

OPTIONAL UNIT

Narrative Writing: An Imagined Story Unit Introduction

NOTE

This unit has not been changed from the original notebook unit and is now considered optional. Listed Standards have not been updated to Common Core State Standards, but imagined narrative is a text type in CCSS.

Unit Overview:

Young writers love to write fiction---to pretend other lives in interesting settings. Yet, often their stories seem to be poor retellings of action-figure heroes that finally end with the punch line ‘then she woke up and realized it was all a dream’. How do we teach students to examine what it takes to craft good fiction?

First, students examine fiction as readers. Picture books offer wonderful examples of fiction writing. Included in this unit is a bibliography. These books are optional, but will provide a starting set of strong models for instruction. The lesson plans refer to resources in Scott Foresman. In particular, the short story *Moonwalk*, by Ben Bova, is referenced as the mentor text. While drafting, revising and editing, students return to this short story as their model.

Moving from personal narrative to fiction, the Imaginative Unit focuses on the ‘sense of story’. Because problem-solution is critical to this genre, students describe the struggle characters face in resolving a problem. Students begin planning their story by creating a map or flow chart. Tension builds as the character struggles, tries again and then in the final scene meets success.

Plot and character development are the two elements most important in fiction. A main character questionnaire helps students list details and facts to develop a person their audience can believe. The ‘show, don’t tell’ element is center to these lessons. In creating each scene students are asked to develop the character(s) through their thoughts, words and actions. Including thoughts and actions enhances the craft of dialogue.

The Imaginative Story *builds* upon the instructional routines and craft lessons taught in previous units. Anchor charts reinforce lessons and highlight student writing. Teachers continue to demonstrate thinking aloud and modeling their writing. A writing sample is provided in these lessons, but most certainly you are encouraged to create your own writing. *New* to this unit are craft lessons that focus on dialogue and paragraphing.

The Basic Plot Template

Just six plot types are the basis of virtually all fiction----from Shakespeare to Dr. Seuss! What differs from story to story are the settings, events or challenges, and of course, the characters. Here they are:

- Character with a problem or goal
- Character against nature
- Lost and Found
- Good guys versus Bad guys
- Mystery gets solved
- Boy meets girl

A fiction writing unit should begin by reading plenty of well-written stories and paying close attention to how the writer presents a problem, builds suspense, develops character, and brings the story to closure. Here are some good titles:

- *The Very First Last Time*, by Jan Andrews
- *Chicken Sunday*, by Patricia Polacco
- *Stellaluna*, by Jannell Canon
- *Hershel and the Hannukah Goblins*, by Eric Kimmel
- *The True Story of the Three Little Pigs*, by Jon Scieszka
- *The Gardener*, by S. Stewart

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A Teacher-Written Model for the Imaginative Unit

The following is the final copy of a teacher-written model that is gradually constructed throughout this unit. It is recommended that, when possible, teachers write their own model to use when teaching this unit. Doing so allows for more authentic opportunities to model one's own thinking at each step of the writing process. Whichever approach you take, be sure you do not share the final story until the end of the unit.

BOOM! BANG! THUD!

The crash pounded like thunder. Frightened kids and teachers flooded the hallways and raced to the cafeteria. "What in heaven is going on?" demanded Mr. Frank, the principal.

"Yuck! Gross! Frog Germs!" the lunch helpers screamed.

Every Friday afternoon, the *Acme Biology Lab* truck delivered an important cargo. It was loaded with visiting pets---snakes, rabbits, birds and frogs---anxious for classroom visits. But on that afternoon a huge, orange bumblebee flew into the truck's open window. The frightened driver, trying to swat the buzzing insect away from his face, swerved off the road. He crashed smack into the cafeteria walls of Estuary School. Inside the truck, a slippery frog tank tipped over and hundreds of the frightened critters hopped right into the school cafeteria!

Jacqueline Marie Quinn was an ordinary fourth-grader. Jackie's curly, red hair was tied in a ponytail and a faded blue baseball cap sat on her head----backwards! Jackie loved science class best. She loved cleaning the animal cages and feeding the fish. After school, she climbed trees, dug for bugs, or snorkeled with her mother in the warm waters of Half Moon Bay. After all, Jackie wanted to be a biologist when she grew up.

Jackie was at her locker when it happened. "Thunder? That's strange," she thought. "It's not even cloudy!" Dropping her backpack to the floor, Jackie ran toward the cafeteria like a tornado swirling through the prairie. She couldn't believe her eyes. Everywhere she

looked there were slimy green frogs, as round and fat as tennis balls. They hopped under the tables, against the windows, along the floor and onto the lunch tables. Everyone was screaming.

As Jackie made her way through the confusion, a frog jumped on her shoulder, grabbed her ear and started croaking. “Help us!” the desperate frog squeaked. Jackie’s heart melted. She tried to remain cool and calm but her lips trembled in a weak smile. Jackie urged the frog into her hands. The squishy lump didn’t even try to get away. Instead, the frog sat quivering. “I’ll think of some way out of this mess,” she promised.

“Be quiet, everyone,” Jackie begged in her calmest voice. “The frogs will not hurt you.” Jackie’s forehead crinkled into a frown and she chewed her fingernails. Finally, a light brightened her face. “Mr. Frank! I have a plan!” But, where was the principal? She found Mr. Frank in his office, hiding under his desk.

“Promise you’ll get those slimy creatures out of our building, PLEASE!!!” he pleaded.

“Yes!” Jackie agreed. “I’m sure I’ve left my snorkeling gear in my backpack.”

Jackie ran back to her locker and the backpack she had flung to the floor. She grabbed her gear and pulled the outfit over her clothes. The green and shiny rubber wet suit covered her long legs and short arms. Her blue eyes bulged through the clear plastic of her mask as she hopped to the cafeteria on her long webbed flippers. “Perfect! I look just like a frog.” And then disguising her voice, “Ribb---eet, ribbeet,” she tried to calm the frogs.

It worked! The frogs were still croaking, but they didn’t seem scared anymore. Hundreds of green frogs hopped behind Jackie as she paraded out of the cafeteria. At last, all were safe in the nearby pond where they belonged. “There’s no place like home,” the frogs croaked.

Bibliography of Mentor Text: *Teaching Craft

The Hook: The first one or two sentences attract the reader's attention and reveal the topic.

- *Wednesday Surprise*, by Eve Bunting
- *Babushka's Doll*, by Patricia Polacco
- *Chimps Don't Wear Glasses*, by Laura Jaffe Numeroff
- *The Seashore Book*, by Charlotte Zolotow

Dialogue: Storytellers use dialogue to move the plot along and reveal a character's personality.

- *Bigmamma's*, by Donald Crew
- *Sylvester and the Magic Pebble*, by William Stieg
- *Just Plain Fancy*, by Patricia Polacco.
- *The Otherside*, by Jacqueline Woodson

Sentence Variation:

- *Charlie Anderson*, by B. Abercrombie
- *Stellaluna*, by Janell Cannon
- *Because of Winn Dixie*, by Kate Di Camillo
- *My Great Aunt Arizona*, by Gloria Houston

Simile: The words 'like' or 'as' are used to signal that a comparison is being made between the two objects.

- *The Mitten*, by Jan Brett
- *The Scarecrow*, by Cynthia Rylant
- *Just Plain Fancy*, by Patricia Polacco
- *Owl Moon*, by Jane Yolen

Onomatopoeia: The use of words that imitate sound.

- *Click, Clack, Moo: Cows That Type* by Doreen Cronin
- *Roller Coaster*, by Maria Frazee
- *The Recess Queen*, by Alexis O'Neill
- *The Great Kapok Tree*, by Lynne Ward

*Read a book with students for its content *before* analyzing writing craft.

Narrative Writing: Imaginative Story (IS1)

What makes a Good Story?

Writing Teaching Point(s):

- Students will identify the qualities or elements of a fictional story they have enjoyed reading.
- Students will review the elements or structure of a story.

Standard(s):

ELA.4.WRT.1.1 Use a variety of strategies to prepare for writing.

ELA.4.WRT.1.2 Discuss ideas for writing with classmates and teachers.

Materials:

- Chart paper and markers
- Scott Foresman anthologies and picture books or ‘Read Aloud’ books the whole class has shared.
- Anchor chart, ‘What Makes A Good Story?’
- Chart: ‘Elements of An Imaginative Story’

Connection:

*“You have worked hard to write a personal narrative, telling about a true event that really happened to you. Now we begin a new unit of study--- writing an imaginative short story. A fictional or imaginative story is not based on true facts. In this unit you will **create** characters and **invent** scenes to entertain or engage your audience.*

Today we will begin with a reflection on our own favorite fiction books or stories.”

Teach (modeling)

The teacher shares how well written stories have engaged her/him as a reader with i.e., well developed characters, an intriguing plot, a satisfying ending, etc.

“Would you raise your hand if you’ve ever been so absorbed while reading a fictional story that it seemed impossible to put the book down? I love reading a great story that captures my attention and imagination! So, as I write I want to learn from my favorite authors. I ask, ‘What qualities or characteristics are important in a really good story?’

Here’s what I mean. I’ll share my thinking.” Teacher shares a favorite story and creates an anchor chart, ‘What Makes A Good Story?’, i.e.

Anchor Chart example:

<i>What Makes A Good Story?</i>	
<i>Title</i>	<i>Quality or Importance</i>
Horned Toad Prince	Interesting Characters
The Great Kapok Tree	Setting

“Do you remember reading the Horned Toad Prince by Jackie Hopkins in our reading anthology? The character, Reba Jo, fascinated me. I loved that she was feisty and

adventurous---racing her horse Flash and spinning her lasso across the desert. I've learned from this good tale that interesting characters are an essential part of a really good story.

Another story from our anthology that I have enjoyed reading again and again is The Great Kapok Tree by Lynne Cherry. The setting of the rain forest and the animals that live in this tropical environment fascinate me. I'm thinking that sometimes it is the setting of a story that can capture an audience, so I'll add this example to our anchor chart."

Active Engagement (guided practice)

Students consider the books they've experienced with reading and listening to fictional narratives. Discuss what made the reading especially interesting or engaging.

"Now, will each of you take the next five minutes to reflect on your reading. Review your reading log and our anthology. Which fictional stories did you especially enjoy? Why?"

Turn and Talk: "Let's come back together in a partner share. Share with your partner the title of one story you particularly enjoyed and tell why."

Large Group Share: "Now let's add a few of your examples to our anchor chart. We'll record the title and a specific feature you found enjoyable or interesting."

Teach (modeling)

Key Elements Chart: Using this chart, the teacher reviews the elements of a story, reads and discusses the questions for each element. "As you can see, there are many different kinds of stories. While some stories capture our interest or highlight one particular element, all stories share a special framework or structure. We build an imaginative story by including these essential parts:

- Characters. . .*
- Setting. . .*
- Problem. . .*
- Events. . .*
- Resolution. . ."*

Link to Independent Practice:

"I can see that you are eager to begin writing a story. As you plan and draft your own stories, I expect that you will develop your main character, create a problem and events, and finally resolve the problem deliberately and thoughtfully."

Closure:

“Tomorrow you will use the elements of this story structure to begin planning your writing”.

Notes:

Resources and References: (adapted from, acknowledgements)

How Writing Works, Gloria Houston, pg. 105

Guiding Readers and Writers, Fountas and Pinnell, pg. 445.

Chart Posted Throughout Unit

Key Elements of an Imaginative Story

An imaginative story is writing that is created or invented by the writer. It is a story that is not based on true facts.

Element	Notes
Setting:	When and where does the story take place? Over what period of time?
Character(s)	Who are the people/animals that are important in the story?
Problem:	What problem or challenge does the main character in the story face?
Events:	What steps does the character take to solve the problem?
Resolution:	How is the problem is solved?

Narrative Writing: Imaginative Story (IS2)
Problems To Solve: *What If . . . ?*

Writing Teaching Point(s):

- Students will brainstorm possible conflicts or problems for a story.
- Students will choose one interesting problem and imagine a solution.

Standard(s):

ELA.4.WRT.1.1 Use a variety of strategies to prepare for writing.
 ELA.4.WRT.1.2 Discuss ideas for writing with classmates and teachers.

Materials:

- Chart: ‘Elements of A Story’ from lesson 1
- Chart: ‘Everyone’s Got A Problem’
- Writing notebooks (teacher and student)

Connection:

Refer to chart, ‘Elements of A Story’

“A really good story---a story that grabs your attention---always has a problem. That means the main character is having some kind of trouble or conflict.

Today you will begin brainstorming ideas for an imaginative story by creating a problem for the character, and deciding what s/he does to solve it.”

Teach (modeling)

“The author Roald Dahl once wrote himself a note. It was about a problem that intrigued him: ‘A chocolate factory makes fantastic and marvelous things with a crazy man running it? What would happen if naughty, greedy children visited that factory?’

That ‘what if’ grew into Charlie and the Chocolate Factory!

*All stories are **about** two things, a character and a problem to solve. Sometimes a problem happens when the main character makes a bad choice or decision. For example, in the story Too Many Tamales, by Gary Soto, Maria takes her mother’s ring and then loses this precious item. Is the ring lost in the tamale batter?*

*How will Maria solve her problem? **What if** Maria and her cousins search for the ring by eating all the tamales?*

Problem	What If . . . Solution
girl loses something special --- a ring in the tamale batter	searching for the ring, the cousins eat all the tamales.

Active Engagement (guided practice)

Students create a Problem-Solution anchor chart.

“Let’s uncover the problems other authors have explored and add some ideas to our chart. Think of books you have read, and the stories I have read aloud to you. Recall a problem or conflict the author used to create tension in the story.

What does the character do when faced with this particular problem?"

Sample chart:

Problem	What If. . . Solution
boys thinking girls aren't as skilled in sports <i><u>What Jo Did</u></i>	team doesn't know that the 'star player' is a girl
destroying the rainforest--- <i><u>The Great Kapok Tree</u></i>	animals convince the woodsman to stop
it's hard to keep promises <i><u>The Horned Toad Prince</u></i>	girl tries to 'wiggle' her way out of keeping her promise.
older brother's teasing and bragging gets him into trouble <i><u>Moonwalk</u></i>	younger brother is the hero

"What we are doing is gathering data about problems that published authors have used to create or invent stories. This listing of ideas from mentor authors may inspire new and creative ideas of our own."

Teach (modeling)

"Our anchor chart lists some really great ideas for a story's plot. I have some other ideas too. I'll begin by listing some interesting problems." Teacher models listing ideas, i.e., losing or forgetting things, bragging (lying), pet/animal escaping from cage, teasing by a friend or sibling, being afraid, not making the team, etc.)

Active Engagement (guided practice)

"Now, I'll ask you to begin a personal list as well. Turn to the Idea Bank in your writing notebook. Create your own list of some interesting problems for an imaginative story."

Partner Share: *"Share your favorite three problem ideas with a partner."*

Teach (modeling)

After students have spent a short time creating a personal listing of interesting problems, the teacher models how to develop a **'what if'** idea.

"Here's how I chose one intriguing problem and began to imagine an interesting story."

*In my Idea Bank I wrote 'pet/animals escape. I'm imagining frogs have escaped from the science lab and invaded our school. I am wondering about a solution to this problem? How might the frogs be captured? Who would gather them? Where would the frogs be sent? Here's an idea. . . **What if** a student dressed in a snorkeling outfit and fins? Now that s/he looks like a giant frog, s/he easily leads the escapees to the local park's pond."*

*"Another problem on my list is being afraid. Hmmm. A baby bat is afraid of the dark, afraid of sleeping upside down, and afraid of caves! **What if** she asks a wise old owl for advise?"*

A third problem I could write about is, 'finders-keepers'? A girl finds a lovely locket in the park near her house. Even though she learns that the locket belongs to an elderly

neighbor, she can't bear to return it. **What if** her 'ugly' conscience appears and nags until she finally has a change of heart?"

Active Engagement (guided practice)

"Now, look over your list of problem ideas. Star one or two of your favorite ideas. Next, ask yourself, **What if?**"

Partner Share: "Let's take some time to brainstorm with your partner. Be creative. Think together, **What if?** Who might have such a problem? How could the problem be solved?"

Link to Independent Practice:

"Writers create tension by showing the main character's problem or conflict. This is one of the first steps to take in brainstorming and developing a story."

Closure:

Short Write:

"Think about a problem that intrigues you. And, just like Roald Dahl, write yourself a note. Tell about a story you might write. Use your background knowledge of stories and your imagination. We will share ideas at the end of class today."

Students pair share problem-solution ideas or share with a 'zip around' having each student share.

Notes:

Resources and References (adapted from, acknowledgements)

Lessons That Change Writers by Nancy Atwell, pages 21-23.

Narrative Writing: Imaginative Story (IS3) Quick Sketch of Problem-Solution Scenes

Writing Teaching Point(s):

- Students will develop a seed idea by sketching a problem and solution scene.
- Students will compose a short write of the problem and solution scenes.

Standard(s):

ELA.4.WRT.1.1 Use a variety of strategies to prepare for writing.

Materials:

- Writing notebooks
- Problem-Solution sketch flowchart- teacher model
- Problem-Solution sketch flowchart blackline and student copies
- Teacher sample of short write
- Chart: 'Important Questions'

Connection:

"Writers, you have been quite creative inventing a list of problems for an imaginative story. Today, I want to teach a strategy that will help you begin to visualize the main character and draft a short write with some new details. I call this strategy, 'Quick Sketch of Problem-Solution Scenes'."

Teach (modeling)

Describe for students the two scene sketches. Use a think aloud to model details for the sketches. (Use the following example, or make up your own with the class.)

"It is often very helpful to sketch the main character in the middle of the story's conflict and solution scenes. I want to show you some sketching I did before writing my story about the i.e., frog invasion."

The first sketch is the problem scene in the school cafeteria. A quick sketch helps me remember all the details causing panic. I picture frogs hopping along the tables and in lunch trays. I see students screaming and running.

The second sketch is the final scene where the student, dressed in snorkeling gear, leads the frogs out of school. Drawing this scene helps me imagine details about the main character and the frog 'parade'. The wet suit and snorkel gear create a giant frog. With a 'Ribbbeeet' call she parades all the frogs out of the cafeteria!"

Active Engagement (guided practice)

"I'd like you to try this planning strategy now. Read the note you wrote to yourself yesterday. Or choose a new problem/solution idea from your Idea Bank."

Teacher provides students with silent thinking and visualization time.

I am going to turn off the lights and I want you to use the next few quiet minutes to 'see' the scenes. Close your eyes and get a picture in your head.

- *First, what **problem** does your story have? Where is your character? Why? What is happening? How is your character reacting?*

- *And in the second scene, what is happening to show the main character **solving** the problem? What choice or decision is made? How have things changed? You'll sketch that idea in the 'solution scene' box."*

Link to Independent Practice:

"When I turn the lights back on, I want you to take your mental picture and quickly sketch them on the flowchart.

- *Try to sketch as much detail as you can.*
- *Jot down words or phrases to go with the sketch."*

Partner Share: *"Let's take a minute or two to share with a partner. Describe the story scenes."*

Teach (modeling)

Short Write:

Teacher shares his/her short write describing the problem-solution scenes.

"Take a look at the short write I composed to describe these scenes. Using my sketches to create details, I described the invasion of the escaped frogs." Display the short write and read aloud for students.

Teacher now returns to his/her writing to show *how* the short write answered some basic questions for the reader. *"I tried to answer some important questions for the reader:*

- *What is the problem the character is having?*
- *Where is the character?*
- *Why is it important for the character to solve this problem?*
- *What makes the problem difficult?*

- *How does the character solve the problem?*

Link to Independent Practice:

"Your writing assignment today, is to compose a short write about your story's problem-solution. This short write is a form of brainstorming that will help you later in developing your story draft. You can refer to the 'Important Questions' chart to guide your thinking."

Closure:

"I have seen such creative and smart thinking today. Remember, by taking time to sketch before writing, you are better able to 'see' the story in your mind. Sketching is a strategy you might use when you are looking for details to include in your story."

Students read their short write entry to a partner.

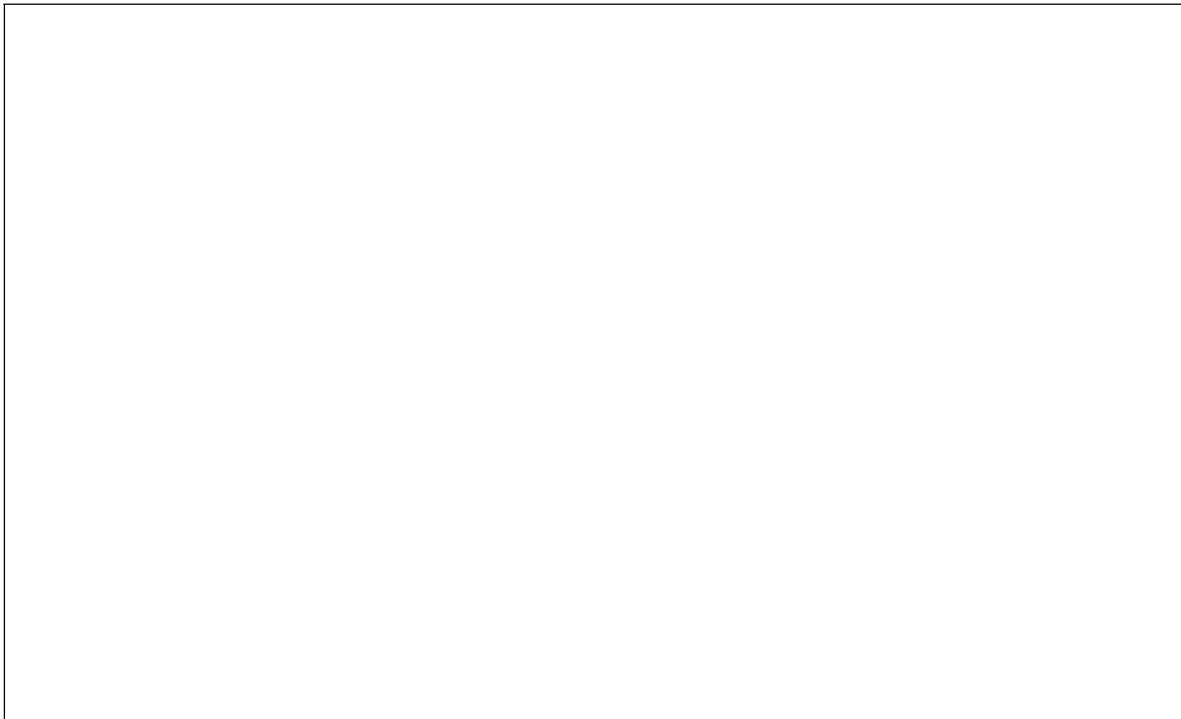
Notes:

Problem-Solution Sketch Flowchart

Problem Scene



Solution Scene



Teacher sample

Problem Scene:

When she got to the cafeteria, _____ couldn't believe her eyes. Everywhere she looked there were slimy green frogs, as fat and round as tennis balls. They hopped under the tables, against the windows, along the floor and onto the lunch trays. Students and teachers were pouring in from the hallway to see what was going on. Adding to the noise and confusion, the lunch helpers kept screaming, "Yuck! Gross! Frog Germs!" I don't know who panicked more, the students or the frogs? Everyone was screaming and running. And the more noise the kids made, the crazier the frogs got. Some kids even had frogs dangling in their hair and clothes!

Solution Scene:

_____ was dressed in her favorite snorkel gear. The green and shiny rubber wet suit covered her long legs and short arms. Her blue eyes bulged through the clear plastic of her mask as she hopped through the cafeteria on her long webbed flippers. And then disguising her voice in a low, calming "Ribb---eeet, ribbeet," she tried to soothe the frogs. It worked! The frogs were still croaking, but they had stopped leaping about the cafeteria. They didn't seem scared anymore, and they followed _____ as she hopped out of the cafeteria and outdoors to the nearby pond where they belonged.

Important Questions to Consider

- What problem is the character facing?
- Where is the character?
- Why is it important for the character to solve this problem?
- What makes the problem difficult?
- How does the character resolve the problem?

Narrative Writing: Imaginative (IS4) In My Character's Shoes!

Writing Teaching Point(s):

- Students will use a graphic organizer to develop the character they will include in an imaginative narrative.
- Compose a short write about the main character.

Standard(s):

ELA.4.WRT.1.1 Use a variety of strategies to prepare for writing.

Materials:

- Writing notebooks
- Mentor text, **Moonwalk*, by Ben Bova, Scott Foresman anthology, pgs. 612-623. ****students will have read the model story prior to the lesson***
- Graphic organizer-'In My Character's Shoes!' 2 copies for each student
- Graphic organizer--'In My Character's Shoes!' completed teacher sample
- Short Write: Teacher model of character sketch

Connection:

"Last session you completed sketches of problem-solution scenes and used these ideas to further brainstorm details when composing a short write.

Yes, problem-solution is very important in a story, and so are the characters. Today, a character questionnaire will help you invent and develop the main character in your imaginative story."

Teach (modeling)

The class will have read a short imaginative story (i.e. *Moonwalk*). Using the graphic organizer, the teacher models locating facts about the character from the text.

*"You have started planning your story with ideas about a problem and a solution. **What kind of a person** would have a problem like this'?"*

Fiction writers begin by imagining a character and getting to know him/her--- family, where s/he lives, his/her likes or dislikes. Writers also think about what a character needs to solve the problem."

Active Engagement (guided practice)

Today we will spend time analyzing how another writer, Ben Bova, develops his character in the story Moonwalk. Details help us feel that Gerry Kandel is a real person."

Distribute 'In My Character's Shoes' graphic organizer (or model by projecting the organizer on an overhead or data projector) and turn to Moonwalk, page 612.

Quickly scan the categories or questions. Have students volunteer ideas. *"Let's think together and complete the organizer with character facts from the text."* (see teacher example following lesson)

Active Engagement (guided practice)

*“Now, I want to develop a strong character for **my** imaginative story, so I will use the same graphic organizer to brainstorm details about my character.”*

Think aloud to demonstrate for students how to select important details, i.e.: *“First I came up with my character’s name. Then I tried to imagine Jackie as a real person. I thought about her age (10), where she lives, and what she likes to do. Most important, I considered Jackie’s problem. I thought, ‘How can I develop a character who would be able to solve this problem?’*

I decided her two favorite interests are science/animals and snorkeling. I see Jackie as curious, imaginative and lively. Once I figured out all these things about Jackie, I was ready to write about my main character.”

Link to Independent Practice:

“Now it is your turn to brainstorm some important details about your character.

I suggest that your characters be in some ways be similar to kids or people you know well, so even though your character is imaginary, he/she will seem real to the reader.” Allow students enough time to brainstorm.

Share in partners or small groups.

Teach (modeling)Short Write:

Teacher reads aloud his/her short write character sketch.

“Writers spend a lot of time thinking about and getting to know their main character. With this clearer picture, they are ready to write.”

Teacher points out use of details in his/her short write character sketch.

“Let me show you the short write I have composed using the details in my organizer. i.e., I included this detail. . . because I wanted to make sure the reader knows. . .”

Link to Independent Practice:

“It is now time for you to compose a short write about your character in your writing notebook. Refer to your graphic organizer and try to add many of the details you have created.”

Closure:

“Great work writing today.

- *Choose one sentence that describes your main character.*
- *Zip around and read the sentence aloud to the class.*
- *Tell why you included these details about your character.”*

Notes:

Resources and References (adapted from, acknowledgements)

Writing Like Writers, by Kathryn Johnson and Pamela Westkott.

Strategic Writing Conferences by Carl Anderson

In My Character's Shoes

My name is _____, but I like to be called _____.

I am _____ years old and I live with _____

in _____.

Physical description: _____

Things I like to do:	I really care about:	My special place is:
My special things are:	Some character traits that describe me:	One more thing I'd like people to know about me:

Sample: Moonwalk by Ben Bova

In My Character's Shoes

My name is Gerry Kandel, but I don't like to be called Runt.

I am 10 years old and I live with my brother Vern and my father in a space station, on the moon.

Physical description: Average 4th grade boy

Things I like to do: <i>live in a space station on the moon</i> <i>explore interesting places</i>	I really care about: <i>I hate being called 'Runt'.</i> <i>I want to be like Vern.</i> <i>I care about Vern even if he teases me.</i>	My special place: <i>Space station</i> <i>Moon: blazing hot days and freezing nights</i> <i>Rocks and boulders</i> <i>Rilles-trenches on the moon</i>
My special things are: <i>Moonsuit and gear:</i> <i>Helmet</i> <i>Backpack</i> <i>Telescope</i> <i>gloves</i>	Some character traits that describe me: <i>Brave/courageous</i> <i>Determined</i> <i>Calm</i> <i>Loyal</i>	One more thing I'd like people to know about me: <i>Even though my brother Vern teases me, I would overcome any danger to help him.</i>

Teacher model:

In My Character's Shoes

My name is Jacqueline Marie Quinn but I like to be called Jackie.

I am 10 years old and I live with my mother and little sister in Estuary

Moss, a small town. I attend Little Pond School and I am in the

4th Grade.

Physical description: tall, curly red hair, and freckles

Things I like to do: <i>explore the local ponds and streams</i> <i>snorkeling with mom</i> <i>learn about animals</i> <i>science class</i> <i>care for own my aquarium</i>	I really care about: <i>Wildlife, especially animals that live the estuary</i> <i>My science teacher, Ms. Swamp</i>	My friends (pets) are: <i>My best friend Billy</i> <i>My fish and pet frogs (aquarium)</i>
My special things are: <i>My snorkeling gear</i> <i>wetsuit</i> <i>fins</i> <i>books about animals</i> <i>the aquarium in my bedroom</i>	Some character traits that describe me: <i>curious</i> <i>imaginative</i> <i>lively</i>	One more thing I'd like people to know about me: <i>I want to be a scientist when I grow up.</i> <i>I love living near the water.</i>

Teacher example of Short Write Character Sketch

Jacqueline Marie Quinn lives with her mother and little sister in a small town called Estuary Moss. Though her home is cozy, Jackie's backyard is an 'adventure land.' Her favorite place is the pond. A turtle lives in the tall reeds. All kinds of fish and insects swim and feed in the green water. Jackie's curly red hair is tied in a ponytail to keep it out of her eyes. A faded blue baseball cap shades her freckled face. Jackie always wears cut-off jeans and flip-flops because she is forever exploring. Even when she is at school, (science class is her favorite) Jackie is cleaning the animal cages, feeding the fish, or investigating some kind of plant or bug under the microscopes. But after school and on weekends, Jackie is outdoors. Jackie is always digging, dipping, and diving. Best of all Jackie loves snorkeling with her mother in the waters of Half Moon Bay. After all, Jackie wants to be a biologist and environmentalist, when she grows up.

Narrative Writing: Imaginative Story (IS5)

Right From The Start: Crafting A Lead by Describing the Setting

Writing Teaching Point(s):

- Students will craft a ‘setting lead’ that creates a mood, establishes tension, and/or reveals a character’s state of mind.

Standard(s):

ELA.4.WRT.2.2 Provide an inviting introductory paragraph.

ELA.4.WRT.3.1 Provide a context to allow the reader to imagine the world of the event or experience.

Materials:

- Writing notebooks
- Problem scene short write completed in Lesson 3 ---teacher and student work.
- Mentor text, *Moonwalk*, by Ben Bova, Scott Foresman anthology, pages 612-623.
- Chart: Crafting a Setting Lead
- Graphic organizer, ‘Tension, Mood, Character Feelings’---teacher model and student worksheet

Connection:

“In each of our writing units you have learned the importance of the lead. As you well know, getting the reader interested in a story right away is one of the elements of good narrative writing.

Today I want to teach you how to write a setting lead that not only identifies where the story takes place, but also begins to unravel the problem.”

Teach (modeling)

Teacher explains the elements of a setting lead: mood, tension, and a character’s state of mind, using the model of a mentor text, i.e., *Moonwalk*.

“Let’s return to the short story, Moonwalk, and together we’ll examine the lead written by the author, Ben Bova. As I read the first lines it catches my attention right away with a dialogue between the two characters, Gerry and his brother, Vern. But this dialogue is more than just idle talk.

- 1. One thing that Mr. Bova does immediately is create **tension** or stress. The rival quarrelling makes us hold our breath. “Vern challenged . . . Gerry hated it. . . ‘Watch me, Runt,’ Vern taunted.*
- 2. Next, the actions of the characters set the **mood** or make an impression. ‘He sailed over the crooked crack in the ground, floating like a cloud until he touched the other side.’ These details make me think these boys are in real danger.*
- 3. And finally, Bova gives us a clue about the main **character’s feelings**. The narrator tells us, ‘It was 214 degrees below zero. Yet he was sweating inside his suit.’ From these clues, I know that Gerry is really scared!*

Think about what the author is doing here. He didn't write just any detail that came to mind about the moon's setting. He carefully selected details to create a reaction by the reader. That's what you will do today, as you compose a setting lead."

Teach (modeling)

Teacher models rereading and thinking aloud.

"The first step I take in writing a setting lead is to review what I've already imagined about my story. I . . .

- look over the sketches and*
- think about the goal of the story. For example, in my story I know Jackie wants the frogs safely out of the school cafeteria.*
- reread the short write about the problem scene."*

Teacher displays the problem scene short write on the projector. Eliciting ideas from students, s/he highlights and adds details to the anchor chart. *"Let's reread the short write. After each sentence we'll highlight details that we think cause **tension**, set the **mood**, and show how the **character feels**. We'll add those details to our anchor chart, 'Crafting a Setting Lead'.*

Example of Anchor Chart:

<i>Crafting A Setting Lead</i>		
<i>What details create tension?</i>	<i>What details create mood?</i>	<i>What details reveal the character's feelings?</i>
Sound of the crash-like thunder	Principal: confused? 'What's going on?'	Jackie couldn't believe her eyes.
Panic: students running, screaming	Lunch helpers disgusted: 'Yuck! Gross! Frog Germs!'	

Discuss writing the lead using the graphic organizer, *"I want the reader to know that the cafeteria is in chaos, that the students are frightened, and Jackie is astonished!"*

Display teacher sample- graphic organizer. *"This is what I wrote. First, to create tension. . . Next, the mood. . . Finally, the character's feelings. . . See, I didn't tell the whole story of the problem scene. Instead I chose a few important details. In this first, short paragraph, I want the reader to be 'hooked' and continue reading!"*

Active Engagement:

Distribute student worksheet and display chart, 'Crafting A Setting Lead' on overhead or using a document camera.

“A setting lead hooks the reader. So,

- *review your sketches*
- *reread your short write.*

- *Highlight details that create tension or stress. Turn and share those details with your writing partner.*
- *Circle details that create mood or an impression. Share those details. . .*
- *Underline details that show the character’s feelings. Share. . .*

Link to Independent Practice:

Now it is your turn. Use your brainstorming materials and graphic organizer to write your lead.

- *First, write a sentence to create tension.*
- *Next, use the details to write a sentence to create mood.*
- *Write a sentence that shows the character’s feelings.*

Closure:

Students read their lead to a partner.
Volunteers share a tension, mood or feeling sentence.
Add student examples to the Anchor Chart.

Notes:

Resources and References (adapted from, acknowledgements)

Strategic Writing Conferences, by Carl Anderson

Crafting A Setting Lead

- What details could help create tension?
- What details could help create mood?
- What details could help reveal how the main character feels?

PROBLEM SCENE

When she got to the cafeteria, _____ couldn't believe her eyes. Everywhere she looked there were slimy green frogs, as fat and round as tennis balls. They hopped under the tables, against the windows, along the floor and onto the lunch trays. Students and teachers were pouring in from the hallway to see what was going on. Adding to the noise and confusion, the lunch helpers kept screaming, "Yuck! Gross! Frog Germs!" I don't know who panicked more the students or the frogs? Everyone was screaming and running. And the more noise the kids made, the crazier the frogs got. Some kids even had frogs dangling in their hair and clothes!

CRAFTING A SETTING LEAD

TENSION!

The *crash* pounded like thunder.
Frightened kids and teachers flooded the
halls and raced to the cafeteria.

MOOD! (fear and disgust)

“What in heaven is going on?”
demanded the principal.
“*Yuck! Gross! Frog Germs!*,” the
lunch helpers *screamed*.

CHARACTER'S FEELINGS

Jackie couldn't believe her eyes.

Crafting A Setting Lead

TENSION!

MOOD!

**CHARACTER'S
FEELINGS**

Narrative Writing: Imaginative Story (IS6)
Building Stamina-Writing a Short Story in the Round

Writing Teaching Point(s):

- Students will review the organizational structure of a short story.
- Students will write an imaginative narrative continuously.

Standard(s):

- ELA.4.WRT.1.2 Students will share ideas for writing with classmates and teacher.
ELA.4.WRT.2.2 Students will present important ideas or events in sequence or chronological order.

Materials:

- Chart: 'A Writing Diamond'
- Writing paper
- Student handout: Story Planner

Connection:

"One major difference between a fictional narrative and personal narrative is the structure of the story.

- *A personal narrative is a retelling, and the structure or organization is based on revealing a series of events.*
- *A fictional short story is essentially a problem that must be solved by a character. The events of the story tell how the character works to solve this problem.*

Today, you will practice writing a three-part story."

Teach (modeling)

Teacher uses 'A Writing Diamond' chart to illustrate the typical proportion of a story's structure or organization: a short beginning, the wider and more involved middle, and then a brief ending.

*"In a good fictional story, a **beginning** introduces the character and the problem or goal. The actions a character takes to solve this problem creates suspense and interest in the story. These interesting or exciting actions are **the events or middle of the story**. And finally, an **ending** tells how the problem is solved.*

Here is an example of the organization or structure from literature that will be very familiar to most of you:

- **Beginning-problem:** *Mr. Arable wanted to slaughter Wilber the pig.*
- **Middle-events:** *But Charlotte spun words (some pig, terrific, humble) into the web to make everyone think Wilbur was special.*
- **Ending:** *So then, Wilber's life was saved."*

And in the story Moonwalk,

- **Beginning-problem:** *When Gerry's older brother teases him about being scared, both boys disobey their father. They leave the space station.*
- **Middle-events:** *Vern gets hurt and Gerry works hard to lead him back to safety.*

- **Ending:** *So then, Vern’s life was saved.*”

Active Engagement (guided practice)

Students will participate in a ‘Writing in the Round’ activity.

- Arrange students in groups of three, or as table groups.
- Distribute the Story Map Organizer

“Today you are going to practice writing and getting as much of a short story written as possible. You will be ‘writing for stamina’.”

****Teacher may choose to model this activity with a volunteer group to demonstrate procedure and sequencing.**

“The central character of the story is the person to your left. In this first session, you will compose the beginning of your story. First, you will introduce the character. Then, create a problem or goal for the character. (Of course, be mindful of our classroom expectations of respect and responsibility). Write the beginning in the first block of your story map You’ll read your writing aloud later. You have 4 minutes.”

After exactly four minutes, call out: *“Time’s up. Move your papers to your right”*

Then explain: *“You now have a new story in front of you. Your job is to write the middle part of this new story. You have a minute to read the beginning of this story, and four minutes to write the middle event(s). Remember, the middle tells about the character’s attempt to solve the problem. This may seem impossible, but do the best you can. Go!”*

After the time allotted, the papers again move to the right. *“You now have one minute to read and three minutes to end the story before you with a solution scene. This may seem impossible, but do the best you can.”*

Often students will beg for a little more time on this last section. Then share results. Short practice sessions like this develop only a paragraph or two. Yet, students get the pen moving on paper. Sometimes the short write leads to more elaborate writing or sparks ideas for other students.

Link to Independent Practice:

“When writers use the organizational structure of beginning, middle and ending, the writing is likely to be tighter and more focused for the reader.”

Closure:

Again, distribute student handout, 'Story Planner' for independent writing. Students may use this worksheet as a visual organizer for their thinking and planning. Students will also need their prewriting materials from previous lessons.

“Take a few minutes now to reflect on the fictional short story you are preparing to write. How will your character attempt to solve the problem? What events might take place?”

Partner Share: *“Tell your partner how your character takes steps to solve the problem.”*

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

The Write Genre, by Lori Jamison Rog and Paul Kropp. Pemroke Publishers, 2004.

optional organizer/ student worksheet

Beginning: Character-goal-problem

Middle: Happenings- actions or events

Ending: How the problem is solved

Story Organization

Beginning

Characters are introduced.
Setting is described.
Problem is presented

Middle

Characters face obstacles. These are the events (often 3) in the story. Finally, the Action builds to the High Point when the problem is about to be solved.

End

Problems are solved.
Create closure.

Narrative Writing: Imaginative Story (IS7) Rehearse and Write!

Writing Teaching Point(s):

- Students will rehearse their story's plot before drafting.
- Students will draft the beginning of the imaginative story.

Standard(s):

ELA.4.WRT.1.2 Students will share ideas for writing with classmates and teacher.
ELA.4.WRT.2.2 Students will write multi-paragraph compositions. Students will present important ideas or events in sequence or chronological order.

Materials:

- Writing notebook and draft materials from previous lessons
- Graphic organizer: Story Planner, student copies and teacher model

Connection:

“It’s exciting to write the draft of an imaginative story. You have completed lists of creative ideas, short write entries, and a ‘setting lead’ in your writing notebook. These are resources to help you develop the plot and characters.

Today you will rehearse the story with a partner, and then begin drafting your imaginative story.”

Teach (modeling)

“A brainstorming activity or short write entry in a notebook is very different from a draft. When you write a draft you need to be organized or sequential in telling the events.”

Teach (modeling)

Teacher applies knowledge of the organizational structure of a story while rehearsing aloud the composing of an imaginative tale.

“Let me show you how I’ll work to turn this story idea of the ‘escaped frogs’ into a draft. I need to rehearse the story before I write it, just like actors rehearse before a play. When I rehearse, or tell the story orally, some new details will pop into my mind.

I have written a draft lead in my writing notebook. So first, I’ll read the lead.” Teacher reads the draft lead aloud for students.

*“Now, I’m going to rehearse by telling you my story. I know that a story’s **beginning** introduces character, setting, and problem. Here’s my story:*

‘Jackie was just an ordinary fourth grader until that fateful Friday. A delivery truck, loaded with supplies, crashed through the cafeteria. On that extraordinary afternoon, Jackie became the school’s hero.’”

“I will continue with more description of the main character.

‘Jacqueline Marie Quinn lived in a small town called Estuary Moss. She always wore her curly, red hair tied in a ponytail. A faded blue baseball cap sat backwards on her head! Everyday, rain or shine, she wore cut-off jeans and yellow, rubber flip-flops that made a ‘slap-slap’ sound.

Do you notice how I am using the character sketch to remind me of details as I tell the story? I realize too, that some other details come to mind as I tell the story.”

*“I will stop rehearsing the story now. But let me share my idea for the **middle** part---or the events--- of the story.”* Teacher displays ‘Story Planner’ chart and teacher notes on overhead or data projector.

“The character faces obstacles.

- The first scene is the problem scene. Hundreds of terrified frogs have escaped from the damaged truck and are invading the school cafeteria.
- In the second scene, I’m thinking that I want Jackie to see that the frogs are frightened too. So, I’ll have a frog jump on her shoulder and talk to her. The frog will croak, ‘Help us.’
- Finally, the last event or climax. Jackie really wants to help the frogs, so she asks the students to quiet down. No one listens. So she rushes to the principal’s office for help. Unfortunately, Jackie discovers a quivering Mr. Frank, hiding under his desk.

*At the **end**, I will use my sketch of the Solution Scene to continue my story. Jackie, dressed in her snorkel gear and looking like a giant frog, parades the frogs out of the cafeteria and to the local pond.”*

Active Engagement (guided practice)

Students may use the Story Planner handout to guide the story as they rehearse.

“I’d like you to prepare for writing your draft by rehearsing the story.

- *Close your eyes and put yourself into the story.*
- *Tell your story to your partner.*
- *As you rehearsed were there any parts you especially enjoyed telling? What details did your partner particularly like or find entertaining?”*

Link to Independent Practice:

“Writers, now I want you to get as far as you can writing your imaginative short story today. Don’t rush to the end. Just stay focused on your story and get as far as you can. Don’t stop writing, rereading, making changes and thinking about your piece until I say our workshop time is up.”

Closure:

Pair Share writing.

***This session will likely need an additional session.**

Notes:

Resources and References: (adapted from, acknowledgements)

optional organizer/ student worksheet

Beginning: Character-goal-problem

Fateful day---Friday

Truck making a delivery to science lab crashes into cafeteria.

Hundreds of frogs invade cafeteria.

The problem: frightened kids and teachers

Crazy frogs

Upset principal

The goal: Restore order and save the frogs

Middle: Happenings- actions or events

- 1. Frog jumps on shoulder and asks for help*
- 2. Obstacles: kids won't listen*
- 3. Principal is hiding under the desk, frightened*

Ending: How the problem is solved

Solution Scene --- Jackie dressed as frog parades the escaped frogs out of cafeteria

Narrative Writing: Imaginative Story (IS8)
Revision: ACTION! ----Defining Character

Writing Teaching Point(s):

- Students will revise their writing.
- Students will develop characters using defining details and actions.

Standard(s):

ELA.4.WRT.2.3 Use words that describe, explain or provide additional details and connections.

Materials:

- Mentor text: *Moonwalk*, page 622
- Graphic organizer: ‘In My Character’s Shoes’, lesson 4. Student and teacher copies
- Teacher writing model: Revising with Defining Details
- Writing notebooks
- Student writing drafts- imaginative short story

Connection:

“I’m impressed with the work you have done to create exciting stories. You’ve been working to include details that help the reader ‘see’ what’s happening in the story as they read.

Today, I want to teach you about another kind of detail. It is a craft strategy I call, ‘Defining details and actions.’”

Teach (modeling)

Teacher reads aloud mentor text that highlights defining details as a craft strategy.

“When authors write stories, they include defining details about the characters. This type of detailing helps the reader better understand and believe in the characters. Let’s take another look at the story, Moonwalk. Follow along as I read, page 622. While listening to the story, think about what you are learning about Gerry.

First, it’s interesting to note that in this story we don’t find out much about Gerry’s physical appearance, like hair or eye color, or even how old he is. However, we do learn a lot about Gerry by his actions and his words.

Let’s look more closely at how Ben Bovo describes the character’s moves in this sentence at the bottom of page 622.”

‘blinking sweat from his eyes,	<i>we can ‘see’ the strain on Gerry’s face.</i>
trying hard not to cry,	<i>author shows us Gerry’s inner feelings--- he’s frightened!</i>
grunting, puffing hard,	<i>author shows us what’s happening outside---his body is working hard</i>
Gerry dragged Vern to the shelter.’	<i>writer uses the strong word ‘dragged’, rather than the verb ‘took’. This is physically difficult for Gerry. We ‘see’ that he is a courageous guy.”</i>

Active Engagement (guided practice)

“Take a minute to scan this page. Identify another example of a defining detail the author has used to develop the character.”

Think-Pair-Share

“Now, share the sentence with your partner.

- Read the detail and*
- Tell what additional information it gives about the character’s personality.”*

Teach (modeling)

Display model of a draft paragraph from the teacher story and the teacher’s example of the worksheet, ‘In My Character’s Shoes’.

“Right now, I am choosing to add defining details to the second event in my story. First, I review the worksheet, ‘In My Character’s Shoes’. I remember that Jackie is curious and gentle. She loves animals and wants to be a scientist.

- I imagine this moment.*
- I ‘see’ what the character is doing with her hands and body.*
- I imagine what she is feeling. How might I describe her facial expressions to show her feelings and character traits?”*

Teacher models writing: a short revision using the questions as a guide. See teacher revision sample.

Link to Independent Practice: Think-Pair-Share

“Now it’s your turn.

- Take a minute to choose one section in your draft. Look for a place where you can show the character’s feelings and personality.*
- When you find the part, think of **how** you can show---through the facial expressions and body movement---what is going on inside the character.*
- Share your idea with a partner.*
- Add the defining details to your writing.*

Today when you write, find at least one additional place where you can add defining details. These kinds of details help the reader better understand and care for the characters.”

Closure:

In pairs or small groups, have students share their revised sentences.
Zip around and share one detail sentence about character.

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

Strategic Writing Conferences, by Carl Anderson.

Revising with Defining Details

Revision Sample	Question	Writing Sample
<p>Jackie's heart melted.</p> <p>She tried hard to remain cool and calm. Though her lips trembled, she formed a tiny smile.</p> <p>"I'll think of some way out of this mess," she promised.</p>	<p><i>How is Jackie feeling? What is happening on her face?</i></p> <p><i>What's going on with Jackie now?</i></p>	<p>As Jackie made her way through the confusion, a frog jumped on her shoulder, grabbed her ear and started croaking. "Help us!" the desperate frog squeaked. Expertly, Jackie urged the frog into her hands. The moist, squishy lump didn't even try to get away. Instead, the frog sat quivering.</p>

Narrative Writing: Imaginative Story (IS9)

Revision: Figurative Language– Similes and Sound Effects

Writing Teaching Point(s):

- Students will recognize the effect of figurative language.
- Students will identify opportunities for using similes and onomatopoeia.

Standard(s):

ELA.4.WRT.2.3 Uses words that describe, explain or provide additional details

ELA.4.WRT.3.1 Uses concrete sensory details

Materials:

- Mentor text: *Moonwalk*, page 622
- Anchor chart: ‘Similes and Sound Effects’
- Writing notebook and imaginative story draft

Connection:

“I see that you are choosing your words very carefully. Word choice is an essential element of good writing because it enhances meaning and clarifies understanding for the reader.

Today you will explore using similes and onomatopoeia to create images.”

Teach (modeling)

Teacher reviews definitions with students.

“Many of you have used similes and onomatopoeia in your writing. You know that

- *simile compares two things using the word ‘like’ or ‘as’, and*
- *onomatopoeia can be thought of as ‘sound effects’ or words that imitate sounds.*

Did you notice though, that authors use these craft strategies very carefully? Let’s think together, and decide why an author uses these specific techniques in a story.

Active Engagement (guided practice)

In this activity the teacher and students explore the mentor text and then form a theory about why use of the particular craft strategy enhances the writing. Have books ready for students to explore or return to the mentor text, *Moonwalk*.

Onomatopoeia:

“On pg. 617, the author writes:

‘Gerry heard him go “Ooft!” as he hit the side of the rift and tumbled down, out of sight.’

Why would he use the word ‘ooft’ in this story? How does this help us better understand the scene?

This writing is not like a comic book with many sounds in a row. The author uses onomatopoeia very carefully. I’m thinking that the ‘ooft!’ sound helps us realize that Vern had fallen very fast. So fast that he hit the ground with great force. It sounds like the air was forced from his lungs when he landed. This makes it clear that Vern is hurt and in danger.

Onomatopoeia can add interest to our writing. The words roll off the tongue and are fun to say. In addition, onomatopoeic words can help create mood in a scene or story.”

Simile:

“In a simile, the words ‘like’ or ‘as’ are used to signal that a comparison is being made between the two objects.

For example, on page 622, Ben Bova writes:

‘The stars were spangled with thousands of stars; they seemed like hard, solemn eyes watching the two boys.’

The two objects being compared are stars and eyes. Stars are always overhead, bright and watchful. Comparing stars with hard, solemn eyes creates the mental image of a stern guard watching to warn of danger.”

Link to Independent Practice:

Think-Pair-Share:

“Now, work with a partner and look for additional similes in our mentor text. Discuss why this technique works well in the story.”

Volunteers share and discuss their revision with similes.

Teach (modeling)

Thinking aloud, the teacher models revision.

“Now, watch me as I revise my writing with a specific focus on figurative language.

First, I will read through my work to see if there is one place where onomatopoeia will create a clearer picture for the reader.

*I’ll reread the ‘hook’ in my lead paragraph. I want the reader to feel the impact of the crashing truck. So, I’ll insert the words **Boom! Bang! Thud!** before this sentence:*

‘The crash sounded like thunder.’ Adding these sounds will help the reader understand the great force of the collision.”

Next, I know that similes can not only make our writing more interesting, but also help us to think more carefully about our subject. Here’s a place in my story where I want to show Jackie reacts quickly in an emergency. This is my sentence:

‘Leaving her backpack on the floor. . . Jackie ran toward the cafeteria’

*If I want the reader to know how fast and powerfully Jackie moves I might compare her with a swirling tornado. So I’ll revise this way, ‘Jackie ran toward the cafeteria **like a tornado swirling through the prairie.**’*

Link to Independent Practice:

“Reread through your work. Find at least two places where you can use these same strategies in your writing. Add two revisions to your writing.

Remember, authors use onomatopoeia and simile very carefully. Always ask yourself, ‘How does this strategy help the reader better understand the story or character?’

At the end of our workshop we will share our revisions and add them to the ‘Similes and Sound Effects’ anchor chart.

Closure:

Students share revisions and add examples to anchor chart.

Notes:

Resources and References: (adapted from, acknowledgements)

Lester Laminak, *Cracking Open the Author's Craft*.

Revise for Onomatopoeia:

The crash pounded like thunder, and then it became a low and steady rumble. Frightened by this unusual sound, kids and teachers ran down the hallways until they reached the cafeteria.

“What in heaven is going on?” demanded Mr. Frank, the principal.

“Yuck! Gross! Frog Germs!” the lunch helpers screamed.

Revise for Simile:

Jackie was at her locker when it happened. Dropping her backpack to the floor and forgetting to close her locker, Jackie ran toward the cafeteria. Jackie couldn't believe her eyes.

Anchor chart sample

Similes and Sound Effects

Simile is a comparison using the words 'like' or 'as'.

Onomatopoeia is a sound effect or words that imitate sounds.

Our Revision Examples	Why is the strategy used?
Similes:	
Onomatopoeia (sound effects):	

Narrative Writing: Imaginative Story (IS10)
Revision: Purposeful Dialogue—Not A Lot of Chatter!

Writing Teaching Point(s):

- Students will write dialogue that moves the plot along and reveals the characters.

Standard(s):

ELA.4.WRT.2.6 Create interesting sentences using a variety of sentence patterns.

Materials:

- Mentor text: *Moonwalk*
- Teacher sample of revision with dialogue
- Writing notebooks, students' imaginative story draft

Connection:

"I see that some of you are adding dialogue to your story. Dialogue is an important part of an imaginative story.

Today you will learn how well-written conversation between characters moves the plot along and gives important information about the character's personality."

Teach (modeling)

Teacher shows why writers use dialogue.

"Usually characters who speak add more interest. But only if what they are saying is important, not meaningless chatter:

'Yes!' I said.

'Ok' he said.

'Let's go!' she said.

This kind of dialogue is tiresome. When characters speak, we want to learn something about them---or something about the story.

*How do writers use the talk between characters to develop a plot or the action? Let's take a look at an example of dialogue in *Moonwalk*. As I read, think about what you learn about Gerry and his brother in this scene, page 616."*

'We shouldn't be doing this,' Gerry said. "Dad told us to stay inside the shelter. If he finds out. . .'

'Who's going to tell him?' Vern demanded.

'Um... nobody, I guess.'

'That's right. We'll be back in the shelter by the time Dad gets back. And you'll keep your mouth shut. Right?'

'Right,' Gerry said reluctantly.

"First, this scene gets the plot moving. The dialogue lets us know that the boys are

disobeying dad by leaving the shelter. It also tells us that Vern challenges Gerry to do this even though Vern knows it is wrong.”

“Ben Bova didn’t have to write this part of the story as dialogue. He could have written, ‘Gerry warned his big brother that dad would not like them leaving the shelter. This made Vern angry. They would be back in the shelter before dad returned home.’

Why did he make this choice?”

Turn and Talk: *“How does dialogue improve the scene?”* Ask volunteers to share their thinking with the whole group.

I agree. I think it is because this dialogue helps us learn more about his characters and their personalities. Clearly, Gerry is cautious. Vern is the older, bigger brother who seems to bully. Notice that Gerry seems unwilling to disobey the rule, but still he wants to please his brother.”

Active Engagement (guided practice)

Think Pair-Share: Students review mentor text, specifically considering dialogue.

“With your partner reread Moonwalk, pages 618-619. Listen carefully to the dialogue.

- *Talk about the impact of dialogue on character---what does it reveal about Vern or Gerry?*
- *How does the conversation tell the story?*
- *Can you tell what the character is feeling?*

Teach (modeling)

Modeling Revision: Teacher demonstrates adding dialogue to a draft. (see model revision)

“I’d like to write a powerful dialogue, like the one in Moonwalk. First, I reread my draft and look for places to add conversation. I ask myself,

- *Where might I add dialogue?*
- *What is happening in this part of the story? What could the characters say that would help the reader know this information?*
- *What is the character feeling?”*

Active Engagement (guided practice)

With students’ coaching, brainstorm another possibility for this scene. *“There are many different ways to create dialogue in this scene. Together, let’s think of another way the characters could explain the scene or reveal personality.”* After creating a few examples together decide, *“Which do we like best? Why?”*

Link to Independent Practice:

“I think you are ready to write dialogue that develops your story. Remember, that dialogue not only moves the plot along, but also gives clues about the character’s personality.”

- *Take a minute to choose one section of your draft.*
- *Look for a place where dialogue could explain a scene? Reveal personality?*
- *Share your idea with a partner.*
- *Add the dialogue to your writing.*

Closure:

When students have finished, ask for volunteers to share their revisions aloud. The audience will respond by telling what information they learned about the plot and the character's personality.

Notes:

Resources and References (adapted from, acknowledgements)

Creating 6-Trait Revisers and Editors, Grade 4, by Vicki Spandel

Example dialogue from *Moonwalk*:

“We shouldn’t be doing this,’ Gerry said. “Dad told us to stay inside the shelter. If he finds out. . .”

“Who’s going to tell him?” Vern **demanded.**

“Um... nobody, I guess.”

“That’s right. We’ll be back in the shelter by the time Dad gets back. And **you’ll keep your mouth shut. Right?**”

“Right,” Gerry said **reluctantly.**

Teacher Sample: Dialogue Revision

Revision	Writing Sample
<p>What is happening? Jackie's excited. She's got a plan! <i>"Mr. Frank! Mr. Frank! I have a plan! I'm sure I've left my snorkeling gear in my backpack."</i> The dialogue moves the plot forward with a hint of the next scene.</p> <p>Jackie is confident. <i>"Perfect! I look just like a frog!"</i></p>	<p>Jackie ran back to her locker and the backpack she had flung to the floor. She clutched her gear and hurriedly pulled the outfit over her clothes. The green and shiny rubber wet suit covered he long legs and short arms. Her blue eyes bulged through the clear plastic mask as she hopped through the cafeteria on her long, webbed flippers. →</p>

Narrative Writing: Imaginative Story (IS11)
Editing: Punctuation in Dialogue

Writing Teaching Point(s):

- Students will learn to punctuate dialogue correctly.

Standard(s):

ELA.4.WRT.1.5 Use the writing process---prewriting, drafting, revising, and editing.

ELA.4.WRT.1.9 Edit and proof read own writing using the writing conventions.

Materials:

- Mentor text
- Anchor Chart: ‘Punctuation in Dialogue’
- Writing notebooks
- Draft: Imaginative story

Connection:

“It’s exciting to see how dialogue has helped the reader get to know your characters a little better. Dialogue certainly makes an experience come alive for the reader.

However, readers need correct punctuation to make sense of dialogue. Today you will learn how to punctuate dialogue.”

Active Engagement (guided practice)

As a class, create a Punctuation-In-Dialogue anchor chart.

“Have you ever had an argument with a brother or sister? A friend? Yes, we understand the situation between Gerry and Vern. So, let’s examine what this conversation looks like on the page.”

“Who’s going to tell him?” Vern demanded.

“This sentence has two parts. In the first part, the author tells us the words the characters said. In the second part, the author tells us who spoke.

*Does anyone notice anything about punctuation or conventions? Yes, these marks are called **quotation marks**. The words between them are the words the character said.”*

While discussing what students notice, teacher points to those text features on the overhead.

“What else?” Teacher asks students to discover the punctuation rules from the text. Teacher restates the punctuation rule, i.e., “Yes, you noticed that the first word of the dialogue is capitalized. Just as we use a capital letter at the beginning of a sentence, we’ll use a capital letter at the beginning of a character’s spoken words.”

Teacher asks students to discover the punctuation rules.

“And the last word? What do you notice there?”

*Yes, when a character asks a question, we’ll use a **question mark** at the end of the sentence.*

*Or when the character shows strong emotion, at the end of the sentence we'll use an **exclamation mark**. We put these ending marks where? Right, **inside the quotation mark**."*

"What else do you notice there?"

"You're right. After the author tells who spoke, a period is used to show the character has finished talking."

Teacher demonstrates the use of the comma in dialogue.

"What about this line?"

'Right,' Gerry said reluctantly.

What is the first word the character said? And the last word?

Where did the author insert punctuation marks to help the reader know this is dialogue?

What other punctuation does the author use?

Do you see that he put a comma at the end of the word that Gerry spoke? This comma tells the reader that the character has finished speaking.

The 'tag' or second part of the sentence, Gerry said reluctantly, ends with a period."

Teach (modeling)

Teacher and students review the four important rules for punctuation of dialogue.

"There is a lot to know about punctuating dialogue. Our anchor chart will help us remember four important rules."

Active Engagement (guided practice)

Partner Practice:

"I'd like you to review these punctuation rules with a partner. Choose a page in your text:

- Find a section of dialogue and read it aloud.*
- What is the first word the character said? And the last word?*
- Where does the writer insert punctuation marks to help the reader know it is dialogue?*
- What other punctuation does the dialogue need?"*

Link to Independent Practice:

"Writers punctuate dialogue to help the reader know when the character begins and ends speaking.

You're ready to edit your draft. Use the anchor chart to remind you of the three rules you learned today."

Closure:

Peer edit: *“Look over your writing with your partner. Share one place where you have used dialogue. Be sure you can identify the exact words of the speaker. Check for the four points you’ve learned.”*

Notes:

Resources and References (adapted from, acknowledgements)

Strategic Writing Conferences, by Carl Anderson

Mechanically Inclined, by Jeff Anderson

Mastering the Mechanics, by Linda Hoyt

Punctuation-In-Dialogue

<p>“Who’s going to tell him?” Vern demanded.</p> <p>“Um... nobody, I guess.”</p> <p>“That’s right. We’ll be back in the shelter by the time Dad gets back. And you’ll keep your mouth shut. Right?”</p> <p>“Right,” Gerry said reluctantly.</p>	<p>Put quotation marks around the things people say.</p> <p>Capitalize the first word of the sentence.</p> <p>Put end punctuation (! ?) and <i>commas</i> inside the quotation marks.</p> <p>After the author tells who spoke, a period is used to show the character has finished speaking.</p>
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Narrative Writing: Imaginative Story (IS12)

Editing: Paragraphing

Writing Teaching Point(s):

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

Standard(s):

ELA.4.WRT.2.2 Students will write multi-paragraph compositions

Materials:

- Scott Foresman anthology, *The Storyteller*, page 21 and *Oh No!*, page 489
- Short story with paragraphing removed
- Pens or colored pencils for students to mark paragraphs

Connection:

"I am enjoying reading your wonderful stories. Yesterday, we learned how to correctly punctuate dialogue.

Today we'll study another editing point. I want to talk with you about how writers start new paragraphs."

Teach (modeling)

"Paragraphs are used to 'chunk' similar information together. This helps the reader understand and remember information. Writers indent when they start a new paragraph. Indenting shows the reader that new or different information is coming.

*On page 21 of our anthology, find the short story titled, The Storyteller." Display story on the document camera or overhead. **Point out the three paragraphs and highlight where the paragraphs break or indent.***

*"Let's look at the **first paragraph**. This first part of the story tells us why Thursday mornings are magical. That's because Ms. Landry acts out stories and makes them come alive.*

*Do you see the **second paragraph**? Here's a new chunk of information. Now the writer talks about the acting techniques Ms. Landry uses---puffs out her chest, talks loud, etc. When we write **new** information, or a **new** scene, we make a **new** paragraph. We indent to help the reader see the change.*

*Finally, there is another change. In the **third paragraph** the writer tells us that Ms. Landry's stories have lessons. She gives us examples of the message or moral that some stories teach.*

So you can see, whenever you find a change (i.e. time, location, etc.) or some new information, you start a new paragraph."

Active Engagement (guided practice)

Large Group Activity: Students will read a short story with no paragraphing. They will discuss and make a decision where a new paragraph begins. Students will tell what change has happened in the story. (See teacher model of paragraphing)

“In our anthology we have a short story titled, Oh, No! I have rewritten the story, eliminating the paragraphing.

- *Read the story to yourself.*
- *When you get to a place where there’s a change, stop. What change has happened?*
- *I see that you stopped at this point. I agree. The first paragraph talks about getting a part in the play. Then a change. We learn that Catharine felt ill. It helps to look for a new scene starting. The transition words ‘On the fourth day’ signal a change in time.*
- *Read on and see if you can identify another change in information or event. Can anyone see a place to make a new paragraph break?*
- *There are a lot of paragraphs in this part of the story. That is because there is a **change in the person who is talking**. . . mother, . . . Catherine. . . mother. . . Catherine. When a character starts a dialogue, we make a new paragraph.”*
Students see correct application of paragraphing by viewing short story on page 489.

Link to Independent Practice:

“Remember, that starting a new paragraph is how writers show their reader that there is new information ahead. It might be

- *a new scene,*
- *a different character begins to speak, or when there’s*
- *a change in time.*

Now you’re ready to reread your own writing. Look for places you need to break your writing into paragraphs. Use your pen or colored pencil to make the paragraph mark.”

Partner Share: *“Point out one place in your writing where you have broken your writing into a new paragraph. Does your partner agree? Why?”*

Closure:

Ask students to hold up fingers for the number of paragraphs they have in their story.
Ask for a few volunteers to show where they created a paragraph and tell why.

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

Lessons That Change Writers, by Nancy Atwell

Strategic Writing Conferences, by Carl Anderson

Creating 6-Trait Revisers and Editors by Vicki Spandel

Oh, No!

Catherine was very excited when she learned that both she and her friend Shelly had gotten parts in the class play. She had always wanted to try acting. Mr. Kiley, the director, explained that it was important for everyone to attend each rehearsal. On the fourth day of rehearsals, Catherine felt feverish. That night her fever became worse, and the next morning she had to remain in bed. The doctor told Catherine that she would probably miss a week of school. “Oh, no! I can’t miss that much!” she cried. “I’ll be replaced in the class play.” That evening Catherine heard the telephone ring. Several minutes later her mother came into the bedroom. “That was Mr. Kiley, your director on the telephone,” she told Catherine. “He called to tell me I’ve been replaced, no doubt,” Catherine moaned, suddenly feeling worse. “No,” said her mother. “He asked if Shelly could visit you after each rehearsal to keep you informed about the play. Then you’ll be able to catch up when you get back next week.” “Oh, yes!” Catherine screamed excitedly and jumped out of bed. “Hey!” laughed her mother, “Do you want your fever to ever go down?”

Oh, No!

Catherine was very excited when she learned that both she and her friend Shelly had gotten parts in the class play. She had always wanted to try acting. Mr. Kiley, the director, explained that it was important for everyone to attend each rehearsal. ¶ On the fourth day of rehearsals, Catherine felt feverish. That night her fever became worse, and the next morning she had to remain in bed. ¶ The doctor told Catherine that she would probably miss a week of school. “Oh, no! I can’t miss that much!” she cried. “I’ll be replaced in the class play.” ¶ That evening Catherine heard the telephone ring. Several minutes later her mother came into the bedroom. ¶ “That was Mr. Kiley, your director on the telephone,” she told Catherine. ¶ “He called to tell me I’ve been replaced, no doubt,” Catherine moaned, suddenly feeling worse. ¶ “No,” said her mother. “He asked if Shelly could visit you after each rehearsal to keep you informed about the play. Then you’ll be able to catch up when you get back next week.” ¶ “Oh, yes!” Catherine screamed excitedly and jumped out of bed. ¶ “Hey!” laughed her mother, “Do you want your fever to ever go down?”

Narrative Writing: Imaginative Story (IS13)
Small Group Revision: How Can I Improve My Writing?

Writing Teaching Point(s):

- Students will participate in small group revision.
- Students will gather suggestions to improve the draft of their imaginative story.

Standard(s):

ELA.4.WRT.1.5 Use the writing process---prewriting, drafting, revising, and editing.

Materials:

- Student drafts
- Peer Revision guidelines
- Response paper
- Clipboards
- Plans for groupings of three to four students.

Connection:

“You have been using several strategies to revise your imaginative story. As you know, writers often share their writing with others in order to get new ideas and make the writing even better.

Do you remember how we met in small groups to share and gather suggestions to improve the Personal Narrative? Today you will share your imaginative story in this same small group arrangement.”

Teach (modeling)

“Working to give feedback is sometimes a challenge, isn’t it? I want to offer a writer’s tip. Here’s what I do when I meet with a friend about my writing. I think about one specific issue that’s on my mind. Then my partner can be sure to focus on that part and give me constructive feedback.

To start the conversation I might ask: ‘When you read my writing today, pay close attention to the lead. I’d like you to tell me what do you think of it. I’ve been working on the lead, and it doesn’t seem quite right. Maybe you have some suggestions?’

My partner gives me feedback on points that she notices, and she helps me right away on something that I have been struggling to improve.

Try using just those words in your conversation today:

‘Please pay close attention to’ . . .

Teach (modeling): A short review of group revision procedures.

“Now, what do you remember about the guidelines or procedures for small or peer group revision?”

Teacher quickly highlights the clipboard guidelines. *“Remember, you have Peer Revision Guidelines on your clipboards. Use this checklist to refresh your memory.*

Also, there are suggestions for compliments and ideas for advice on the bottom of the chart.”

Active Engagement (guided practice)

Teacher assembles groups of four. Each group follows the procedure.

Teacher monitors and ensures each student has a chance to go through the whole process of reading their draft, asking for a certain focus, and getting feedback from the members of the group.

Link to Independent Practice:

“When writers receive feedback about their draft they walk away with some clear ideas about what works well in their writing and how they could make the writing even better.”

Students read suggestions and decide which would make their writing better.

Closure:

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

Notes:

Resources and References (adapted from, acknowledgements)

Peer Revision Guidelines:

1. **Form groups of about 4.**
2. **Materials needed:**
 - **Slips of paper and pencil for writing feedback**
 - **Clipboard**
 - **Draft of imaginative story.**
3. **Find a spot to work where everyone can see and hear the members of the group.**
4. **One person reads at a time.**
5. **The writer asks about one specific issue that s/he is working on and wants suggestions.**
6. **Listen Carefully and Respectfully.**
 - **It is very important to start by noticing what is working well in the writing.**
 - **Listen for parts that are unclear or where you have questions.**
7. **After the writer shares, each member of the group writes one *specific* compliment. (Write the compliment on the front side of the paper)**
8. **Next, each member of the group offers one suggestion for making the piece even better. (Write the suggestion on the backside of the paper)**

RESPONSE SUGGESTIONS

Ideas for Compliments:

Lead
Character development
Setting description
Powerful verbs
Sentence variety
Strong ending
Parts that are sad, scary, funny

Some examples:

“I liked the strong introduction. It made me want to continue reading.”
“I felt like I really know the character. You described him so well.”
“what a perfect word, _____, for this image.”

Ideas for advice:

A part that was confusing.
A part that needs details.
A part you wondered why something was included.
A part that seemed out of sequence.

“I was wondering about the order of events.”
“How does the character feel about. . . ?”
I’m wanting more details about. . .
What did you mean when you wrote. . . ?

Narrative Writing: Imaginative Story (IS14)
Final Revision- Using the Revision Checklist

Writing Teaching Point(s):

- Students will use a revision checklist to make final changes to a draft before editing.

Standard(s):

ELA.4.WRT.1.7 Use a revision checklist to review, evaluate and revise writing for meaning and clarity.

Materials:

- Revision check list- student and teacher copy
- Colored pencils or highlighters
- Imaginative draft-student and teacher
- Model of teacher's story and revision strategies

Connection:

"I was impressed with your work during last session's peer group revision. You've practiced a strategy that published authors use whenever they finish a draft. Today you will revise your draft one last time to make sure the writing is the best it can be."

Teach (modeling)

Display a copy of the Revision Checklist on the data camera or overhead projector.

"Writers, this is a checklist with all the important elements of an Imaginative Narrative or story. The checklist may look familiar because some elements were also included in our study of the Personal Narrative."

Display teacher model of an imaginative story. Read aloud a short excerpt to model the thinking.

"Rereading is one of the first ways to check the writing. While rereading, you might quickly notice something that you want to change. For example, I noticed that I used the pronoun 'she' too often in one section. So I changed the pronoun 'she' to 'Jackie' right away."

The Lead: Highlight or underline with colored pencil.

"I want to show you how I am planning my final revision. The first item on the checklist is Organization. I know I have a clear beginning, middle and ending in my story. And I really like my lead. Yes, I used sound and dialogue to hook or grab the reader's interest, and I worked hard to create tension, mood and tell the character's feelings."

(see attached sample)

Active Engagement (guided practice)

"How does your lead sound to you? Read your lead and decide if there is any change or improvement you'd like to make." Allow a minute to reread lead.

"Who has decided to work on his or her lead?"

Ask a few students to share their idea for revision and explain how the change will make the writing even better.

Teach (modeling)

The Character-Setting-Problem: Highlight or underline with colored pencil.

“The next item is the Introduction. I have described the main character and the setting pretty well. I know that a description of the problem is a very important element in an imaginative story. I have some description, but I think I could add more details.”

Model choosing places to add more details.

“My readers might want to know more about what’s in the truck. And exactly how did the frogs escape? I think I’ll work on this section to make my writing even better.” (see attached example)

Active Engagement (guided practice)

“Take a look at your draft. Underline the description of the problem. Will your reader clearly understand the problem?”

Teach (modeling)

The Middle: Develop Character with dialogue

“I’ll share one more area that I plan on working with today.

The middle events in a story tell how a character tries to solve the problem. One strategy used to describe a character is using dialogue. I see that in the problem scene, I have not included dialogue.”

Model choosing the place to add: *“Hmm. I think I might include some inner dialogue, or what Jackie might be saying to herself, when she first hears the horrible crash. I want the reader to know that she is confused. How could it be thunder?”* (see attached sample)

“Think about how you have used dialogue. Is there a place in your piece where dialogue will help the reader better understand the character’s personality?” Give students a few minutes to reread. Show me with a ‘thumbs up’ if you have found a place in your story to add dialogue.

Repeat this process with as many items on the checklist as you feel are helpful to your writers.

Link to Independent Practice:

“Today you will have the remainder of writing workshop for revision. Use the checklist to guide your work. The goal of revision is to make your writing even better.”

Closure:

Volunteers share revisions.

Notes:

Resources and References (adapted from, acknowledgements)

Imaginative Narrative Revision Checklist

Beginning	<p>D Lead tension mood character's feelings</p>
Middle	<p>D Introduce character setting problem.</p> <p>D Events</p> <p>D Character Development</p>
Ending	<p>D Problem solved</p>
Craft Strategies	<p>D Sensory images</p> <p>D Dialogue</p> <p>D Details: character's actions and feelings</p> <p>D Figurative Language Simile Onomatopoeia</p>

Revision: The Beginning

Revision	Writing Sample
<p data-bbox="175 926 698 993">Name of company???truck What's in the truck?</p> <p data-bbox="175 1507 730 1575">What's happening inside the truck? How did the frogs escape?</p>	<p data-bbox="859 415 1174 449">BOOM! BANG! THUD!</p> <p data-bbox="764 487 1325 659">The crash pounded like thunder. Frightened kids and teachers flooded the hallways and raced to the cafeteria.</p> <p data-bbox="859 695 1321 728">"What in heaven is going on?"</p> <p data-bbox="764 766 1243 800">demanded Mr. Frank, the principal.</p> <p data-bbox="764 835 1321 940">"Yuck! Gross! Frog Germs!" the lunch helpers screamed.</p> <p data-bbox="764 1050 1325 1570">Every Friday the truck delivered an important delivery. But on that afternoon a huge bumblebee flew into the truck's open window. The frightened driver, trying to swat the buzzing insect swerved off the road. He crashed smack into the cafeteria walls of Estuary School.</p>

Revision: The Middle

Revision	Writing Sample
<p data-bbox="175 596 586 663">I would like to add dialogue--- What is Jackie thinking?</p> <p data-bbox="175 1503 513 1535">What is Jackie thinking?</p>	<p data-bbox="763 380 1325 695">Jackie was at her locker when it happened. Dropping her backpack to the floor and forgetting to close her locker, Jackie ran toward the cafeteria like a tornado swirling through the prairie.</p> <p data-bbox="763 730 1325 1394">Jackie couldn't believe her eyes. Everywhere she looked there were slimy green frogs, as round and fat as tennis balls. They hopped under the tables, against the windows, along the floor and onto the lunch tables. Everyone was screaming. The more noise the kids made, the crazier the frogs got. Some kids even had frogs dangling in their hair and clothes!</p>

Narrative Writing: Imaginative Story (IS15)
Editing: Past Tense Verbs--It's About Time!

Writing Teaching Point(s):

- Students will show that past tense is formed by adding –ed to regular verbs.
- Students will recognize past tense irregular verbs

Standard(s):

ELA.4.WRT.1.4 Edit/proofread own writing as well as that of others using an editing checklist.

ELA.4.WRT.5.3 Correctly use regular and irregular verbs.

Materials:

- Writing notebooks
- Scott Foresman anthologies: pg. 243 and pg. 617
- Anchor Chart: Verb Tense
- Resource: Irregular Past Tense Verbs

Connection:

“Writers, you have done a great job revising your imaginative narratives. Another way that authors create quality work is to return to their writing with a careful, editing eye.

Today we will check over and correct our writing with a focus on past tense verbs.”

Teach (modeling)

“You’ve worked hard to include precise verbs in your writing. You know that verbs are remarkable because they show action and they show time. The time or ‘when’ part of the verb is called ‘verb tense’.

Active Engagement (guided practice)

Students read ‘Class Election’, page 243 in the S.F. anthology. This selection is an example of a text written in the present tense.

“Let’s go on a verb hunt. Turn to page 243 in your anthology and the selection titled, ‘Class Election’. What do you notice about the verb tense?”

Pair-Share: *“Turn to your writing partner and share what you notice about the verbs in this writing. What pattern do you see?”*

Share observations with the large group. Teacher summarizes the information, creating a ‘Verb Tense’ chart.

“Yes, this story is (mostly) written in the present tense and is telling what is happening now. In the present tense we leave the verbs alone, unless using the he/she/it voice and then we add –s. (i.e., He says. She makes.)”

Next, ask students to read a passage written in the past tense to ‘discover’ the pattern. Teacher may need to define or redefine terms, but out of the discussion highlight the verbs and discuss what they tell about time.

“Now let’s return to our mentor story, ‘The Moonwalk,’ on page 617.

Pair-Share: *“With your writing partner scan the page, hunting for verbs. What do you notice about the verbs in this section? How are they different?”*

Share observations with the large group. Teacher summarizes the information, adding past tense to the ‘Verb Tense’ chart.

“Yes, many times authors use the past tense when telling a story. You’ve discovered that the past tense tells about something that has already happened. It is usually formed by adding –ed to the verb.

You found that sometimes past tense verbs are ‘irregular’ or do not follow the add –ed rule. For example: shake – shook and hear- heard.”

Active Engagement (guided practice)

“Writers, when you have finished a draft, it is important to reread carefully and check the verbs one last time. Ask, ‘Do the verbs correctly show when the action in a sentence takes place’?”

Partner Share: *“Read a short portion of your story to a partner (3 or 4 sentences). Point out the verbs and talk about the tense you used.*

Sum It Up: Ask for volunteers to add past tense verbs to the chart. Note irregular verb forms.

Link to Independent Practice:

“Writers, today you will have the remaining workshop time to edit for verb tense. Use the chart we have created to help check past tense verbs.

Also, I am distributing a resource page of some common verbs that are irregular in the past tense. Keep this list in the Resources Section of the writing notebook.”

Closure:

Ask for volunteers to share one past tense irregular verb used in their writing.

Notes:

Resources and References (adapted from, acknowledgements)

Mechanically Inclined, by Jeff Anderson

Mastering the Mechanics, by Linda Hoyt

Sample Anchor Chart

Verb Tenses	
Verbs show action and time. The time or 'when' part of the verb is called verb tense.	
Present-----<i>Right Now</i> Leave verbs alone unless using the he/she/it voice	I walk. She walks.
Past Tense----<i>Already Happened</i> Add -ed endings to all regular verbs	Irregular Verbs shake-shook hear- heard

Irregular Past Tense Verbs

Base Word	Irregular Past Tense
am, is, are	was, were
begin	began
blow	blew
break	broke
bring	brought
buy	bought
catch	caught
come	came
do	did
drink	drank
eat	ate
fly	flew
go	went
hang	hung
hide	hid
hold	held
keep	kept
know	knew
make	made
ride	rode
ring	rang
see	saw
shake	shook
shine	shone
shrink	shrank
sing	sang
sleep	slept
speak	spoke
stand	stood
swim	swam
teach	taught
tear	tore
throw	threw
wake	woke
wear	wore
write	wrote

Narrative Writing: Imaginative Story (IS16)
Editing: A Final and Careful Inspection

Writing Teaching Point(s):

- Students will edit their final draft

Standard(s):

ELA.4.WRT.1.4 Edit/proofread own writing as well as that of others using an editing checklist.

Materials:

- Writing notebooks
- Copies of editing checklists
- Sample paragraph for editing demonstration

Connection:

“Writers, in our last session you edited your writing with a focus on past tense verbs.

Today you will continue to check your draft checking for conventions: spelling, punctuation, grammar and capitalization.”

Teach (modeling)

“Let’s review what we know good writers check when editing. Think for a minute about your past writing assignments and all the points you have checked during editing.”

Active Engagement (guided practice)

Pair-Share: *“Tell your neighbor all the points you can think of to check when you edit.”*

Large Group: *“Who would like to share an editing point as a ‘refresh our memory’ for the class?”*

“Now, find the final paragraph in your story. Read through that writing for the next three minutes. Notice anything you want to edit or fix?”

Teach (modeling)

“I have a new editing checklist for you to use with your Imaginative Narrative. Some of your ideas are on this list. Notice that this checklist includes the editing ideas we used with our last writing assignment, and a few additional we’ve learned in this unit of study.”

Distribute Imaginative Narrative Editing Checklist

“I want to review the editing process with you. Let’s look at this writing sample and use the checklist to guide the editing.”

Display an unedited paragraph: sample provided, teacher writing, or a student’s work with his/her permission.

“The first new editing procedure on the checklist is to check paragraphs.” Read aloud the paragraph editing directions from the checklist.

Active Engagement (guided practice):

“Let’s look at the writing. I’m pretty sure we’ll need some paragraph breaks here. What do you notice?” Students and teacher make one editing change together.

“Let’s move on to the next point on the editing checklist---Dialogue.” Read aloud the directions for editing dialogue. *“Remember that dialogue has several steps and can be confusing. So, we’ll edit the dialogue very carefully.”*

Let’s check one example of dialogue in this paragraph together.” Teacher and students think together using the Editing Checklist as a guide. Teacher models making the changes to the draft.

Link to Independent Practice:

“Writers, today you will have the remainder of the writing period---(i.e. 20 minutes)--- to carefully edit or fix your writing. Use all of this time so you do not miss any convention mistakes.”

It is important to check one point at a time from the Editing Checklist.

Remember, this important work is done with your audience in mind. It is so much easier to read a story that has few or no convention errors.”

Closure:

Do a zip around share with everyone sharing one editing ‘fix-up’ they made to their writing today.

Notes:

Resources and References: (adapted from, acknowledgements)

Imaginative Narrative Editing Checklist

Good writers use:

Editing Routines We Know	New Editing Routines
<p>Correct Spelling</p> <ul style="list-style-type: none"> • Read writing backwards • Circle words that look ‘funky’ • Check the spelling of circled words <p>Punctuation:</p> <ul style="list-style-type: none"> • Highlight punctuation- capital letters and periods • Check capital letters at the beginning of sentences • Check capital letters for proper nouns. 	<p>Paragraphs</p> <ul style="list-style-type: none"> • Reread your draft. • Check for multiple paragraphs. • Use a new paragraph for a change of information, event, or dialogue. <p>Dialogue:</p> <ul style="list-style-type: none"> • Quotation marks show where the speaker starts and ends talking. • Punctuation (! and ?) inside the quotation marks • Comma inside the quotation marks. • Period at the end of the ‘tag’. (see anchor chart) <p>Verbs: Past tense- already happened</p> <ul style="list-style-type: none"> • Add –ed endings to all regular verbs • Check irregular spelling

Sample for editing

Be quiet Jackie begged. The frogs will not hurt you. The students screams grewed louder. Jackie frownd and chewed her fingernails. Finally her fase brightened. “Mr. Frank! Mr. Frank! I have a plan! Where was the principal? She finded Mr. Frank in his office, hiding under his desk. “Promise youll get those slimy frogs out of here. PLEASE! he pleaded.