselves at the end of an experience, we want to make a judgment about it. We ask ourselves: Was it good? Was it bad? And then we try to sum things up as best we can.”

Model with mentor text:

“Let’s look at how a mentor author ends her narrative with a reflective ending. Turn to page 35, the ending of the story Boomtown, by Sonia Levitin:

Now Pa is with us everyday. There’s excitement and bustle all around. Our house is in the middle of a boomtown!

And to think it all started with me. Amanda, baking pies.’

This ending helps us experience the happy changes in life for Amanda and her family. We also experience the pride Amanda feels at the success of her pie business. This reflection, or looking back to make a judgment, brings the story to a close in a powerful way.”

Teacher refers to anchor chart: ‘Writing A Reflective Ending’

How do writers craft a reflective ending? At the end of the draft, writers of a personal narrative ask themselves:

- *Why is this memory important?*

What do I want the reader to know or feel when they read the ending?”

Teacher models the writing of a reflective ending using the anchor chart questions.

“Now I will show you how I’ll write a reflective ending to my story about Sadie.

First, I remind myself why this memory is important.

- *Sadie always brings such joy and laughter to our family.*
- *Our daily walks are very special times.*

Next, I remember what I want the reader to know or feel.

- *Sadie has learned to stay away from mud puddles.*
- *Sometimes we feel a longing for a cool, squishy roll in the mud*

I remember to indent one finger's width. Then I write:

Sadie brings joy and laughter to our family every day. Reed Canyon is still our favorite route for daily walks. Even though she's no longer a pup, Sadie runs through the trees and chases after squirrels and ducks. But, she is always on the lookout for mud puddles.

Sadie stays clear of mud like a cat shies away from water. Though every now and then, I believe she tilts her head and seems to be asking, "Wouldn't a roll in the squishy mud be fun?"

Active Engagement (guided practice):

Fish Bowl Conference: One-To-One In Front of the Class

"Today I am going to ask for a student volunteer to model his/her thinking in preparing for a reflective ending. I have asked xxxxx to share his/her thinking with us. Are you ready, xxxxx?"

We'll begin by asking, Why is this memory important to you? Teacher takes notes on sticky pad of some key words or phrases. Can you tell me more about that? Give examples?

Now tell us, what are you feeling? What do you want the reader to know or feel? Why? Wow, that is a powerful reflection, xxxxx!

Teacher share the notes with xxxxx and the class. They are offered as reminders of all xxxxx wants to say when s/he goes to write.

Link to Independent Practice:

Distribute student copies of chart, 'Writing A Reflective Ending' for writing folders. Students write name, date, page # and x's on their papers.

"I'd like you to write a reflective ending to your narrative now. From now on, whenever you write a narrative, consider a reflective ending----telling why the experience is important is a powerful way to end."

Closure:

Students read their writing to a partner. Large group share.

Notes:

Resources & References: (adapted from, acknowledgements)

Lesson adapted from Teaching Young Writers to Elaborate, by Megan Sloan

Writing A Reflective Ending

How do writers craft a reflective ending?

At the end of the draft, writers of a personal narrative ask themselves:

- *Why is this memory important?*
- *What do I want the reader to know or feel when they read the ending?*

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Narrative Writing: Personal Narrative (PN 11)

Revising an Important Scene: Use the Senses to Elaborate

Writing Teaching Point(s):

- Students will revise by adding detail that elaborates the important scene(s).

Standard(s):

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

L.3.3.a Choose words and phrases for effect.

L.3.5.a Distinguish the literal and nonliteral meanings of words and phrases in context (e.g., *take steps*).

Materials:

- **Chart-** ‘Revising-Finding the Important Scenes’
- Personal narrative draft – student and teacher
- Teacher’s sample revision (see example following lesson)
- Writing folders
- Chart paper and markers,

Connection:

“Congratulations on finishing the draft of your personal narrative!”

When writers finish a draft, they revise, or make the writing even better. But experienced writers don’t add text just anywhere. They revise the most important scenes first, even when the scenes are in the middle or end of their draft. By revising the important scenes first, we make sure they get done.”

Teach (modeling):

Teacher refers to chart: ‘Revising-Finding the Important Scenes’ and models choosing the important scene to revise.

“To find the most important scene I remember why I chose this memory. For example, I chose this particular memory because I wanted to write about the adventure and laughter my dog brings to our family.

Next, I reread my draft and think about which key scene clearly shows adventure and laughter. Here’s the scene I call the ‘heartbeat’ or most exciting part---Sadie falls into the mud pit.”

Active Engagement (guided practice):

“Now, use the anchor chart to help you identify the important scene(s) of your draft.”

Turn and Talk: *“With your partner name the most important or ‘heartbeat’ scene(s). What’s so exciting?”*

Teach (modeling):

Teacher models thinking and revising reading over the sentence.

There was Sadie covered in mud. She was surprised, but unafraid.

*“We have been working on elaborating, or adding details to make our writing even better. One strategy is to add detail by using color words. I could do that here. I can **see** the color of her muddy fur, so I’ll write:*

Her brown fur was now coal black.

*I **see** that twigs and leaves were sticking to the mud. Next I’ll write:*

Twigs and leaves were poking through clots of mud sticking to her sides.

What made me laugh the hardest was a glob of mud sitting on her head. So I’ll write:

On top of her head sat a crown of gooey mess.

Let me try to add some details to my next sentence.”

Sadie was surprised but unafraid.

Continue think aloud and modeling the revision.

*“I remember that she did not just sit still. I **see** what she was doing. I’ll write:*

She started digging furiously. She jumped in and out of the mud hole,

*I remember **hearing** her happy barking, so I’ll continue:*

...barking short, happy barks. Over, over and OVER she rolled through the slimy muck.

Reread the revised sentences. *Remembering what I **saw** and **heard** helped me elaborate. Using sensory details create a clearer picture for the reader.”*

Active Engagement (guided practice):

Partner Practice: *“Let’s practice this elaboration skill right now. With a partner, imagine our busy cafeteria. What details can you remember? What do you see? Hear? Smell? Feel? Taste? We want to create a picture so that someone who is not here with us, can imagine this part of our school.”*

In the large group share by describing orally or write on chart.

Link to Independent Practice:

“Revise an important scene by adding sensory details. Remember to use carets or revision strips to add changes to your draft.

During sharing time I will be calling on students to read their revised sentences.”

Closure:

Teachers call on volunteers to share writing.

Notes:**Resources & References:**

Lesson adapted from Carl Anderson, ***Strategic Writing Conversations***

Revising

The Important Scenes

- Remember why this memory was important.
- Find the key scene(s) that show this message.
(the 'heartbeat' or most exciting part)

Before long we were out the door and on our way. We love our walking route through Reed Canyon because it's like a trip through the wilderness. Along the trails there are giant fir trees, a pond, ducks, and even blue herons! That afternoon Sadie was especially curious. Like a hunter she sniffed *EVERYTHING*. She climbed over logs and searched for sticks. She dug holes, howled at the ducks and chased squirrels up the treetops. Suddenly, I heard a loud, squishy plop and an excited yelp! There was Sadie covered with mud. She was surprised, but unafraid. I couldn't help laughing at my silly friend."

Narrative Writing: Personal Narrative (PN12)

Adding Dialogue to Elaborate a Scene

Writing Teaching Point(s):

- Students will revise by adding dialogue to elaborate the important scene.
- Students will share their writing with a partner to help improve the writing.

Standard(s):

L.3.2.c. Use commas and quotation marks in dialogue.

Materials:

- Narrative draft – student and teacher
- Teacher’s sample revision (see example following lesson)
- Writing folders
- Chart paper and markers

Connection:

“We have been revising our drafts by adding details. Another way to make our writing more interesting is to stop and tell what a character is thinking or feeling.”

Teach (modeling):

Teacher models revision using narrative draft.

“Today during revising, I am going to focus on a second important event in my narrative, ‘the bubble bath.’

I read aloud:

With each bubbly scrub she whimpered softly.

Hmm. . . I think this would be a great point to zoom in on the moment. I have shown that Sadie hates baths. Now I am wondering what she might be feeling and thinking.

She whimpered and seemed to be crying. I imagine if we could talk to each other, I might say:

“Oh, you poor dog!”

*And her **thinking**:*

“I’m sorry.”

Think aloud while adding dialogue and punctuation for quotation marks:

“I’ll add this dialogue to show the words that we might say.”

Introduce to students the basic rules of punctuation used with dialogue. This is likely to be a first exposure. There is an explicit editing lesson following in which the conventions will be examined again.

“Quotation marks indicate exactly which words are being said. The quotation marks always come right before the first word spoken. As in any sentence, the first word is always capitalized and the sentence in quotes ends with a period, comma, question or exclamation mark. The quotation mark comes after the ending punctuation mark.”

Active Engagement (guided practice)

“Remember yesterday when (choose an event all students are familiar with)... i.e., we described the cafeteria. Let’s imagine a dialogue. What might a student say? What might a teacher say? Let’s create a dialogue sentence together.”

Link to Independent Practice:

“Now reread an important event in your narrative. Watch for a place you can add dialogue that tells what you or a character is thinking or feeling. Remember to use quotation marks around the dialogue or talking words.”

Closure:

“Share your revisions with a partner. Did he/she add dialogue? Does it make sense and add to the writing?”

Discuss together what went well during Partner Share.

“It is helpful to learn from our classmates how a good piece of writing can become even better with some changes.”

Notes:

Resources & References: (adapted from, acknowledgements)

As soon as we returned home Sadie had the soapiest bath ever! I grabbed the tube of ‘*Oh, So Shiny*’ dog shampoo and plopped Sadie into the bathtub. This was definitely NOT Sadie’s idea of fun. She hated baths. She stiffened her skinny legs and her short tail hid between her legs. Her ears hung sadly. With each bubbly scrub she whimpered softly. What a mess! Muddy footprints, a grimy bathtub and crumpled towels littered my bathroom floor. But finally, she was our beautiful, shiny Sadie once again.

Revised version:

As soon as we returned home Sadie had the soapiest bath ever! I grabbed the tube of dog shampoo and plopped Sadie into the bathtub. This was definitely NOT Sadie’s idea of fun. She hated baths. She stiffened her skinny legs and her short tail hid between her legs. Her ears hung sadly. With each bubbly scrub she whimpered softly. “Oh, you poor dog.” I said to her. She seemed to know what I meant.

Her sad eyes said, “I’m sorry.”

Muddy footprints, a grimy bathtub and crumpled towels littered my bathroom floor. But finally, she was our beautiful, shiny Sadie once again.

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Narrative Writing: Personal Narrative (PN12a)

Editing: Quotation Marks and Punctuation

Writing Teaching Point(s):

- Students will use commas and quotation marks in dialogue.

Standard(s):

L.3.2.c. Use commas and quotation marks in dialogue.

Materials:

- Anchor Chart “Quotations”
- Tops and Bottoms adapted and illustrated by Janet Stevens –Scott Foresman Reading Street Unit 2.

Connection:

“Students, yesterday we added some dialogue to our narrative. The conventions for punctuating dialogue are very specific. Today you are going to practice using dialogue; first by looking closely at story we have already read together and then by practicing in our own writing.”

Teach (modeling):

“Let’s look at the story in our anthology, Tops and Bottoms by Janet Stevens. Remember, dialogue is the actual words a character is saying. With a partner look through Tops and Bottoms and look carefully at the dialogue between Bear and Hare. What do you notice?”

Active Engagement (guided practice)

Students spend time looking through the selection and they and the teacher chart a few of the examples they notice.

Hare smiled. “It’s a done deal, Bear.”

“You chose the tops, Bear,” Hare said.

“But, Bear,” Hare said, “you wanted the bottoms this time.”

Looking at these three examples, what do you think are some of the conventions for dialogue?

Make sure to notice that:

Quotes go around the speaker’s exact words.

You put the punctuation mark that ends the quotation inside the quotation marks.

You use a comma to separate the speaker’s exact words from the rest of the sentence.

Active Engagement (guided practice):

“Let’s try a few examples.”

Note: you may want to do the practice sentences with whole group at document camera or make copies for students to complete in pairs.

Example sentences:

1. **The desert is great Tim said.**
2. **Look at the cactus I responded.**
3. **Tim said there are bushes too.**
4. **I said there is not much water.**
5. **It is hot and dry Tim exclaimed**
6. **Do animals live here I asked.**

Link to Independent Practice:

“Look at your writing. Check to see if you used the punctuation marks correctly in your dialogue sentences.”

Closure:

Students share their work with a partner.

Notes:

See Scott Foresman, Unit 2,
SF Grammar and Writing Practice Book Grade 3 section on quotes pgs. 117-120

Resources & References: (adapted from, acknowledgements)

Lesson adapted from *Mastering the Mechanics*, by Linda Hoyt.
Scott Foresman Grammar and Writing Practice Book Grade 3

As soon as we returned home Sadie had the soapiest bath ever! I grabbed the tube of ‘*Oh, So Shiny*’ dog shampoo and plopped Sadie into the bathtub. This was definitely NOT Sadie’s idea of fun. She hated baths. She stiffened her skinny legs and her short tail hid between her legs. Her ears hung sadly. With each bubbly scrub she whimpered softly. What a mess! Muddy footprints, a grimy bathtub and crumpled towels littered my bathroom floor. But finally, she was our beautiful, shiny Sadie once again.

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Narrative Writing: Personal Narrative (PN13) Using an Editing Checklist

Writing Teaching Point(s):

- Correct usage of past tense verbs, verbs that shows action that has happened in the past.

Standard(s):

L.3.1.e. Form and use the simple (e.g., I walked; I walk; I will walk) verb tenses.

L.3.2.e. Use conventional spelling for high-frequency and other studied words and for adding suffixes to base words (e.g., sitting, smiled, cries, happiness).

L.3.2.f. Use spelling patterns and generalizations (e.g., word families, position-based spellings, syllable patterns, ending rules, meaningful word parts) in writing words.

Materials:

- **Editing Checklist 1:** student and teacher copies
- Mentor text: Scott Foresman, Unit 1, *Boomtown*, pages 18-35.
Teacher draft of Personal Narrative (sample follows lesson)
- Personal narrative – student drafts
- Writing notebook and folder
- Chart paper and markers
- Teacher Resource- Spelling Support: see Scott Foresman, teacher’s guide, Unit 1, pages 85K-86K

Connection:

*“People use checklists everyday to help them remember things. Writers use an Editing Checklist to help them remember to look for certain kinds of errors as they edit. Though there are several items on the checklist, writers carefully focus **on one point at a time.**”*

Today you will use the Editing Checklist to focus on grammar. You will make sure that the verbs in your writing help readers know that the action or memory is taking place in the past.”

(Re)Teach (modeling):

*“A verb’s tense tells **when** an action takes place.*

The past tense tells that an action has already happened. Adding the suffix –ed to the verb forms the simple past tense. For example:

Last summer I planted a vegetable garden.

***Last** summer tells me this already happened, so I add –ed to the verb plant.”*

Model from a mentor text:

“Let’s look at some writing in a mentor text. This is a paragraph from the story Boomtown, page 31. Remember that this is a story that takes place many years ago, during the Gold Rush. The author tells about the success of Amanda’s business. Here are some examples of verbs in the past tense: the business blossomed, Betsy entertained, people waited.”

Active Engagement (guided practice)

Pair- Share: *“Partners, turn to the story Boomtown, page 18- 35. Choose one page of the story. Together, scan the page and search for past tense verbs that end with the suffix –ed.”*

Then with the whole group, teacher has students share past tense verbs orally and create a list of past tense verbs with the suffix –ed.

Teach (modeling):

“Sometimes past tense verbs have an irregular spelling---they don’t quite follow the +ed pattern:

When a word ends with one **vowel** and a **single consonant**, double the final consonant before adding the suffix –ed.”

Active Engagement (guided practice):

“Let’s practice with these verbs: sit, beg, flap.”

Teach (modeling): Model using an Editing Checklist.

“An editing checklist helps me focus on editing for conventions and mechanics. I review a completed piece of writing, focusing on one point at a time. This checklist reminds me to check for past tense verbs. So, let’s look at the final event in my narrative draft. I’ll read one sentence at a time, checking for past tense verbs. In the first sentence ‘returned’ is a past tense verb. I see that I added –ed to the end of ‘return’.” Continue to model checking for 2 or 3 additional sentences.

“Spelling is another item on this Editing Checklist. In the first sentence, I check the spelling of ‘returned’. Yes, I added an –ed suffix. Now in the next sentence I check the word ‘grabbed’. I notice that grab ends with one vowel and a single consonant. So I needed to double the final consonant ‘b’---grabbed.” Continue to model checking for 2 or 3 additional sentences.

Active Engagement (guided practice):

Turn and Talk: *“Partners, how did the checklist help me focus on editing? Why is it helpful to focus on one point at a time?”*

Link to Independent Practice:

“Using your checklist, proof read for

- *Grammar-past tense verbs and*
- *Spelling- past tense verbs.”*

Closure:

Teachers call on volunteers to share editing work. *“Did anyone change a verb to the past tense? Did anyone correct/change the ending of a verb by doubling the final consonant?”*

Notes:

See Scott Foresman, Unit 1, Teacher Manual, pages 85K -86K for lessons and practice pages.

Resources & References: (adapted from, acknowledgements)

Lesson adapted from *Mastering the Mechanics*, by Linda Hoyt.

As soon as we returned home Sadie had the soapiest bath ever! I grabbed the tube of ‘*Oh, So Shiny*’ dog shampoo and plopped Sadie into the bathtub. This was definitely NOT Sadie’s idea of fun. She hated baths. She stiffened her skinny legs and her short tail hid between her legs. Her ears hung sadly. With each bubbly scrub she whimpered softly. What a mess! Muddy footprints, a grimy bathtub and crumpled towels littered my bathroom floor. But finally, she was our beautiful, shiny Sadie once again.

Editing Checklist 1

Personal Narrative

Capitalization:

- Did I begin each sentence with a capital letter?
- Did I capitalize proper nouns?

Punctuation:

- Did I end each sentence with a period, question mark or exclamation point?
- Did I use quotation marks around the exact words the speaker says?
- Is the punctuation for the dialogue within the quotation marks?
- Did I use a comma to separate a city or town from state?

Grammar:

- Did I use past tense verbs?

Spelling:

- Did I check for spelling by reading aloud and tapping each word with a pencil?
- Did I spell past tense verbs with an *-ed* ending?
- Did I use the dictionary to correct misspellings of at least five words?

Writer _____

Peer Editor _____

Narrative Writing: Personal Narrative (PN 14)

Edit the Spelling of High Frequency Words

Writing Teaching Point(s):

- Students will edit by using a checklist.
- Students will edit spelling using a High Frequency Writing Words list

Standard(s):

L.3.2.e. Use conventional spelling for high-frequency and other studied words and for adding suffixes to base words (e.g., sitting, smiled, cries, happiness).

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

Materials:

- **Editing Check List** for Personal Narrative- teacher and student copies
- High Frequency Writing Words list
- Sample paragraph for editing
- Student draft

Connection:

“Checklists are used at the end of writing to polish your piece for an audience. Yesterday you used the Editing Checklist to help focus on the grammar and spelling of past tense verbs. Today you will continue to edit for spelling.”

Teach (modeling):

Teacher presents High Frequency Spelling List’ on overhead or document camera.

“In today’s workshop, we will focus on using a resource called a ‘High Frequency Spelling List’. This is a helpful tool because you can quickly check the spellings of words you use very often in writing.” Teacher may choose to spend a few minutes scanning the list and reviewing the list’s organization with students.

Teacher models rereading and editing of a prepared paragraph.

“Now, I am going to reread this writing for the purpose of editing for spelling. I will tap each word individually with my pencil. Tapping or pointing with my pencil helps me examine every word, especially those I marked with an ‘sp’ while I was drafting.

I am thinking about the word ‘befor’. It looks funny to me, so I will check to see if it is on the list. Ah, there it is. I was almost right! I will correct my spelling by putting one line through the misspelled word, and spelling it correctly above.

I’ll continue on, tapping every word. I will check each questionable spelling with the High Frequency Writing Words list.” Teacher continues on for a few words. *This ‘High Frequency Word List’ helps a lot. I can quickly check the spelling of some tricky words when I’m editing my writing for spelling.”*

Active Engagement (guided practice): Pair-

Share:

Use the writing sample provided or one short sample from a student volunteer.
“Partners think together. Proof read these sentences for spelling and check the word list. Be ready to share your thinking.”

Return to large group, and edit the sentences together.

Link to Independent Practice:

“Today you will continue to edit your draft for one item---spelling---using the High Frequency Writing Words list.”

Closure:

Show your partner places where you checked and/or corrected spelling.
If time share examples with the large group.

Notes:

Resources & References: (adapted from, acknowledgements)

Lesson adapted from *Mastering the Mechanics,* by Linda Hoyt.

Editing Checklist 1

Personal Narrative

Capitalization:

- Did I begin each sentence with a capital letter?
- Did I capitalize proper nouns?

Punctuation:

- Did I end each sentence with a period, question mark or exclamation point?
- Did I use quotation marks around the exact words the speaker says?
- Is the punctuation for the dialogue within the quotation marks?
- Did I use a comma to separate a city or town from state?

Grammar:

- Did I use past tense verbs?

Spelling:

- Did I check for spelling by reading aloud and tapping each word with a pencil?
- Did I spell past tense verbs with an *-ed* ending?
- Did I use the dictionary to correct misspellings of at least five words?

Writer _____

Peer Editor _____

Sample---editing for spelling

Sp? *Sp?*
Befor long we wer out the door and on our way. Walking

through Reed Canyon is like a trip in the wilderness.

Partner Practice:

Sp?
That afternoon Sadie was espechially curious. Like a
Sp?
hunter, she sniffed evrything. Than something
terrible happened.

Narrative Writing: Personal Narrative (PN14a)

Edit the Spelling: Dictionary Skills

Writing Teaching Point(s):

- Students will edit by using a checklist.
- Students will practice using a dictionary to find correct spelling.

Standard(s):

L.3.2.g. Consult reference materials, including beginning dictionaries, as needed to check and correct spellings.

Materials:

- **Editing Check List** for Personal Narrative- teacher and student copies
- Sentence Strips (Class set)
- Student Dictionaries
- Student draft

Connection:

“Yesterday we used the word walls and/or a High Frequency word list to help us edit for spelling. Today we are going to build strategies to correctly spell some of the words that aren’t on the word list/ word wall. We’ll use a dictionary to help us.”

Teach (modeling):

Pass out blank sentence strips to each student (or pair), have students write the alphabet on the strip.

Display a list of words that kids might have in their narrative. Suggested words: tournament, carnival, beach, equipment, soccer, celebration, (could take misspelled words from the students’ narratives that you have noticed).

Warm up by taking one word (tournament, for example). Students to point to the letter that starts the word (T). Ask “Does this letter come at the beginning, in the middle or at the end of the alphabet?”

Repeat this activity, to raise awareness of general location in the alphabet for each word.

Active Engagement (guided practice):

Pass out dictionaries. “Now let’s see how close you can get to the first letter of each word using the dictionaries. If the word is tournament, you don’t want to open it near the beginning. You want to open the dictionary near the end, because T is the 20th letter out of 26.”

“We’re going to play a game. In this game you will be challenged to find a word in the dictionary with the fewest page turns. Opening the dictionary counts as one page turn. The person who finds the word in the fewest page turns wins the challenge. Let me demonstrate. Someone give me a word from their narrative draft that is

misspelled. I'm going to put a sticky note on the first page I come to." (Elicit a word to find in the dictionary, and demonstrate finding the word in the fewest pages turns that you can manage.) Think aloud from the time you hear the word, and through each page turn, counting as you go. *"The word is video, 'v' is the 22nd letter in the alphabet. So, I should open the dictionary toward the end. Oh no, I landed on 't'."* Put another sticky note at the second page. *"That's a few letters before 'v'. I need to get closer."* Try again and talk through your thinking each time. Add sticky notes for each page. *"Wow, it took me six tries to get to the word 'video!'"*
"Now it's your turn. The word is 'celebration', see how many pages to find the word!"
Kids work with a partner to find words in the dictionary.

Link to Independent Practice:

"Now, look at your draft. Challenge yourself to look up at least five of the words in your narrative that you know are not spelled correctly. Try to find them as quickly as you can using the strategy we just learned."

Closure:

"With a partner share how many words you were able to find in the dictionary?"

Notes:

Resources & References: (adapted from, acknowledgements)

Personal Narrative Writing Sample

On a spring afternoon in April, the sun pushed past the clouds. The dismissal bell rang and I was anxious to return home after school. Sadie, my dachshund puppy, was waiting for me. Sadie has a long –low body and short legs. Her long ears flap against her cheeks when she runs. Sadie chews my shoes and socks. She digs holes in the garden and performs tricks like roll-over and fetch. But most of all, Sadie loves long walks! I’m wondering what excitement Sadie will create for us today.

Before long we were out the door and on our way. We love our walking route through Reed Canyon, Oregon. It’s like a trip through the wilderness. Along the trails there are giant fir trees, a pond, ducks, and even blue herons! That afternoon Sadie was especially curious. Like a hunter she sniffed *EVERYTHING*. She climbed over logs and searched for sticks. She dug holes, howled at the ducks and chased squirrels up the treetops. Suddenly, I heard a loud, squishy plop and an excited yelp! There was Sadie covered with mud. She was surprised, but unafraid. I couldn’t help laughing at my silly friend.

As soon as we returned home Sadie had the soapiest bath ever! I grabbed the tube of dog shampoo and plopped Sadie into the bathtub. This was definitely NOT Sadie’s idea of fun. She hated baths. She stiffened her skinny legs and her short tail hid between her legs. Her ears hung sadly. With each bubbly scrub she whimpered softly. “Oh, you poor dog,” I said to her. She seemed to know what I meant.

Her sad eyes said, “I’m sorry.”

Muddy footprints, a grimy bathtub and crumpled towels littered my bathroom floor. But finally, she was our beautiful, shiny Sadie once again.

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Narrative Writing: Personal Narrative (PN 15)

Editing: Begin and End that Sentence!

Writing Teaching Point(s):

- Students will begin a sentence with a capital letter and close with the correct ending punctuation.

Standard(s):

L.3.1.i. Produce simple, compound, and complex sentences.

Materials:

- **Anchor chart:** ‘Editing Sentences For Beginnings and Endings’
- **Editing Checklist for Personal Narrative:** student and teacher copies
- Sample paragraph (following lesson)
- Colored pencils or highlighters
- Student draft

Connection:

*“Editing is like the frosting on a cake. It is the final step in making sure that the writing is clear and meaningful to the reader. Writers carefully focus **on one point at a time**.*

Today you will check that you have correctly used a capital letter at the beginning of each sentence and appropriate punctuation at the end.”

Teach (modeling):

Place a piece of writing on the overhead projector. Use the writing sample provided or teacher choice. Teacher reads the writing aloud.

“Today I will check a writing sample to edit for complete sentences with a capitalized beginning and punctuation at the end. I am going to model my thinking process for you.”

Active Engagement (guided practice):

Distribute a copy of the practice sample to all students.

“First, I will highlight all the ending punctuation.” Teacher models highlighting one or two examples and then students complete this on their own. Teacher and students quickly check together, making sure all ending punctuation has been highlighted.

“Next, with a different color, I will highlight the beginning word of each sentence.” Teacher models one or two examples and then students complete on their own. Teacher and students quickly check together, making sure all beginnings have been highlighted and are capitalized.

“Now I will count the number of words in each sentence and write that number in the margin, next to the sentence.” Teacher models one example. Then teacher and class work together to count the number of words in each sentence, and write the total numbers. *“What do you notice about the sentences?”*

Teach (modeling):

“When a sentence is really long---maybe 15 or more words---it might be what is called a ‘run on’ or rambling sentence. A run-on sentence happens when two (or more) sentences run together without punctuation. Let’s look at the sentences with 15 or more words.” Circle the sentences with 15 or more words.

Begin with the first circled sentence. *“How could I make this sentence into smaller ones?”* Teacher models her/his thinking and takes suggestions from class. Teacher writes new sentences and adds appropriate capitalization and punctuation.

“I’ll reread the circled sentence. Hmm. I can make this long sentence into two smaller sentences by ending with a period following the word ‘afternoon’. I’ll read the new sentence: ‘I ran home after school one sunny afternoon.’

Yes, that sentence makes sense.

I look to see where the next sentence begins after the period. The first word after the period is the word ‘I’. It is already capitalized as a proper noun, so I will read to the ending period. ‘I always feed my fish first thing because I am a responsible pet owner.’ Yes, this new sentence makes sense too. It begins with a capital letter and ends with a period.”

Active Engagement (guided practice):

Teacher and students continue to edit the sentences for beginning capitalization and ending punctuation. *“Now, let’s reread the next long sentence. Hmm. . . any ideas on how we can make this long sentence into two smaller sentences?”* Teacher and students work together to create two smaller sentences. *“Does this new sentence make sense? Does the sentence begin with a capital letter? What is the ending punctuation?”*

Link to Independent Practice:

“Following the Editing Checklist, your assignment today is to check your sentences for beginnings and endings. The anchor chart tells the steps.

“Writers, this is a strategy you can use in editing any piece of writing.

Closure:

After some work time, have students share the changes they have made.

“Point out a place where you edited a sentence for capitalization or ending punctuation. Share your thinking.

Notes:**Resources & References: (adapted from, acknowledgements)**

Lesson adapted from an idea shared by Katharine Johnson, PPS teacher

Editing Sentences

For Beginnings and Endings

- Highlight all ending punctuation.
- Highlight all beginning words. Make sure each beginning word starts with a capital letter.
- Count the number of words in the long sentences.
Write the number in the margin.
- Shorten any sentence that is too long or rambling.
- Check for beginning capitalization and ending punctuation in each new sentence.

I'll never forget the day our cat Twinkle ate my fish.

I ran home after school one sunny afternoon I always feed my fish first thing because I am a responsible pet owner. The fish bowl sat on the ledge of my bedroom window. That was a perfect spot! I looked through the small glass bowl very closely where was my golden pet fish? Was she hiding in her glass castle or under the seaweed? I didn't see her there. "Mom, where's my fish?" I shouted.

End of Unit Checklist: Personal Narrative

Marking Key: X = Consistently Demonstrates / = Occasionally Demonstrates - = Does Not Yet Demonstrate STUDENTS		Writes a sequenced narrative on a specific event	Organization is appropriate to task and purpose.	Temporal time transitions are evident.	A situation is established and narrator/character is introduced in the opening.	Commas and quotation marks are used correctly.	Uses a dictionary to correct misspelled words	Edits the spelling of high frequency words	Start sentences with a capital letter.	Dialogue shows response of character(s) to situation(s).	Ending contains a sense of closure.
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