Unit of Study: Launching Writing Workshop – Writers at Work

Cypress-Fairbanks Independent School District
Elementary Language Arts Department, Grade 4

Updated June 2012
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UPDATED LAUNCHING WRITING WORKSHOP:

The Launching Writing Workshop unit for Grade 4 has been updated for 2012-2013 and includes mentor texts that teachers can use throughout the first few weeks of school to teach both reading and writing processes, concepts, and skills. It is suggested to have the books read within the first couple days of school.

Amelia Writes Again by Marissa Moss
Saturdays and Teacakes by Lester Laminack
A Writer’s Notebook by Ralph Fletcher

PURPOSE OF THIS DOCUMENT:

This unit of study is intended to be a guide that helps teachers launch writing workshop in their classroom. This initial unit focuses heavily on the idea collection and development portions of the writing process, as these are essential for all units that follow throughout the school year.

The end-goal for this unit is that students feel a sense of accomplishment and an increased sense of identity of themselves as writers. For this reason, students will be invited to write in an approximated version of any genre that interests them. Their knowledge of characteristics of genre and their ability to accurately represent these genres will be built upon in future lessons throughout the school year.

While different students will most certainly be in different stages of the writing process at different times throughout the school year, this unit strives to guide the class as a whole through each stage in the process during the first few weeks of school. It has been designed this way so that it affords students the opportunity to receive direct instruction.
that will enable them to become accustomed to the routines, rituals, and procedures that will drive their writing workshop throughout the rest of the school year.

While this publication is meant to be a resource for teachers that are implementing writing workshop, it can certainly be adapted to meet the unique needs of students from year to year and grade to grade. This document is meant to be a starting point in terms of conversations with grade-level teams about the order in which mini-lessons are presented to students and what those mini-lessons might look like in the context of the classroom.

**LENGTH OF THE UNIT:**

This unit is intended to begin on the first day of school and carry through to weeks 4 and 5. At that time, students will produce a self-selected piece of writing (narrative or expository) using what they have learned in the first few weeks of school. The writing will be evaluated as part of the Beginning-of-Year Benchmark.

There are a total of 17 minilessons in this unit. In addition to this unit, teachers should incorporate conventions minilessons using the skills shown on the grade-level curriculum map. The resources found in the Editing Invitations section of the grade-level curriculum should also be used to help students apply the skill within their own writing. Gradually, create a classroom editing checklist for use during the editing stage of the writing workshop process. These minilessons address word work and spelling objectives, as well as grammar and mechanics concepts that will be reinforced during the editing stage of the writing process. Typically, these minilessons are introduced once a week, leaving the remaining four days in the week for the minilessons in this unit (assuming a five-day weekly writing workshop schedule).
SEQUENCE OF THE LESSONS:

Though the mini-lessons in this document are written in a progressive format in which some lessons depend upon those that come before them, slight alterations may be made to the sequence when these changes best suit the needs of the students and the campus. Many factors influencing the beginning of the year (date of first day of school, Labor Day, etc.) will impact the look of this unit from school year to school year. It is advised that teachers and administrators carefully read through this document in its entirety and plot out potential minilessons on a calendar for the entire first nine weeks of school. This can be accomplished in initial team planning sessions.

THE ROLE OF READ ALOUD IN THE FIRST NINE WEEKS:

One of the skills that students are expected to strengthen, throughout this unit and the units that follow, is the ability to use published texts to serve as mentors for their own writing. They are encouraged to use books that they are familiar with, referred to in the literature as touchstone and/or mentor texts, to help them understand elements of genre and craft. When planning read alouds in the first nine weeks of school, use the genres found on the curriculum map that students will encounter throughout the year. Plan to expose students to texts from each of these genres in initial read alouds, if possible. While you need not introduce all of the characteristics of each genre at this time, it is helpful for students to have at least been exposed to each type of text. Because students are able to choose a genre to approximate during this first unit, this added exposure to text from varied genres will prove to be an added component that will ensure student success.

MID-WORKSHOP TEACHING POINT:

This is an opportunity for the teacher to check back in with students about halfway through the writing workshop time, after having conferred with several students after the mini-lesson. At this time, the teacher may extend the day’s mini-lesson or go back and reteach, if it seems that the class has attempted the strategy and is having difficulties. Teachers may use the mid-workshop conference topic listed or choose one that best suits their class’ needs. It should also be noted that the introduction to the Daily Writing Log should occur during the second week of instruction in the unit. Please note that the minilessons in which this instruction occurs may be adjusted to match students’ needs.
WRITING HOMEWORK:

Several mini-lessons in this unit refer to weekly homework that requires students to record three entries per week in their writing notebook, with the exception of the first week, in which students are designing the front covers of their writing notebooks. Note that this is a suggestion recommended by many professionals in the field of writing education and is a great asset to the writing workshop. However, homework policies need to be discussed at the campus level and agreed upon during team planning sessions. Obviously, the homework load coming from other subjects must be considered, so as not to overwhelm students. Should grade-level teams opt to include this component in the writing workshop, this homework requirement would stay consistent throughout the school year and would not cease at the end of this unit of study.

A NOTE ABOUT WRITING PROCESS BOARDS:

Some teachers opt to have a writing process board in their classroom, such as the one depicted on page 78 of Guiding Readers & Writers by Fountas & Pinnell. Please note that during this initial unit of study, because students move through the project stages together with the teacher, all students would move their name to the appropriate stage on the chart at the beginning of the appropriate mini-lesson. Language to introduce children to the chart itself would need to be integrated into the existing language of the mini-lesson that is provided in this document.
FORMAT OF THE LESSONS:

Lessons in this unit are written using the format recommended by Lucy Calkins and other teacher researchers working at Teacher’s College at Columbia University. More detailed information about the format of the mini-lesson can be found in Chapter 5 of The Art of Teaching Reading. Below, however, is a short checklist which describes the amount of time spent in each part of the mini-lesson, as well as a brief description of what should be happening during each portion.

Steps in a Mini-Lesson
Connection: 1-2 minutes
Teaching: 5-6 minutes
Active Engagement: 2-3 minutes
Link: 1-2 minutes

Connection
___ I connected today’s work with our ongoing work.
___ I explicitly stated my teaching point.

Teach
___ I restated my teaching point.
___ I told a personal or class story connected to the teaching point.
___ I demonstrated by thinking aloud.
___ I pointed out things students should have noticed.

Active Involvement
___ I asked students to be actively involved by turning and talking.
___ I listened / observed / coached their active involvement.
___ I shared an example of what I heard / observed.

Link
___ I restated the teaching point.
___ I told students how what I had taught can be used in the future.
STAGES IN THE WRITING PROCESS:

This unit of study conforms to stages in the writing process detailed in Katie Wood Ray’s book, *The Writing Workshop: Working Through the Hard Parts (And They’re All Hard Parts)*. See information below for more detailed description of each stage that students will be experiencing during this unit.

<table>
<thead>
<tr>
<th>Stage</th>
<th>Activities</th>
</tr>
</thead>
</table>
| Writing in a writer’s notebook | • gathering scraps  
• writing, writing, writing; VARIETY                               |
| Project planning           | • choosing a seed idea  
• choosing a purpose and an audience  
• choosing “mentor” books  
• writing anything related to seed (in notebook)  
• planning a format (interview, poetry, letter, picture book...) |
| Drafting                   | • using a structure that fits the idea  
• writing a rough draft                                                   |
| Revising                   | • reading aloud and listening for things that need changing  
• asking for feedback from a small group  
• developing a powerful beginning and ending  
• using author’s craft                                                     |
| Editing                    | • proofreading and correcting alone  
• proofreading and correcting with friend(s)  
• proofreading and correcting with teacher                                   |
| Final Copy/Publishing      | • making final corrections  
• changing font, size, spacing when appropriate  
• binding the book (when appropriate)  
• cutting and pasting (when appropriate)  
• illustrating (when appropriate)                                               |
| Celebration!               | • sharing the project with the class  
• presenting the gift to a recipient                                         |
EXPECTATIONS FOR STUDENTS AT THE END OF THIS UNIT:

This unit was written to move students towards success in the following areas, listed by M. Colleen Cruz in *Independent Writing: One Teacher – Thirty-Two Needs, Topics and Plans*.

<table>
<thead>
<tr>
<th>Concept / Skill</th>
<th>Expectation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Independently planning and completing writing pieces</td>
<td>With teacher and peer support:</td>
</tr>
<tr>
<td></td>
<td>• Create project proposals</td>
</tr>
<tr>
<td></td>
<td>• Plan deadlines and pace progress</td>
</tr>
<tr>
<td></td>
<td>• Monitor for quality, content, and genre</td>
</tr>
<tr>
<td></td>
<td>• Keep track of ideas for future projects</td>
</tr>
<tr>
<td></td>
<td>• Capable of proficient use of non-human resources (dictionary, thesaurus, grammar guides, etc.)</td>
</tr>
<tr>
<td>Choosing and using mentor texts</td>
<td>With teacher and peer support:</td>
</tr>
<tr>
<td></td>
<td>• Able to identify mentor author and/or text which would be most useful for supporting independent project</td>
</tr>
<tr>
<td></td>
<td>• Studies mentor text and notices good writing techniques</td>
</tr>
<tr>
<td></td>
<td>• Proficient use of crafting strategies noticed in mentor text</td>
</tr>
<tr>
<td>Using writer’s notebook in support of independent work</td>
<td>With teacher and peer support:</td>
</tr>
<tr>
<td></td>
<td>• Begin to develop personalized methods of notebook keeping</td>
</tr>
<tr>
<td></td>
<td>• Able to apply whole-class notebook techniques to independent project work</td>
</tr>
<tr>
<td></td>
<td>• Uses notebook in a variety of ways such as: note-taking, jotting, charts, sketches, and so on that support projects.</td>
</tr>
<tr>
<td>Building and sustaining a writing community</td>
<td>With teacher support:</td>
</tr>
<tr>
<td></td>
<td>• Able to positively support fellow writers in small and large group situations</td>
</tr>
<tr>
<td></td>
<td>• Proficient at discussing independent work successes and needs</td>
</tr>
<tr>
<td></td>
<td>• Listens attentively and learns from other writers</td>
</tr>
<tr>
<td></td>
<td>• Maintains an ongoing written relationship with at least one other person</td>
</tr>
<tr>
<td>Connecting independent writing to whole-class curriculum</td>
<td>With teacher and peer support:</td>
</tr>
<tr>
<td></td>
<td>• Connects writing process across units of study to the process that occurs in independent writing</td>
</tr>
<tr>
<td></td>
<td>• Meets independently set deadlines as frequently as teacher-set deadlines</td>
</tr>
</tbody>
</table>

Taken from *Independent Writing: One Teacher – Thirty-Two Needs, Topics and Plans* by M. Colleen Cruz
ENDURING UNDERSTANDINGS & GUIDING/ESSENTIAL QUESTIONS

Creating a Writing Identity & Gathering Seed Ideas

Enduring Understandings

- Writers “read the world” to gather a variety of seed ideas that can be used to explore topics for writing.
- A writer’s notebook is a place for writers to explore their thinking and observations about the world around them.
- Writers engage in a variety of daily “quick write” activities to help them explore potential writing topics and make discoveries about themselves, their world, and their writing.
- A writing identity is shaped by an individual’s reflection on the significant events in his or her life.
- Writers use their interests, experiences, thoughts, and feelings to help them generate ideas for writing.

Guiding/Essential Questions

- How do writers “read the world” in search of seed ideas?
- How does a writing notebook help a writer collect potential writing topics?
- Why is it important for writers to engage in daily writing?
- How is an individual’s identity as a writer shaped through reflection on significant life events?
- What kinds of entries help a writer explore a variety of topics?
- Why is it important for writers to use their interests, personal experiences, and views about the world as a basis for developing compositions?

Reflecting and Rereading the Notebook to Select a Seed Idea

Enduring Understandings

- Writers reread their notebook to look for intriguing seed ideas that spark their interest.
- Writers explore potential writing topics by examining their thoughts and feelings about seed ideas through written reflections.
- Writers use feedback from writing partners, along with their own reflections, to help them select a seed idea.
- Prewriting activities help writers select a seed idea and make decisions about the purpose, audience, and genre of a composition, which allows them to develop a plan for organizing their writing.
Guiding/Essential Questions

- Why is it important for writers to reread their notebook entries?
- How do “quick write” reflections about a topic help writers discover their thoughts and feelings regarding a potential seed idea?
- How does sharing seed ideas and gathering feedback from writing partners help a writer “fine tune” the purpose, audience, and genre of a composition?

Determining the Audience, Purpose & Genre Form of a Piece of Writing

Enduring Understandings

- Prewriting activities help writers select a seed idea and make decisions about the purpose, audience, and genre of a composition, which allows them to develop a plan for organizing their writing.
- Envisioning the kind of writing and reader for a piece of writing helps a writer determine the purpose and audience.
- Examining mentor texts with purposes similar to the seed idea helps a writer decide which genre/form is most appropriate for their piece of writing.

Guiding/Essential Questions

- How does sharing seed ideas and gathering feedback from writing partners help a writer “fine tune” the purpose, audience, and genre of a composition?
- What processes do authors use to determine the kind of writing they want to do?
- What kind of reader would enjoy the topic and writing purpose?
- Who are some authors that write for a similar purpose and audience?
- What genre would best match the purpose and audience?

Developing a Plan to Achieve the Writing Project Deadline

Enduring Understandings

- Deadlines provide writers with a sense of urgency, which encourages them to engage in the writing process and work towards the completion of a writing project.
- A well-developed plan with clearly established outcomes and milestones for completing specific parts of the writing project help writers achieve their goals.
- Prewriting activities help writers select a seed idea and make decisions about the purpose, audience, and genre of a composition, which allows them to develop a plan for organizing their writing.
Guiding/Essential Questions

- Why is a sense of urgency necessary for motivating a writer towards the completion of a writing project?
- What role do deadlines play in helping a writer establish plans to achieve specific milestones (or tasks) for a writing project?
- How does planning help a writer organize his ideas for a composition?
- What kind of prewriting plans best help a writer organize his or her ideas?

Using the Writing Process to Draft & Revise a Writing Project

Enduring Understandings

- The writing process is fluid and recursive as writers move back and forth between the various stages to craft a piece of writing.
- Drafting allows writers to freely develop a piece by writing “long and fast without stopping” to get their ideas down on paper.
- Revising allows writers to polish a draft by deleting off-topic details and adding or rearranging details to improve the clarity of ideas.

Guiding/Essential Questions

- Why is it important for writers to understand that the writing process is recursive and fluid rather than linear?
- How does moving back and forth between the various stages of the writing process allow a writer to craft a composition in a way that matches their personal style and preferences?
- How does writing “long and fast without stopping” allow a writer to draft a composition freely without judging the value of his or her initial ideas?
- Why is it important for writers to “not fall in love” with their first draft?
- What processes do writers use to polish and revise a draft to improve the clarity, coherence, and organization of a composition?
Editing and Publishing a Writing Project

Enduring Understandings

- A writer’s ability to use conventions correctly provides readers with a “first impression” about a writer’s skill and thoughtfulness.
- Editing involves proofreading for errors in grammar usage, sentence structure, punctuation, capitalization, and spelling, which allows a reader to focus on a writer’s ideas.
- Proofreading for specific conventions one at a time improves a writer’s accuracy in identifying and correcting errors.
- Writers use editing checklists and other resources such as word walls to help them improve the accuracy of written conventions.
- Writers use their knowledge of letter sounds, word parts, segmentation, and syllabication to spell unfamiliar words.
- Writers use their knowledge of orthographic patterns and rules to spell words with more advanced concepts.
- Whisper reading a composition allows a writer to “hear” what their written words actually say and to identify repetition, omissions, and awkward expressions.
- Publishing is the preparation of a final piece for readers by attending to the overall appearance of visual and textual details, including neat, legible handwriting, layout, graphics, and other design elements.
- Writers publish, share, and gather feedback on their writing with an audience.
- Writers use what they learn about their writing strengths and areas for growth on future writing projects.

Guiding/Essential Questions

- Why is it important for writers to carefully proofread for errors in conventions?
- What strategies help a writer improve the accuracy of written conventions within a composition?
- Why do resources such as editing checklists and word walls improve the accuracy of proofreading for conventions?
- Why is it important for writers to use their knowledge of letter sounds, word parts, and orthographic patterns and rules to spell unfamiliar words accurately?
- Why is it important for writers to attend to publishing and design elements to make the overall appearance of a piece of writing appealing to readers?
- How does the sharing of a piece of writing and gathering feedback help a writer grow?
- Why is it important for writer’s to reflect on their strengths and areas for growth?
VOCABULARY

**Writer’s Notebook:** A book of lined paper that writers use to collect ideas for potential writing pieces

**Seed Idea:** Entries recorded in a writer’s notebook that may be used to “grow” a written piece

**Writing Process:** A series of recursive and fluid stages that writers undergo to produce a polished piece of writing

**Prewrite:** Stage of the writing process for writers to explore potential writing topics, to make decisions about the purpose, audience, and genre of a composition, and to develop a plan for organizing their writing

**Draft:** Stage of the writing process for freely developing a piece by writing “long and fast without stopping” to get ideas down on paper

**Revise:** Stage of the writing process for polishing a draft by deleting off-topic details and adding or rearranging details to improve the clarity, coherence, and organization

**Edit:** Stage of the writing process for proofreading for errors in grammar usage, sentence structure, punctuation, capitalization, and spelling

**Publish:** Stage of the writing process for preparing a final draft for readers by attending to the overall appearance of visual and textual details, including neat, legible handwriting, layout, graphics, and other design elements

**Six Traits:** The qualities of a piece of writing that allow writers to use a common language

**Ideas:** The main message of a piece of writing that is developed through supporting details, facts, &/or examples

**Organization:** The internal structure of a piece of writing that allows for a logical presentation and progression of ideas

**Word Choice:** The use of rich, colorful, and precise vocabulary that helps the author to clarify and expand upon ideas and to create sensory images
Sentence Structure: The rhythm and flow of language in a piece of writing created through varied sentence beginnings, lengths, structures, and styles

Conventions: The mechanical correctness of a piece of writing that includes accurate spelling, punctuation, capitalization, grammar usage, sentence structure, and paragraphing

Voice: The personal tone and “flavor” of the author’s message that creates a sense of identity and authenticity

Presentation: The overall appearance of a piece of writing that includes visual and textual elements
LESSONS INCLUDED IN THE UNIT OF STUDY:

The following is a list of lessons that are included in the Launching Writing Workshop – How Writers Work, Grade 4 unit. Each lesson has been assigned a number that correlates to a number found in the upper right corner of each lesson card, which signifies a suggested sequence or progression of the lessons.

After analyzing the grade level expectations, district curriculum, and student needs, teachers should customize the minilessons for their students. The minilessons are based upon the grade-level expectations found in the English Language Arts and Reading TEKS objectives.

<table>
<thead>
<tr>
<th>Lesson Title</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Personalizing a Writer’s Notebook</td>
<td>Writers personalize their writer’s notebook to make it an inviting place to record seed ideas and do the work of a writer.</td>
</tr>
<tr>
<td>2 Introducing the Writer’s Notebook</td>
<td>Writers collect seed ideas by recording their ideas, feelings, and observations about the world in a writer’s notebook.</td>
</tr>
<tr>
<td>3 Discovering the Environment of a Writing Community</td>
<td>Writers discover the routines, expectations, and resources that are needed to create a successful writer’s workshop.</td>
</tr>
<tr>
<td>4 Creating Strong Writing Partnerships</td>
<td>Writers form partnerships with shared goals and expectations to support one another’s development of writing skills and craft.</td>
</tr>
<tr>
<td>5 The Writer’s Role in a Conference</td>
<td>Writers understand that their job in a conference is to talk about the work they are trying to do in their writing.</td>
</tr>
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<td>6 The Colorful Language of the Six Traits +1 Writing</td>
<td>Writers use the shared language of the traits of good writing to provide one another with feedback on what works and does not work in their writing.</td>
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<td>7 Generating Ideas I: Creating Neighborhood Maps of Memorable Moments</td>
<td>Writers generate seed ideas by creating a neighborhood map of memories.</td>
</tr>
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<td>8 Generating Ideas II: Unforgettable People &amp; Places</td>
<td>Writers generate seed ideas by creating a list of unforgettable people and places.</td>
</tr>
<tr>
<td>9 Generating Ideas III: Adding Ideas to My Notebook</td>
<td>Writers exercise their writing muscles daily by adding ideas to their notebook.</td>
</tr>
<tr>
<td>10 Selecting a Seed from Our Idea Garden</td>
<td>Writers choose a meaningful seed idea based upon their audience and purpose for writing.</td>
</tr>
<tr>
<td></td>
<td>Title</td>
</tr>
<tr>
<td>---</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
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<td>Writers Have Project Deadlines</td>
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<tr>
<td>19</td>
<td>Strategies Writers Love to Use When They Get Stuck!</td>
</tr>
</tbody>
</table>
Minilesson: Personalizing the Writer’s Notebook

Materials:
- Decorated teacher’s writing notebook
- Blank student writing notebooks
- Paint, construction paper, stickers, glitter, glue, magazine pictures, etc. to decorate notebooks
- Chart paper and markers

Note: Remind students to bring items from home to decorate the cover of their notebook (e.g., pictures, magazine clippings, stickers). A Writer’s Poem was created by Marissa Ramirez based on ideas from the online Connect and Reflect Writing Workshop.

Purpose: Writers personalize their writer’s notebook to make it an inviting place to record seed ideas and do the work of a writer.

TEKS: 4.15 A

Connection:
- connect today’s work with our ongoing work
- tell a personal or class story linked to teaching point
- explicitly state my teaching point

Welcome students to writing workshop by sharing your enthusiasm for writing and the privilege of working together with your students this year as members of a dynamic, collaborative writing workshop community.

Writers, I am so glad you are here! This year promises to be a writing year to remember. I love teaching writing, because it’s a special way that we invite one another into our lives by writing about the topics we love and sharing our stories with one another. Throughout the year, we will learn from one another as well as from the authors we love by studying their craft.

Briefly relate a personal story explaining what the writer’s notebook means to you as a writer and how it’s helped you grow.

Writers, can I pass along a little secret to you? Many authors use a writer’s notebook to record their thoughts, ideas, and observations about the world around them. They even take time to write down treasured memories as well as ideas that tickle their mind. Some authors make their notebooks an inviting place by decorating it with personal treasures. Today, I invite you to join me on a great journey this year, and we’ll start it off by taking time to personalize our writer’s notebooks by decorating the cover with memories of a few of our favorite things and the people we love.

Teach:

- restate my teaching point
- think aloud & point out things for students to notice

Let students know that today is a very important day. Raise interest in the new notebook by telling students that one of the best parts of getting a brand new notebook is that writers get to personalize the cover. Show students your own notebook and explain the process that you used to decorate it. Describe the various objects and/or symbols included on your notebook and explain to students why you decorated your notebook in the manner that you did. For example, “I added magazine pictures of the things I like to show what’s important to me. I also included pictures and words to show my interests and to explain the type of person I am.”

Tell students that over the next few days they will learn the routines and procedures for writing workshop, so that your classroom provides them with the best possible learning environment that allows them to do their best work. One non-negotiable is that a writer’s work is never done. Share the poem below or develop a classroom chant to incorporate into your daily routine as a reminder of the expectations. Have students participate in a choral reading of the poem and practice how this routine will work.

<table>
<thead>
<tr>
<th>A Writer’s Plege</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writers work on writing.</td>
</tr>
<tr>
<td>Writers work hard.</td>
</tr>
<tr>
<td>Writers use soft voices.</td>
</tr>
<tr>
<td>Writers NEVER EVER finish!!</td>
</tr>
</tbody>
</table>

Tell students that over the next few days they will learn the routines and procedures for writing workshop, so that your classroom provides them with the best possible learning environment that allows them to do their best work. One non-negotiable is that a writer’s work is never done. Share the poem below or develop a classroom chant to incorporate into your daily routine as a reminder of the expectations. Have students participate in a choral reading of the poem and practice how this routine will work.

Active Engagement:

- involve students by asking them to turn and talk
- listen, observe, and coach active involvement
- share an example of what you heard or observed

Continue on with the process of modeling how to make decisions about decorating the notebook. Explain to students that creating a jot list of things they love will help them decide on the things that are most important to them. Have students turn and talk about the kinds of things they might want to put on their cover and tell why. Listen in on the conversations and bring students back together as a group. Have a few students volunteer to share some of the things they like. Jot down the students’ ideas on chart paper. An example is listed below:

<table>
<thead>
<tr>
<th>Things that I Love or Like…</th>
</tr>
</thead>
<tbody>
<tr>
<td>My dog, Lilly</td>
</tr>
<tr>
<td>Swim Team</td>
</tr>
<tr>
<td>Angry Birds</td>
</tr>
<tr>
<td>Video games</td>
</tr>
</tbody>
</table>

Link:

- restate the teaching point
- explain how the learning can be used in the future

Tell students that their job today is to create a jot list on the first page of their notebook showing a few of their favorite things. They will also personalize their notebook by decorating the cover.

Mid-Workshop Teaching Point:

Share with the class a couple of unique ideas found on the notebook covers. Let students know that you are proud of the way they are personalizing their writer’s notebooks. Pick one notebook that you can model for the class to see. You might want to use a document camera so that the entire class can see the cover. Pick out some important pictures or words on the cover that describes that author.

Share:

Call students to the floor. Have them talk with a partner about the kinds of things they put on their cover. Listen to partner conversations, and then bring the group focus back to the front. After securing permission, choose a few students to share their covers with the group. Let students know that a great author always thinks of new ideas to jot down in their notebook.

Possible Conference Questions:

- How’s it going?
- Tell me about your notebook. Why is this item important to you?

“Home Fun:”

Students can finish decorating their notebook at home if it is not complete. Remind students to return the notebook to school so that they can continue to work in them. Also, students need to bring objects from home that they can use on their cover as tools to help them generate memories (e.g., pictures, invitations, postcards, ribbons, etc.). The items should be something that students can glue in their notebook.
Minilesson: Introducing the Writer’s Notebook

Materials:
- A Writer’s Notebook by Ralph Fletcher (pp. 1-7)
- Amelia Writes Again by Marissa Moss (pp. 1-3)
- Teacher and student writing notebooks
- Chart paper & markers

Ralph Fletcher is an author who writes for many different purposes – fiction, nonfiction, and poetry – for children and adults. In his book, A Writer’s Notebook, he passes along tips for using a writer’s notebook. Follow along as I read the foreword of his book and notice the comparison he makes between a writer’s notebook and an unusual place.

Read the foreword, “What is a Writer’s Notebook, Anyway?” on pp. 1-7 in A Writer’s Notebook. Discuss how the writer’s notebook is like the ditch in that it is a place to “catch” seed ideas for our writing. Record some of Ralph Fletcher’s key points down on chart paper, along with a definition such as, “A writer’s notebook is a place for writers to record their reactions, thoughts, and feelings about the world.”

Tell the students that you would like to reread the first few pages of Amelia Writes Again. As you revisit the book, ask students to think about these two questions: 1) Why did Amelia use a notebook? & 2) What ways does she use her notebook? Read aloud pages 1-3 with a document camera, so that students can see the pages clearly.

Active Engagement:
- involve students by asking them to turn and talk
- listen, observe, and coach active involvement
- share an example of what you heard or observed

Have students turn and talk about what they noticed Amelia do as a writer. Ask them to explain “why” she used a notebook and describe the different “ways” she used it. Chart student responses on chart paper. An example is listed below.

<table>
<thead>
<tr>
<th>Uses of My Notebook</th>
<th>Why I Use It</th>
<th>Ways I Use It</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>To remember things I’ve seen or heard</td>
<td>Sketch pad</td>
</tr>
<tr>
<td></td>
<td>To clear my mind</td>
<td>Notepad</td>
</tr>
<tr>
<td></td>
<td>To record wonderings</td>
<td>Share feelings</td>
</tr>
<tr>
<td></td>
<td>To express feelings</td>
<td>“Hold artifacts”</td>
</tr>
<tr>
<td></td>
<td>To keep my memories</td>
<td>Jot list / brainstorm</td>
</tr>
<tr>
<td></td>
<td>To write important firsts</td>
<td>Make timelines or flow charts</td>
</tr>
<tr>
<td></td>
<td>To celebrate moments</td>
<td></td>
</tr>
</tbody>
</table>

Show students examples of entries from your own notebook and add any new ideas to the chart. Next, share suggestions for using the notebook inside and outside of the classroom and add them into another section of the chart. The tips below are for young writers from Ralph Fletcher’s web site.

Mid-Workshop Teaching Point:
Share with the class a couple of well-designed t-charts and point out things they did well. For example, tell students that you loved the way (student name) added, “I record observations,” and you thought it was very smart that (student name) added, “I like to add journal entries to my notebook.”

Share:
Call students to the floor. Have students share 2-3 ideas off their list with their writing partner. Congratulate them on doing a great job today!

Possible Conference Questions:
- How’s it going?
- What types of things will you store in your notebook this year?
- What does a writing notebook mean to you?
- How do you think you’ll use your notebook this year?
Minilesson: Discovering the Environment of a Writing Community

Materials:
- Writing resources
- Chart paper & markers
- Pre-made anchor charts

Note: Reflect on writing workshop practices in previous years and think about what worked and what did not work regarding your classroom routines, layout and organization, and self-monitoring behaviors. Devise alternate plans as needed and prepare anchor charts with your expectations for writing workshop similar to the ones found in this lesson.

Purpose: Writers discover the routines, expectations, and resources that are needed to create a successful writer’s workshop.

TEKS: 4.15A

Connection:
- connect today’s work with our ongoing work
- tell a personal or class story linked to teaching point
- explicitly state my teaching point

Share a memory of a teacher whose effective classroom organization and routines created an enjoyable and beneficial learning environment. Tell students that you want them to have a similar positive experience, and therefore, it’s important that they listen carefully, practice, and ask questions to clarify understanding.

Writers, my goal for writing workshop this year is to create an inviting place for us to come together to support one another and to enjoy our time together as we do the important work that writers do. To create the best possible learning environment, it’s important that we all agree to shared practices that will allow us to focus on growing our skills as writers. Today, we will learn about the routines, expectations, and resources we will use during writer’s workshop.

Teach:
- restate my teaching point
- think aloud & point out things for students to notice

Tell students to close their eyes. Ask them to visualize as you describe what you want to see during writer’s workshop. Start explaining the routines (e.g., coming to the floor, writer’s pledge, partner talk, share time, etc.), expectations, and resources that you would like them to use. Explain what it looks like and sounds like during this time. Then have students open their eyes. Tell them that today you are going to explain and model how these things will be accomplished throughout the year. First, you want them to understand what you expect from them as members of the writing community by sharing your anchor chart.

<table>
<thead>
<tr>
<th>Teacher Expectations</th>
</tr>
</thead>
<tbody>
<tr>
<td>I expect you to:</td>
</tr>
<tr>
<td>- give 100% effort</td>
</tr>
<tr>
<td>- write the entire time during writer’s workshop</td>
</tr>
<tr>
<td>- ask for clarification when you are confused</td>
</tr>
<tr>
<td>- participate during turn and talk</td>
</tr>
<tr>
<td>- participate when you are with your partnerships</td>
</tr>
</tbody>
</table>

Introduce the daily routines using an anchor chart. Model the expectations and ask students to demonstrate the routines. MODEL! MODEL! MODEL! Keep these posted in your room for an extended time. Explain to students that when they get confused about a procedure that they need to check the anchor charts before asking you. Tell them this allows them to develop problem-solving skills that make them more independent, and it ensures you are able to focus on helping writers grow during conferencing. Use a chart similar to the following to review daily routines.

<table>
<thead>
<tr>
<th>Daily Routines</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Get your writer’s notebooks out</td>
</tr>
<tr>
<td>- Come to the floor in your writer’s circle with your notebook and a pencil</td>
</tr>
<tr>
<td>- Sit in your assigned spot</td>
</tr>
<tr>
<td>- Put your notebook and pencil down in front of you</td>
</tr>
<tr>
<td>- Go back to your seats and write independently, with a partner, or sit in a conference (varies day to day)</td>
</tr>
<tr>
<td>- Where you put your stuff when you clean up</td>
</tr>
<tr>
<td>- Where and when they need to turn in papers</td>
</tr>
<tr>
<td>- Clean up routine (table captains etc…)</td>
</tr>
</tbody>
</table>

Next, discuss the storage and usage of the writing supplies for your classroom. You may choose to designate a place for the supplies and one side of the room for anchor charts. For example, take one wall and make it your writing wall and separate it into two parts with the labels “Personal Narrative” and “Expository.” This will make it easier for students to use the anchor chart they are looking for.

The details shown in parenthesis in the chart below are an example for the teacher. You do not need to include this on the anchor chart.

<table>
<thead>
<tr>
<th>Resources for Writing</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Writer’s Notebook (that will be in their binder)</td>
</tr>
<tr>
<td>- Anchor Charts on Writing Wall (point to writing wall or corner)</td>
</tr>
<tr>
<td>- Your partnerships (explain that soon they will have partners)</td>
</tr>
<tr>
<td>- Mentor texts (in baskets)</td>
</tr>
<tr>
<td>- Dictionary/Thesaurus (point to location)</td>
</tr>
<tr>
<td>- Revision pens (buy gel pens and put in fun cups)</td>
</tr>
<tr>
<td>- Graphic organizers (location for all extra graphic organizers etc… put in writer’s corner)</td>
</tr>
<tr>
<td>- Final copy paper (run this off in different pastel colors if you wanted to be creative)</td>
</tr>
</tbody>
</table>

Active Engagement:
- involve students by asking them to turn and talk |
- listen, observe, and coach active involvement |
- share an example of what you heard or observed

Ask for volunteers to model routines, expectations, and how to get resources. Tell each volunteer to perform a specific task or routine by modeling it for the class. For example, have them come down to the floor with the materials they need in the manner you direct them, and tell them what they should do if they don’t know what to do.

Link:
- restate the teaching point |
- explain how the learning can be used in the future

Writers, today and everyday, let’s promise to create a positive, writing workshop environment that respects the rights of writers by following the expectations and routines we have created for this purpose.

During independent writing, have students work in their notebooks by writing entries on topics of their choice.

Possible Conference Questions:
- How will these procedures, expectations, and resources help us establish a positive writing workshop environment?
- What can you do when you have questions about writing workshop procedures?
Minilesson: Creating Strong Writing Partnerships

Materials:
- Poster board (cut in half) or large construction paper
- Camera and color printer
- Scissors and glue
- Chart paper and markers

Note: Prior to the lesson, make a “How Writing Partners Help One Another” anchor chart. It is suggested that teachers form the long-term partnerships after analyzing the abilities and needs of their writers. For ideas on forming partnerships, refer to The Reading Teacher article, Writing Partnerships, by Cathy Hsu. She recommends forming mixed-gender partnerships of similar ability. Teachers may choose to form temporary partnerships at this time of the year, and then form long-term ones after getting to know your students. Introduce specific procedures such as providing feedback to a partner as they are needed by modeling the expectations.

In this lesson, teachers may choose to have students create posters with the students’ photos and their writing partnership goals. For added fun, allow the partnership to create a “company name” and slogan that expresses their partnership goal. Display the partnership posters in the classroom or in the hallway as a visible reminder of the partnership’s commitment to one another.

Purpose: Writers form partnerships with shared goals and expectations to support one another’s development of writing skills and craft.

TEKS: 4.15 A, B, C, D, E

Connection:
- connect today’s work with our ongoing work
- tell a personal or class story linked to teaching point
- explicitly state my teaching point

Share a personal story about a successful partnership that helped you work towards an important goal. Discuss how your partner’s encouragement, advice, and support helped you improve your skill and reach your goal. Connect this to the important role that successful writing partnerships play in a writing workshop community.

Writers, yesterday we discovered how a writer’s workshop environment looks and feels. We are all growing writers working together on our craft. An important part of the writing workshop is forming a strong partnership with a classmate who will support and challenge you to become the best writer that you can be. Today, we will meet our writing partners and create a set of shared goals and expectations that will help us grow and improve our writing skills and craft.

Teach:
- restate my teaching point
- think aloud & point out things for students to notice

Writers, have you ever been in the middle of writer’s workshop and needed help, but your teacher was busy conferencing with another student? I know it can be frustrating when you need help, and you feel as though you can not trust anyone else but the teacher to look at your writing. Well, that is about to change!

Tell students that a successful writing partnership begins by trusting your partner to respect your thoughts and ideas and keeping your conversations just between you and your partner. Share your expectations for the partnerships using an anchor chart similar to the one below.

### How Writing Partners Help One Another

- Respect one another’s ideas & privacy
- Compliment partners
- Listen to ideas
- Think aloud
- Share drafts
- Question partners
- Suggest revisions and resources
- Use tools to revise drafts
- Use peer-editing tools
- Celebrate & evaluate drafts

How can a writing partner make you a better writer? Why or why not?

After reviewing the partnership expectations, tell students that you have chosen to select their writing partners based on what you know about them as writers and the kind of partner who will work collaboratively with them to support their growth. Inform students of the partnerships and ask them to sit beside their partners in a large writer’s workshop circle. Tell them that during minilessons they will sit by their partners and share ideas during the turn and talk portion of the minilesson. Also, at the end of the workshop time, they will get with their writing partner to exchange ideas about their writing work.

Possible Conference Questions:
- How’s it going?
- Why did you choose these goals?
- Do you think the goals you came up with will help you become a better writer? Why or why not?
- How can a writing partner make you a better writer?
Minilesson: The Writer’s Role in a Conference

Materials:
- Writing Conference Role Play script – Appendix
- Teacher and student writing notebooks
- Chart paper and markers

Note: Prior to the minilesson, select 2 students to role play a conference with you. Prep the students so that the first conference shows the student responding to questions with simple one-sentence answers that don’t reveal a lot about the work he is doing. The student in the second conference will provide more detail about the kind of work he is doing.

Purpose: Writers understand that their job in a conference is to talk about the work they are trying to do in their writing.

TEKS: 4.15, 4.17 A

Connection:
- connect today’s work with our ongoing work
- tell a personal or class story linked to teaching point
- explicitly state my teaching point

Inform students about the kind of work that they have been doing and what to expect during writing workshop.

Writers, we’ve been working together in writing workshop and learning about the different kinds of work a writer does. You can count on having lots of time to write and a chance to write on topics that are important to you using all the strategies that you’ve learned. You can also count on the fact that I will often pull up a chair alongside you to confer with your about your writing.

Relate a personal story in which a writing conference helped you learn a new strategy and discuss how the conference helped you grow as a writer. Explain that both the writer and the “coach” (teacher) each have a role in the conference.

Both the writer and the teacher have important roles in a conference. A teacher’s job at the start of the conference is to study the writer in order to figure out how to help them, and the writer’s job is to teach the teacher about the kind of writing work they are doing. Today, I will share some tips to help you understand how to talk about your writing in a conference.

Tell students that you are going to role play different writing conferences. Ask them to listen to the writer and evaluate whether he has clearly explained the writing work he is trying to do. Conduct the first role play in which the writer doesn’t understand his role and debrief by discussing how the writer’s responses to the questions did not provide the teacher with much information to clearly understand the kind of writing the student is trying to do. Next, ask students to observe the second conference and tell them to notice how the writer’s responses provide the teacher with more information. Conduct the second role play and debrief by having students share what they noticed the writer doing that was different than the first writer’s conference. Explain that in the second conference, the writer knew that he needed to teach the teacher the specific goals that were important to him and the strategies he used to reach those goals. Create an anchor chart that highlights the key elements that both the teacher and the writer engage in during an effective conference.

Roles in a Writing Conference

<table>
<thead>
<tr>
<th>Teacher</th>
<th>Writer</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Watch what the writer is doing</td>
<td>- Talk about the kind of work he is doing &amp; explain what he is thinking about the writing</td>
</tr>
<tr>
<td>- Ask questions to understand the writer’s thinking &amp; goal</td>
<td>- Read aloud parts of the writing</td>
</tr>
<tr>
<td>- Listen carefully to the writer talk about his work &amp;/or share his writing</td>
<td>- Listen and watch the teacher share a strategy/tip</td>
</tr>
<tr>
<td>- Choose a strategy/tip to help the writer achieve his goal</td>
<td>- Think &amp; explain what he will do next &amp; how he will use the learning in his writing</td>
</tr>
<tr>
<td>- Teach/coach the writer</td>
<td>-</td>
</tr>
</tbody>
</table>
Minilesson  The Colorful Language of Six Traits +1 Writing

Materials:
- Colorful Language Colorful Language of Six Traits +1 slide show or a teacher-made Six Traits +1 anchor chart
- Books representing the work of favorite authors whose work showcases 1 or more of the traits
- Creating Six Traits Metaphors - Appendix
- Chart paper and markers

Note: Teachers may opt to use the overview of Six Traits +1 Writing with the information found in the first part of the minilesson. It is recommended that teachers review each trait in greater depth by focusing on one trait at a time in multiple sessions spread out over a period of several days. The traits can be taught as mid-workshop teaching points for other minilessons during the Launching Writing Workshop unit, or they can be incorporated into an interactive read aloud focused on “reading like a writer.” It is recommended that teachers give a quick review of the traits on the day that they introduce writing conferences and use the remaining trait information in subsequent lessons.

Teachers may create an anchor chart or use the Colorful Language of Six Traits +1 slide show to review the traits of writing. To deepen students’ understanding of the Six Traits +1 Writing, have them create a visual metaphor of the traits as an extension activity. Refer to the examples found in the appendix from the web site: http://writingfix.com/traits.htm. For more ideas about the Six Traits +1 Writing, go to the web site: http://educationnorthwest.org/.

Purpose: Writers use the shared language of the traits of good writing to provide one another with feedback on what works and does not work in their writing.

TEKS: 5.15 A, B, C, D, E

Connection:
- connect today’s work with our ongoing work
- tell a personal or class story linked to teaching point
- explicitly state my teaching point

Relate a time when you had trouble communicating what you wanted to say to someone because you did not have a shared language. Discuss the frustration you and the other individual experienced trying to communicate your ideas. Tell students that we can avoid this frustrating during writing workshop by using the shared language of Six Traits +1.

Writers, when we work together as a class or with our partners, we use a common language to talk about our writing. Six Traits +1 is a way to study our writing and to notice what work works well and what parts need reworking. It was created by a group of teachers from Oregon back in 1983 as a way to assess student writing. Since that time, it has become a powerful teaching tool that pushes writers to grow by using the qualities of good writing to revise and improve our pieces. Originally, there were six different qualities of writing, including ideas, organization, word choice, sentence fluency, voice, and conventions. Later, the quality of presentation was added to help writers be more conscious showing their best work during the publishing phase of the writing process.

This year, we want to continue to grow as writers. To help us achieve this goal, we will use the shared language of Six Traits +1 to help us talk about our writing and to study what authors do well in the books we read. Let’s take a look at the traits of writing.

Teach:
- restate my teaching point
- think aloud & point out things for students to notice

Use an anchor chart or the Colorful Language of Six Traits +1 slide show to review the traits of writing. Discuss the traits one by one and give an example of a favorite author that uses the trait well in their writing.

Six Traits +1 Writing Checklist or Anchor Chart

| Ideas: | “The heart of my message is woven throughout the piece.” |
| Organization: | “My ideas are arranged in a thoughtful manner that is easy to follow.” |
| Word Choice: | “My carefully-chosen words sparkle vividly and precisely.” |
| Sentence Fluency: | “My sentences flow with rhythm and variety.” |
| Voice: | “My personality shines through my words and ideas.” |
| Conventions: | “My language usage and mechanics are polished.” |

Active Engagement:
- involve students by asking them to turn and talk
- listen, observe, and coach active involvement
- share an example of what you heard or observed

Ask students to turn and talk to a partner about a favorite author of theirs and ask them to share an example of a trait that the author uses well in his writing. Listen in on the conversations. Debrief by sharing a few of the ideas you overheard students discuss.

Link:
- restate the teaching point
- explain how the learning can be used in the future

Writers, today and every day when you write, you can use what you know about the traits of good writing to make your ideas sizzle and sparkle with life as you show the world the unique writing voice that is yours alone.

During independent writing, ask students to focus on using one of the traits in their writing. Alternatively, you may ask students to study the work of different authors and draw conclusions about the traits that they use well. Another suggestion is having students develop a classroom metaphor for the traits that they can refer to throughout the year as a way to talk about their writing. Refer to the information from the web site: http://writingfix.com/.

Possible Conference Questions:
- How can you use your knowledge of the traits of writing to improve your writing?
- Which trait do you feel is the strongest in your writing? Why? Show me an example of where you have used this trait.
- Which trait do you feel you need to work on more? Why? Show me a place in your writing where you could improve this trait.
- Tell me about a favorite author. What trait do they use well?
Minilesson: The Colorful Language of Six Traits +1 Writing - continued

Materials:
- Colorful Language of Six Traits + 1 slide show or a teacher-made Six Traits +1 anchor chart
- Books representing the work of favorite authors whose work showcases 1 or more of the traits

Note: Teachers may revisit the traits one at a time as mid-workshop teaching points during other Launching Writing Workshop minilessons or as interactive “read like a writer” read alouds. Point out the craft of authors who have used the various traits well in a mentor text and encourage students to focus on using the trait during independent writing.

Mid-Workshop Teaching Point: IDEAS
Suggested Use: Use with Idea-Generating Minilessons

Writers, ideas are the main message we want to convey to our writers. Without a strong, focused idea our writing may ramble on and on, and we risk losing the interest of our readers as they struggle to make sense of what we are trying to say. Good writing does not “tell” readers things they already know. Rather, it “shows” the reader what is happening in the story by revealing the interesting bits and pieces of life that make our writing lively and thoughtful. Ideas are the common thread that runs throughout a piece of writing, which is strengthened by rich, supporting details.

Provide students with an example of an author who uses the trait of ideas well. It is recommended that you use a different author for each trait to help students make stronger associations for each of the traits. Hold up the book and briefly discuss how the author uses the trait of ideas as a thread for weaving their story together tightly.

Mid-Workshop Teaching Point: ORGANIZATION
Suggested Use: Use with Pre-writing/Planning Minilessons Focused on Organization

Writers, organization is the internal structure of a piece of writing. When the organization is strong, the piece begins meaningfully and closes by tying up any loose ends and answering important questions while still leaving the reader something to think about.

Provide students with a different example of an author who uses the trait of organization well. Show students a book by the author and briefly explain how the author uses the trait of organization to engage and lead the reader along throughout the piece.

Mid-Workshop Teaching Point: WORD CHOICE
Suggested Use: Use with the Drafting or Revision Minilessons

Writers, word choice is the use of rich, colorful, precise language that communicates in a way that moves and enlightens the reader. Powerful word choice creates sensory images that allow the reader to experience the writing using his senses. Figurative language such as metaphors, similes and analogies enhance and enrich the ideas of a piece. Strong word choice is the ability to use everyday words well.

Show students a book by an author who uses well-chosen words. Briefly explain how the author uses the trait of word choice to paint rich mental pictures that help the reader experience the writing through their senses.

Mid-Workshop Teaching Point: SENTENCE FLUENCY
Suggested Use: Use with Revision Minilessons

Writers, sentence fluency is the rhythm and flow of the language, the sound of word patterns, the way in which the writing plays to the ear, not just to the eye. Fluent writing is free of awkward word patterns that slow the reader’s progress. Sentences vary in length, beginnings, structure, and style. They are so well crafted that the writer moves and “dances” through the piece with ease.

Share an example of a book by an author who has strong sentence fluency. Highlight different ways the author varies his sentence structure and length to create writing that flows to create a tone that matches the style of the piece.

Mid-Workshop Teaching Point: VOICE
Suggested Use: Use with Revision Minilessons

Writers, voice is the writer coming through the words, the sense that a real person is speaking to us and cares about the message. It is the heart and soul of the writing, the magic, the wit, the feeling, the life and breath. When the writer is personally engaged with the topic, his personal tone and flavor shines through. The unique, one-of-a-kind fingerprint distinguishes his writing from all others.

Show students a book by an author with strong voice. Point out ways the author creates voice through his word choice and sentence fluency, which work together to create the unique style or voice of the author.

Mid-Workshop Teaching Point: CONVENTIONS
Suggested Use: Use with Editing Minilessons

Writers, the conventions trait is the mechanical correctness of the piece. It is the way we use spelling, punctuation, capitalization, grammar/usage, and paragraphing. Writing that is strong in conventions has been proofread and edited with care. It helps the reader easily move through a piece of writing and allows them to focus on our message.

Explain that all authors use similar conventions to help readers follow their train of ideas. Show students an example of an author who uses conventions in an interesting way or to create a special effect. Explain how the author uses the convention to make an impact or convey an idea in a unique manner.

Mid-Workshop Teaching Point: PRESENTATION
Suggested Use: Use Prior to the Publishing Minilesson

Writers, presentation is the way we show our message on paper through our words and visual layout. Even if our ideas, words, and sentences are vivid, precise, and well constructed, the writing will not be inviting to read unless we create a visual presentation that invites our readers to explore our ideas. Presentation includes a balance of white space with visuals and text, neatness, handwriting, font choice, borders, and overall appearance.

Show students an example of a picture book such as a Caldecott book that displays an effective layout and presentation of the text and visuals. Point out specific qualities that show how the text and visuals work together with white space to create visually pleasing stories.
Minilesson:  Generating Ideas I: Creating Neighborhood Maps of Memorable Moments

Materials:
- Neighborhood Map on chart paper
- Ideas for Notebook anchor chart
- Chart paper & markers

Note: Teachers should have their neighborhood map created in their writer’s notebook prior to the lesson. You might want to sketch a quick one with the class during the lesson, but refer to your nice copy in your writer’s notebook after the lesson.

Purpose: Writers generate seed ideas by creating a neighborhood map of memories.

TEKS: 4.15 A

Connection:
- connect today’s work with our ongoing work
- tell a personal or class story linked to teaching point
- explicitly state my teaching point

Relate a personal story about visiting a neighborhood you frequented as a child such as a grandparent’s community or a place you used to live. Share the feelings you experienced as you recalled memories from the past when you visited familiar places such as a park, a street, etc. Explain that making a neighborhood map can help writers recall forgotten experiences and the feelings they had at the moment it occurred.

Writers, visiting places from our past and recalling the memories we experienced in those places is another way that writers gather ideas. With time, we often forget the memories associated with different places. When we visit them, our mind pulls up that long forgotten memory. Sometimes, the memory reminds us of special moments with people we love. Other times, the memory might cause us to experience various feelings such as the hurtful words of a neighborhood bully.

Writers, visiting places from our past and recalling the memories we experienced in those places is another way that writers gather ideas. With time, we often forget the memories associated with different places. When we visit them, our mind pulls up that long forgotten memory. Sometimes, the memory reminds us of special moments with people we love. Other times, the memory might cause us to experience various feelings such as the hurtful words of a neighborhood bully.

Today, I want to zoom in on personal memories by reading a section of “Memories” from Ralph Fletcher’s A Writer’s Notebook. I want you to think in your head about the memories we just read about. What did you notice? Turn and talk to your partner about what you noticed.

Walk around the room as students are talking. Have students turn their attention back to the front of the room. Tell students that today they will remember all of their past memories by creating a neighborhood map. Start off by modeling on chart paper how to draw a neighborhood map. First, draw the outline of your neighborhood or apartment complex and add houses. After that, sketch a picture of a memory you had in that neighborhood. Next to the picture, write a word that describes how you felt at that moment. Below is an example of something you might say.

I drew a picture of roller blades here (point to your map) because my best friend and I were rollerblading and got in an accident. She started leaning my way as we were going down a hill then… BAM! She ran right into me. I landed knee first into the pavement. I had to wobble all the way back to my house with my knee bleeding. I felt very embarrassed because my friends saw it happen. Another example is here (point to your map) by the pond. My friend and I always use to meet up at this pond when we were in 4th grade. We would sit here for hours and talk. Sometimes we would even bring our fishing poles and go fishing. One time she caught a fish so big she fell in the pond! Good thing she knew how to swim. We both felt scared at that moment, but later we laughed about it.

Active Engagement:
- involve students by asking them to turn and talk
- listen, observe, and coach active involvement
- share an example of what you heard or observed

I want you to close your eyes and visualize your neighborhood or apartment complex. Think about different memories you have there. Who were you with? What were you doing? How did you feel?

Ask students to turn and talk. Have students tell their partnership one memory that they visualized, who they were with, and how they felt at that very moment. Walk around and listen to partner conversations. Bring the group focus back to the front. Choose a few student examples to share with the group as a whole. Tell students that every time you introduce a new way to add ideas to their notebook you will add it to the ongoing anchor chart.

Ideas for Notebooks
- Memories

Link:
- restate the teaching point
- explain how the learning can be used in the future

Let students know that their job today is to create a neighborhood map in their writer’s notebook. Remind students that they need to:

1) outline their neighborhood and houses,
2) draw sketches of memories, and
3) write a word that describes how they felt at each moment.

Students might need to close their eyes throughout the workshop to visualize their memories. Tell the students that they may want to use color on their map as they are working.

Mid-Workshop Teaching Point:
Share with the class a couple of great memories that you have seen on the neighborhood maps using an example similar to the one below.

I love the way that (student’s name) drew a dog on her front lawn and added two feeling words to it. She remembers the time her dog, Molly ran away from her house. The entire family had to spend their evening searching for her. She felt upset that her dog ran away. At the end of the night her family was about to give up searching then all of a sudden… her dog ran up to the front door. At that moment she felt relieved that Molly had made it home safely!

Share:
Call students to the floor. Have them share with their writing partner. Each partner should share one memory. Make sure they include who they were with and what they were feeling.

Possible Conference Questions:
- How’s it going?
- What made you pick this memory?
- How were you feeling during this memory?
Minilesson: Generating Ideas II: Unforgettable People & Places

Materials:
- Saturdays and Teacakes by Lester Laminack
- Teacher & student writer’s notebooks
- Ideas for Notebooks anchor chart
- Chart paper & markers

Note: Prior to the lesson, read aloud Saturdays and Teacakes. Alternatively, teachers may wish to have children to Lester Laminack read aloud his book (about 9 min.) on the Scholastic web site: http://www.scholastic.com/browse/media.jsp?id=622

Purpose: Writers generate seed ideas by creating a list of unforgettable people and places.

TEKS: 4.15 A

Connection:
- connect today’s work with our ongoing work
- tell a personal or class story linked to teaching point
- explicitly state my teaching point

Briefly share a personal story about a treasured memory from your childhood with a significant person in your life. Explain that writers often use those memories to generate ideas for stories. Tell students that author Lester Laminack did exactly that when he wrote about his experiences at Mammaw’s house when he was a child.

Writers, we have discovered that authors get ideas by “reading the world” and recording their observations, but they also get ideas by thinking about the important people and places in their lives. Author Lester Laminack wrote about spending time at his Mammaw’s house when he was a little boy in Saturdays and Teacakes. But he didn’t just tell us about the experience.

Rather, he showed us by painting rich word pictures that captured the moments with all of his senses. It felt like we were right in the room with Mammaw and Lester baking the teacakes. Lester Laminack told the story in a way that helped us understand the love he had for his generous grandmother. Treasured memories like the one Lester shared with us will help us create meaningful stories. Today, we will generate even more seed ideas by creating a list of the unforgettable people and places in our lives.

Teach:
- restate my teaching point
- think aloud & point out things for students to notice

In Saturdays and Teacakes, Lester shares a memorable time in his childhood, something that he remembered with great detail - going to his grandma’s house and eating teacakes at her kitchen table. Lester makes a point to add in words that help the reader visualize the events as they unfold. Tell students that you would like to revisit his story by reading a couple of pages from the book. As you read, ask them to create a picture in their head using all of the descriptive details. Read from the page that starts with, “Come on then, Mammaw says, heading toward the door…” Point out his use of sensory details, vivid verbs, thoughts, descriptive words, similes, repeated lines, and dialogue. Explain to students that all of these details help the reader understand how special these moments with his grandma were. Brainstorm examples on chart paper with students similar to the chart below.

<table>
<thead>
<tr>
<th>Person or Place</th>
<th>Tradition or Memory</th>
<th>Details from the Memory</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mammaw’s house</td>
<td>Making teacakes</td>
<td>– We can visualize “scattered a fistful of flour”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>– Black cookie jar</td>
</tr>
<tr>
<td></td>
<td></td>
<td>– “Look in the Frigidaire”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>– “I mixed and mashed and mixed and mashed”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>– “It was smooth and pale yellow and smelled like fresh cotton candy at the county fair”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>– Repeated line- “are they ready?”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>– Thoughts- “it was hard work”</td>
</tr>
</tbody>
</table>

Active Engagement:
- involve students by asking them to turn and talk
- listen, observe, and coach active involvement
- share an example of what you heard or observed

Let students know that it is now their turn to recall a special time or experience that they can remember clearly. Maybe it involves a family tradition, something you do within a season or each morning on the weekend. Tell students you would like them to think of at least one special time using questions to guide their thinking: 1) Who were you with? 2) Where were you? and 3) What important details can you recall? Have students turn and talk with their partner and share the memory. Walk around and listen to responses. Provide feedback as needed. Then, bring the students’ attention back to the whole group and share a couple of the ideas you overheard. Add details to the ongoing anchor chart for ways to gather ideas for notebooks.

Mid-Workshop Teaching Point:
Writers… may I stop you for a moment. I would like to share (student’s name) work with you. He/she did an amazing job at adding in dialogue. This allows me to hear his/her voice shine through.

Share:
Call students to the floor and share a couple of examples that you liked during conferences.

Possible Conference Questions:
- Why is that person/place special to you?
- Can you use some of Lester’s writing techniques to help the reader visualize. Maybe you can try adding some descriptive words right here. (Point to the part that you want them to add some descriptive words).
Minilesson: Generating Ideas III: Adding Ideas to My Notebook

Materials:
- A Writer’s Notebook by Ralph Fletcher
- Ideas for Notebooks anchor chart
- Enlarged entries from teacher notebook (or former student)
- Teacher and student writing notebooks

Note: Prior to the lesson, the teacher should make sure his notebook includes different kinds of entries that are represented in this lesson (see chart) to share with students as examples during the teach portion of the lesson. Students are introduced to three new types of entries and are just beginning to acquire independent behaviors. Therefore, teachers should not expect mastery. Students must have a menu of options in order to exercise choice, which is crucial in the writing workshop model.

Purpose: Writers exercise their writing muscles daily by adding ideas to their notebook.

TEKS: 4.15 A

Connection:
- connect today’s work with our ongoing work
- tell a personal or class story linked to teaching point
- explicitly state my teaching point

Relate a personal story about something you learned to do by practicing it regularly. Connect the story to the importance of daily writing in students’ notebooks. Remind students that yesterday they came up with seed ideas using unforgettable memories. Inform them that they will learn even more strategies that they might like to try out in their notebook today. Show some of the different kinds of entries you have created in your notebook, including the ones found on the anchor chart below. Ask students to comment on what they notice. Use their language to add to the ongoing anchor chart.

Teach:
- restate my teaching point
- think aloud & point out things for students to notice

Read Paul Fleischman’s advice about notebooks, pages 41-42, Thoughts about Notebooks, in A Writer’s Notebook. Let students know that, when exercising, it can get boring to do the same thing over and over. Tell them that you will share more ideas that they might like to try out in their notebook today. Show some of the different kinds of entries you have created in your notebook, including the ones found on the anchor chart below. Ask students to comment on what they notice. Use their language to add to the ongoing anchor chart.

Ideas for Notebooks

- Memories
- People and Places
- Characters and settings for future stories
- Facts about things that interest you
- Great first lines from different books that you have read

Let students know that when they write in their notebook that the initial ideas do not even have to be written in complete sentences. Sometimes, particular words and phrases “stick” in our minds and can become a source of inspiration. Some notebook entries involve sketches that help us recapture an experience. Just remind students that they should still have plenty of writing in their notebooks to accompany the drawings!

Active Engagement:
- involve students by asking them to turn and talk
- listen, observe, and coach active involvement
- share an example of what you heard or observed

Ask students to silently consider an idea that they might have for their notebook using the strategies found on the anchor chart. In their partnerships, have students discuss which strategy they anticipate that they will write about today in their notebooks. Walk around and visit with the partnerships. Regain the class’s attention and choose a few student examples to share with the group as a whole.

Link:
- restate the teaching point
- explain how the learning can be used in the future

Let students know that their job is to add as many ideas to their notebook as possible during their independent writing time. Remind them that they might want to try some of the strategies from the anchor chart as they get started. They may use ideas from today’s lesson or ideas from a lesson started on a previous day. Have them date a clean sheet of paper and then show them how they should keep their pen moving. Model how you might begin with one suggestion from the chart and then, when your mind goes blank, draw a line across the paper and begin a new type of entry.

Mid-Workshop Teaching Point:
Share with the class a couple of great ideas—a collection of strategies used in students’ notebooks that you have discovered while conferring. Remind students to try out different strategies and to keep their pen moving.

Share:
Call students to the floor. Have them share an entry from their notebook that they feel closest to turning into a possible story. Make sure they share with their partnerships. Choose a few student examples to share with the group as a whole, if students give permission.

Possible Conference Questions:
- How’s it going?
- What strategy did you try in your notebook?
- How are these strategies helping your write well?
Minilesson: Selecting a Seed from our Garden

Materials:
- Saturdays and Teacakes by Lester Laminack
- Finding a Great Idea from Your Notebook handout – Appendix (1 per student)
- Teacher and student writing notebooks
- Chart paper and markers

Note: The teacher should preselect a seed idea from their notebook to model the process of listing details of what you know about the topic you have selected.

Purpose: Writers choose a meaningful seed idea based upon their audience and purpose for writing.

TEKS: 4.15 A, 4.17 A

Connection:
- connect today’s work with our ongoing work
- tell a personal or class story linked to teaching point
- explicitly state my teaching point

Relate a personal story about selecting something that was important to you (e.g., shopping for a graduation outfit, picking out a keepsake from a relative, etc.) and explain the process you used to determine your choice. Share the feelings you had during the decision-making process. Let students know that choosing a seed idea is important as they are “stuck” with an idea for a period of time.

Writers, I am so excited! You have been collecting all kinds of seed ideas, and today is the day that you will choose one important seed idea from your writing notebook. Choosing just one idea can be hard. You want to make sure it’s an idea you really like, because you will “live” with it over the next several days as you nurture and grow it into a full-blown story. As you choose your “just right seed,” you will reflect on what you remember about that memory.

Teach:
- restate my teaching point
- think aloud & point out things for students to notice

Model how to pick a seed idea from your notebook by rereading your entries and thinking aloud as you read the entries. Record the details of the event on chart paper.

Let me show you how I would select a just right seed from my writer’s notebook. Here’s an entry about my trip to Hawaii. I have a lot to say about that topic. Maybe it could be my seed idea. I’m going to put a post-it there. Here’s another entry about my cousin’s laugh. I don’t have anything more to add to this idea, so I’m not going to put a post-it by this entry. Ah, this entry is about going to visit my grandparents. It might be something to grow. Visiting my grandparents was fun and really important to me when I was a kid. I think it would be a good seed to choose. I know I could make it better. Now, which one do I want to write about? Let me think. Do I want to write about my trip or my grandparents? I think I will write about my grandparents. That time was very important to me, and I can add lots of details.

What I Know About This Seed Idea
- Thanksgiving
- Wake up to smell of bacon, eggs, toast, and jam
- Tear bread and chop celery for dressing
- Make relish tray with black and green olives, sweet and dill pickles, green onions, radishes, and artichoke hearts
- Smell turkey
- Bake pies
- Other family members arrive
- Get all the food on the table
- Eat the food and enjoy the company

Writers, now it is time for you to write down the details of your just right seed.

Active Engagement:
- involve students by asking them to turn and talk
- listen, observe, and coach active involvement
- share an example of what you heard or observed

Have students turn and talk with their writing partners about the details they will write down about the seed idea they have selected. Walk around and listen as students share ideas with one another. Point out students who were able to share many things with their partners. Remind students again that good writers select seed ideas that they know a lot about.

Mid-Workshop Teaching Point
Tell students that you need their attention. Choose a few students who you have noticed made extensive lists about their seed idea. Point out that these students didn’t just stop when they had ten things listed, or one full page, they moved on and are still writing! Continue to encourage students to write extensively.

Share
Call students to the floor. Congratulate students on all their hard work today. Have students turn and share with their partners some additional ideas they were able to come up with during independent work. Tell students that good writers can and will always add to their writing list as they remember new ideas.

Possible Conference Questions:
- How’s it going?
- What seed idea did you select? Why?
- What significance does your seed idea have to your life?
Minilesson:  Writers Have Project Deadlines

Materials:
- Class Writing Deadline Calendars - Appendix
- Specific Class dates for all parts of writing process
- Example of Project Board – Appendix
- Blooming Writing Process Project Board Labels - Appendix
- Teacher & student writing notebooks

Note: During this lesson, you will explicitly teach the students how to use a calendar to plan their piece of writing from today until the deadline. Take students step-by-step through the writing process and show them how that corresponds with the calendar. Teachers may choose to use a project board in the classroom to help students pace themselves throughout various writing units of study. Designate a location in the classroom that displays the different parts of the writing process. Provide each student with a clip, magnet, or marker with his/her name on it. When they student moves to the next part of the writing process, they move their clip to the new location. That way the teacher always knows where each student is in the writing process each day. During this unit, most of the students’ clips will move at the same time. In the future, the students will move at the pace that matches where they are as a writer. Refer to the resources in the appendix for more details about writing process boards.

Purpose: Writers learn the importance of using a calendar to help plan and revise their plan to write the perfect piece by the project deadline.

TEKS: 4.15 A, 4.17 A

Connection:
- connect today’s work with our ongoing work
- tell a personal or class story linked to teaching point
- explicitly state my teaching point

Relate a personal story about the importance of meeting project deadlines. Share an example of a time that you used some type of calendar that helped you complete the project one part at a time. Explain how this helped you stay focused and achieve your goal.

Writers, during the past few weeks we have studied mentor texts and tried out different strategies to help us grow in our writing lives. Yesterday, you chose a seed idea to write about based on your interests and your audience. Great job, writers!

The next step in the writing process is drafting. Drafting is when we get our story out of our minds and write it on paper as it comes to mind—fast, without stopping to worry about punctuation or anything else. Before we can begin drafting, I want to teach you a strategy that will help you complete your writing on time. Before authors begin writing, they plan their project to make sure that it is completed by the project due date.

Teach:
- restate my teaching point
- think aloud & point out things for students to notice

Planning our time is very important. Each week the other writing teachers and I sit down with our calendars to think about where you need to be in your writing by the end of the 9-weeks/semester, etc. We plan for how we are going to get you to that point by the end of that time period/deadline. We do this so that time doesn’t slip away from us. I love teaching you about the importance of choosing a seed topic, but if that’s all I teach you during the week, there’s no way I’ll get you writing the way I want you to write by the deadline.

Several of your parents may have jobs where their bosses give them a project or a job and tell them when they want it completed. In order to make sure they meet that deadline, they have to plan for it so that time doesn’t get away from them. I don’t want that to happen to any of you, so today and for the next few weeks, I will walk you through the process of planning a project with a deadline in mind. You will find that your plan may change several times throughout the project. Sometimes you might find that you didn’t end up needing 3 days for revising – you only needed 2. That’s okay. What’s important is that you had your plan written down, and you didn’t skip over or rush through a step in the writing process.

Pass out calendars. During this first project, give specific dates for their project deadline. Also include dates for planning, drafting, revising, editing, and publishing. In the future, they will be able to fill in the calendar on their own with more freedom as they learn more about themselves as writers and how long each step takes them.

Active Engagement:
- involve students by asking them to turn and talk
- listen, observe, and coach active involvement
- share an example of what you heard or observed

The students and teacher fill in the project planning calendars together.

Since the first plan on our calendar is to choose a memorable seed moment, I want you to look back over the moment you chose yesterday and make sure it is a seed moment. Make sure you feel deeply about this moment. Turn and talk to your partner about it. Tell them why you think it is a seed moment. Maybe they can help you to make that moment even smaller.

Link:
- restate the teaching point
- explain how the learning can be used in the future

From now on, writers, I want you to remember that every day before you begin working during independent writing time, always check your calendar to see what you have done and where you are going next. We all want to have the perfect project by the due date!

Since the students are not drafting yet, you might have them add more entries during independent writing today, or you might have them go through their entries and work on turning watermelon ideas into seed ideas.

Possible Conference Questions:
- Did you find that your idea was a seed idea?
- Tell me why this idea means so much to you.
- Are the other ideas in your notebook focused on one small moment?
Minilesson: Crafting a Story Moment-By-Moment

Materials:
- Crafting My Movie Moment-by-Moment or Crafting My Story Moment-by-Moment graphic organizers
- Teacher and student writing notebooks

Note: In general, most students will likely choose to write a personal narrative story. For students who choose to create another form of writing, confer with them individually to help them select a way to organize their writing.

Purpose: Writers organize their writing by replaying the memory in their mind and recording the ideas in a time order using a graphic organizer.

TEKS: 3.17 A, 3.17 B, 3.19 A

Connection:
- connect today’s work with our ongoing work
- tell a personal or class story linked to teaching point
- explicitly state my teaching point

Writers, yesterday we planned our first project. We looked at the project deadline and thought about how much time we might need to complete each step in the writing process. We want to make sure that we have the best piece of writing we can possibly have by the deadline. We also want to make sure that each day of writing is focused, so we don’t skip a step in the writing process or rush our piece of writing. During independent writing time each day, the first thing we should do is look at that day’s date and see what we want to focus on for that day. It’s kind of like our to-do list for that day.

Before we start drafting our story on paper, I want us to practice crafting our story in our minds first. Today, I want to teach you how to an author first plans a story and crafts it moment-by-moment.

Invite students to think about ways they have learned to plan stories in the past.

Teach:
- restate my teaching point
- think aloud & point out things for students to notice

Personal narratives are almost always organized to tell our readers what happened first, and then next, and after that, and so forth. We want to make sure we are not just telling our readers about what happened in that moment. We also want to make sure that we are showing them what happened by writing in a way that makes them feel like they are right there with us. We want our readers to make a movie in their minds as they read that matches the story we are telling.

One strategy we can use to help tell our story the way it really happened is to close your eyes and think back to the very beginning of the moment. Play that movie in slow motion and think about exactly what happened first, next, and after that. Let me show you what I mean.

Show students how one story sounds by telling about it (list-like story without vivid details) compared to when you share the story by showing it with sensory details and your thoughts and feelings. Tell the story across your fingers as it happened, step-by-step. Write those steps on a graphic organizer as a plan for the order of your story.

You may also refer to each moment as a scene. Refer back to an example of a vivid scene that “shows, not tells” using Lester Laminack’s Saturdays and Teacakes. Share tips for creating scenes that “show, not tell” and record them on a chart similar to the one shown below.

Writing Scenes that “Show, Not Tell”
- “If you were a writer, you wouldn’t think of words that make pictures.”
- “If you were a writer you wouldn’t tell about what happened in a story. You’d use words that let people see what you see.”

Advice from Joan Lowery Nixon in If You Were a Writer

Active Engagement:
- involve students by asking them to turn and talk
- listen, observe, and coach active involvement
- share an example of what you heard or observed

Ask students to tell their story orally to a partner. Remind them to replay the movie in their mind of each scene one moment at a time. Listen in on the conversations and provide coaching as needed. Share what you observed students doing that demonstrated “showing, not telling.”

Take a moment to think about the seed idea you chose. Close your eyes and picture exactly what happened in slow motion. What did you see? What did you hear? How did you feel? Turn and tell the story across your fingers step-by-step. Tell it in a way that makes your partner feel as though they are right there with you.

Link:
- restate the teaching point
- explain how the learning can be used in the future

Students will write their story in their notebook using a graphic organizer.

Writers, from now on, remember that before drafting a piece of writing, writers first plan what they will write. They don’t just say the things that happen. They show their readers what happened by closing their eyes, making a movie in their mind of exactly what happened, and saying it in a way that makes their readers feel like they are right there in the moment with them. Now that your story is fresh in your mind, go ahead and plan it out on paper so that you have the events carefully crafted out in order in a way that paints a clear picture in the minds of your readers.

Possible Conference Questions:
- What do you want to show your readers when they read your story?
- How will you show them that?
Minilesson:  The Moment Has Arrived…Let’s Draft!

Materials:
- Students’ writing folders with paper for drafting
- Teacher’s writing folder with draft to demonstrate
- Teacher and student writing notebooks
- Chart paper and markers
- Author’s Go through the Writing Process anchor chart

Note: Some teachers like to have students draft in a black ink pen so they are not tempted to spend time erasing.

Purpose: Writers draft their story by writing “fast and long in order to get the whole story down on paper as it comes to mind.”*

* Quote from Lucy Calkins’ Launching the Writing Workshop

TEKS: 4.15 A, 4.15 B, 3.17 A

Connection:
- connect today’s work with our ongoing work
- tell a personal or class story linked to teaching point
- explicitly state my teaching point

Convey your enthusiasm for “drafting day” by sharing a personal experience about anticipating a time when you were finally allowed to create something special. Connect the experience to the feelings writers have when they are ready to write.

Writers, today is an exciting day, because it’s time to start getting the words for your story down on paper! Yesterday you thought through your story. You closed your eyes, made a movie in your mind of exactly what happened in that small moment of your story, and you thought about how it happened moment-by-moment. Then you practiced telling that story to your partner just the way you saw it in slow motion. You tried to tell it in a way that made your partner see the same movie that you were seeing by showing them what happened instead of just telling them. Then you went back to make a plan of how your story would go to make sure you didn’t forget any of that fabulous thinking that was happening! Great job writers! Now that your stories are fresh on your minds, I want to talk to you about the next step in the writing process, drafting.

Teach:
- restate my teaching point
- think aloud & point out things for students to notice

When writers draft their story, they think about the first thing that happened (remember the way you thought about it deeply yesterday), and they quickly write those words down on their paper. Then they think about the next thing that happened exactly how it happened and hurry and get those words down on their paper and continue. They write it as it comes out of their brain without stopping, before they can forget the words. When writers draft, they are thinking about how the story happened. They are not worried about having the perfect punctuation or the perfect words. They write knowing they will come back to fix anything that needs to be fixed. Let me show you my draft that I wrote last night.

Show the students your draft from the story you talked about during yesterday’s lesson. Read it to them, talking them through your thoughts as you wrote fast. There may be parts that you wanted to change right then and there while you were drafting. Show them how you didn’t waste time erasing and laboring over it – you just quickly crossed it out and continued moving. Show them that there were parts where you knew exactly how you wanted to word it, but you didn’t stop and worry about it because you knew that you could change it later. Also, show them places where you weren’t sure how to spell words, but you didn’t let it scare you or stop you. You just quickly got the words down the best way you could because you knew you could come back and figure it out later. Add the teaching tip to the anchor chart.

Active Engagement:
- involve students by asking them to turn and talk
- listen, observe, and coach active involvement
- share an example of what you heard or observed

Turn and tell your partner how you will draft your story today. Tell them the exact process you will go through.

Listen in on conversations and debrief by sharing a few of the ideas you heard.

Link:
- restate the teaching point
- explain how the learning can be used in the future

Now, when you come to the end of the draft, I hope I don’t hear anyone say, “I’m done!” An author is never “done!” As Lucy Calkins says, “When you’re done, you’ve just begun!” After your story is out, you can go back and reread it and begin crafting it into the perfect story. If you do get the chance to reread your draft today, please don’t erase anything! I want to see your original writing and your new writing. Remember, writers, it’s your day to draft your story. That means that you will imagine your story just how it happened and get your words down on paper quickly, knowing that you will come back to fix it up later.

As a reminder throughout the year, teachers may want to post something in the classroom that states the workshop expectation such as “A Writer’s Poem” from lesson 1 or the phrase, “When you’re done, you’ve just begun!” Add to the visual by listing some of the specific kinds of work that writers do (e.g., revise with sensory details) when they think they’re “done.”

Possible Conference Questions:
- How’s it going?
- What did you think about drafting? Were you tempted to make it perfect? Did it make your words come out easier since you didn’t have to stop and make it perfect?
- Is there a place that you felt stuck on and know you need to go back and work on?

Authors Go through the Writing Process
- Plan their project to meet the deadline
- Craft & plan their story moment-by-moment
- Draft fast and long, without stopping
Minilesson:  

Nourishing Our Growing Seeds by Digging Deeper in Our Drafts

Materials:
- Amelia Writes Again by Marissa Moss
- Student drafts & timelines
- Teacher and student writing notebooks
- Chart paper and markers

Note: Prior to the lesson, teachers may choose to write the remainder of their draft to share with students during the minilesson.

Purpose: Writers reread their drafts in search of places where new ideas or events are introduced to help them decide when to begin and indent a new paragraph.

TEKS: 4.15 C, 4.17 A

Connection:
- connect today’s work with our ongoing work
- tell a personal or class story linked to teaching point
- explicitly state my teaching point

Tell students about a writing experience in which you were writing “fast and long without stopping.” Let students know that you were writing so “fast and furious” that you could only concentrate on getting the ideas down on paper. When you looked back at what you had written, you realized you had some work to do in order to make the ideas make sense to your reader. Connect the process to the work that students will do today in looking at the way that they recorded their story by chunking it into paragraphs.

Writers, yesterday we exercised our mental muscle by trying to capture the important details of our memories by picturing the experience as a movie in our mind. I noticed some of you paying special attention to how the scenes were sequenced on your graphic organizer. That was a smart strategy, because it helps you chunk your story into sections of text that signal to the reader, “Hey, a new event is being introduced.” Today, we will look at how we separated the scenes of our story into paragraphs to make sure that they help the reader easily move from one event to the next.

Active Engagement:
- involve students by asking them to turn and talk
- listen, observe, and coach active involvement
- share an example of what you heard or observed

Ask students to look over their drafts and timelines to see how, and/or if, they separated the scenes of their story into paragraphs. Provide a few moments for them to study their work. Then ask them to turn and talk with their writing partners by discussing where they need to start new paragraphs in their writing. Listen in on their conversations and provide coaching as needed. Share a few of the ideas you overheard.

Link:
- restate the teaching point
- explain how the learning can be used in the future

Remind students to refer back to their graphic organizers to help them find the places in their draft that may need new paragraphs. Show them how to use an editing mark to signal a new paragraph. Tell students that they will reread their drafts and mark the places where new paragraphs should start.

Writers, today you will continue working on your drafts. You will make indentations and add paragraphs to help the reader move through your story with ease.

Mid-Workshop Teaching Point:
After securing students’ attention, have pre-selected students show others their use of indentation, as well as where they started a new paragraph. Have a few students share where and why they started a new paragraph. Encourage other students to continue to work hard towards finishing their drafts and writing in paragraphs.

Share:
Call students to the floor. Congratulate students on the completion of their first drafts. Have a few students share their drafts. Point out the use of paragraphs and indentations in their writing.

Possible Conference Questions:
- How’s it going?
- How did you determine when to start a new paragraph?
- How did your timeline help you during the drafting process?

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Amelia Writes Again Paragraphing Decisions

1) The worst part was Ms. Rooney’s classroom.
   - a new idea is introduced
2) I saw her sitting in her blackened chair with the sunflowers on it.
   - a new event happens
3) I wrote Nadia a long letter about the fire.
   - a new event happens
4) Sometimes getting things outside of me and onto paper helps.
   - a new idea is introduced
5) At least Leah’s not mad at me anymore.
   - a new character is introduced
Minilesson: Revising with an Eye on Colorful Thoughts and Feelings

Materials:
- Saturdays and Teacakes by Lester Laminack
- F.I.T. Chart graphic organizer – Appendix
- Fun Ways to Revise – Appendix
- Teacher F.I.T. chart and draft
- Student drafts
- Teacher and student writing notebooks
- Chart paper and markers

Note: Prior to the lesson, teachers should create a F.I.T. chart for their story to use as a model.

Purpose: Writers use a F.I.T. chart to help them revise their drafts by adding their thoughts and feelings into the story.

TEKS: 4.15 C, 4.17 A

Connection:
- connect today’s work with our ongoing work
- tell a personal or class story linked to teaching point
- explicitly state my teaching point

Relay a writing experience in which you reread a draft only to discover that although you were excited about the topic the emotion of the piece fell flat. Let students know that you realized you needed to go back into the piece add your thoughts and feelings about different parts of the experience.

Writers, yesterday we worked on revising our draft and making paragraphs to help our story flow better for our readers. We are on the right track to making our writing incredible! Maybe, like me, you noticed when you reread your draft that you didn’t always capture the strong emotions you felt about the experience as it happened. When we are writing about a memory, we can picture each scene in our mind, but sometimes we slip into “telling” the story rather than “showing” the reader each scene, along with our thoughts and feelings. Good writing invites the reader to experience the narrator’s thoughts and feelings by weaving them into the story. I have found one strategy especially helpful with adding my thoughts and feelings about an experience into my story. Today, we will work on weaving our thoughts and feelings about the events in our story.

Teach:
- restate my teaching point
- think aloud & point out things for students to notice

Writers, it is important to describe information about your events or ideas by using your thoughts and feelings. You want to make sure your readers have a clear picture in their head and really understand your story. By telling your readers your emotions and describing your thoughts, you will create an amazing story. Today, we will use a special graphic organizer called a F.I.T chart to help us reflect on our thoughts and feelings about our experiences. Thoughtful writers re-evaluate their writing. Many use quotation marks to show exactly what is being said and to let the reader know more about the character. Additionally, a character may express or describe their feelings. We will use what we learn to revise our stories, so that our writing is transformed into WOW!

Using Saturdays and Teacakes, show places where Lester Laminack uses dialogue and where he brought in his feelings about the experience.

Another way writers make their writing interesting is by including their thoughts. When writers reveal what they are thinking the reader can better understand the writer’s opinions, feelings, and perspective.

Model adding feelings and thoughts to your own draft by first using a F.I.T chart to brainstorm ideas about the significant parts of your story. The model below refers back to the seed-selecting activity from lesson 10 written about visiting grandparents for Thanksgiving.

<table>
<thead>
<tr>
<th>F (Feelings)</th>
<th>I (Information)</th>
<th>T (Thoughts)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I loved going to visit my grandparents during holidays.</td>
<td>I vividly remember waking up to the smell of bacon coming from the kitchen. The smell made my mouth water.</td>
<td>I thought this was going to be the best Thanksgiving ever.</td>
</tr>
</tbody>
</table>

Next, show students how to use one of the strategies from Fun Ways to Revise handout to revise your story by adding thoughts and feelings to particular scenes.

Active Engagement:
- involve students by asking them to turn and talk
- listen, observe, and coach active involvement
- share an example of what you heard or observed

Allow students a few moments to review their draft and locate the event where they want to make changes. Ask students to show thumbs up when they have found the event. Have students turn and talk with their partners about things they remember people saying, what they might have said, their feelings, and their thoughts. Listen in on students’ conversations and provide feedback as needed. Share a few of the ideas you heard with the whole class.

Link:
- restate the teaching point
- explain how the learning can be used in the future

The teacher will tell students that there are many ways writers can revise their stories. Today students will work on revision during writing workshop by completing a F.I.T chart about their story.

Mid-Workshop Teaching Point:
Tell students that you need their attention. Remind students that the purpose of dialogue and thoughts are to help the reader understand and make a connection with the characters in their story. Point out students who are writing down feelings that are more than one word.

Share:
Call students to the floor. Have students share with their partners their inclusion of dialogue and thoughts. Have students discuss why they chose the thoughts and dialogue they did in their writing.

Possible Conference Questions:
- How’s it going?
- What were you thinking during this part of your story?
- How does dialogue or thoughts help your reader understand your story?
Minilesson: Revising Our Stories by Rearranging, Adding, and Deleting Parts of Text

Materials:
- Loose leaf paper
- Revising Checklist – Appendix
- Sample of a former student’s writing or your own to model
- Teacher and student writing notebooks
- Chart paper and markers

Note: Teachers may choose to purposely delete an important detail or event from their story in order to model this lesson whole group. Additionally, teachers may want to use the Revising Checklist as a guide for students.

Purpose: Writers revise their pieces by moving, adding, and deleting parts of text to improve the flow of ideas.

TEKS: 4.15 C, 4.17 A

Connection:
- connect today’s work with our ongoing work
- tell a personal or class story linked to teaching point
- explicitly state my teaching point

Writers, we have been organizing our paragraphs and adding details to clarify events in our writing. Authors want to make sure that their stories are clear to the reader and their scenes are organized. Today, we are going to focus in on making sure our stories are clear, and we can do this by moving details around, adding a little more detail, and/or deleting details that do not belong.

Teach:
- restate my teaching point
- think aloud & point out things for students to notice

Today, we will focus on the sequential order and making sure the story flows like a movie. I love this part of the writing process because we get an opportunity to focus in on our story and make it even better. During this time, focus on only one section. Ask this question, “Do there parts of the story need to be moved, added, or deleted to make the ideas more clear?” This is where you think to yourself, “Does this make sense?” Reread your story and find parts that make you wonder what is really happening. Look for parts where making a movie in your mind is very difficult, and then rewrite them to make them clear.

Demonstrate this with either a student’s piece or your own that you’ve written. Display a part of the piece where the episode (scene) and/or words seem confusing or awkward. Share examples of confusing parts that include: 1) the story is not unfolding in a step-by-step manner, 2) events are left out, and 3) characters or ideas are never introduced. Once you’ve displayed or demonstrated a part of a story that is confusing, show how to rewrite it so the story unfolds.

Here is a piece of writing from one of my students last year. This part was a little confusing to me, so we had to revise it in order for me to make a movie in my mind. “One morning I jumped out of bed. I saw my dog and shouted, ‘Stop!’ I couldn’t believe what he was doing. Then I ran downstairs for breakfast.”

“Wait! I’m a little confused. Are you? I’m wondering why she shouted, “Stop!” to her dog. What was he doing that caused her to shout at him? When I conferenced with this writer, I explained that she needed to unfold her story, step by step, so I could make a movie in my mind of what was happening in the story. I told her I was really curious about what her dog was doing that would make her shout at him. This would be a perfect spot to make your story clear. Here is how she revised her story by deleting some and adding a little more.

I jumped out of bed because I was going to Dallas for my cheerleading competition, and I was running late. I threw my covers on the floor and ran to get ready. I got dressed, but I couldn’t find one my cheerleading shoes. Just then I turned around to see my dog chewing on my shoe. I shouted, “Stop!” and stomped my feet at him. He looked up, shocked and dropped the shoe. He likes to chew shoes and has gotten in trouble for that in the past. I grabbed my shoe and ran downstairs for breakfast.

Writers, do you see the difference? After she revised her story, I could actually see a sneaky little dog chewing on her shoes. I am sure that made her mad. I could see the events unfolding right before my eyes. When you want to delete something just draw one line through it. You can also add right below it if there is room or at the end. To move an episode, just draw an arrow where you want the part to go. Now you are making your story even better!

Active Engagement:
- involve students by asking them to turn and talk
- listen, observe, and coach active involvement
- share an example of what you heard or observed

Let’s try out our new strategy. Take a couple of minutes to meet with your partner. Partner 1, show a draft that you’ve been working on and read through it with your partner. Partner 2, you are looking for parts that you might be wondering what is really happening or parts where making a movie in your mind is difficult. Then switch and read the other partner’s writing. Remember, we are practicing using our revising checklist like a magnifying glass.

Link:
- restate the teaching point
- explain how the learning can be used in the future

Today, and every day as we revise our stories, remember to look really close at your story and find those places where the story doesn’t unfold step by step. Where it doesn’t flow like a movie. There may be some things you need to add to make your story clear. You may also find extra information that you need to add. If your events are out of order, put them in the correct order to help the story flow.

Share:
Call students to the floor. Have students turn and talk with their partner about the different things they added during the revision process. Ask students to share out loud the different type of items they added to their stories. The teacher will remind students that no two papers are alike, and that good writers will focus on adding or deleting items that make their story flow to the reader.

Possible Conference Questions:
- How’s it going?
- What part of your story did you find confusing or didn’t unfold step by step?
- How did you revise it to make it less confusing?
- Did you move, add, or delete anything from your story?
Minilesson: Editing Our Stories by “Cleaning Up” Our Garden of Words

Materials:
- A sample of a former student’s writing or your own to model the editing checklist
- Editing checklist - Appendix
- Excerpts from favorite authors that demonstrate the use of different punctuation techniques.
- Teacher and student writing notebooks
- Chart paper and markers

Note: Introduce the editing checklist with this lesson.
Reinforce the idea that authors reread their stories from beginning to end when they are in the editing stage of the writing process. Teachers may wish to split this lesson into two parts by focusing on a couple of conventions from the checklist at a time.

Purpose: Writers use an editing checklist to polish the writing by correcting errors in capitalization, usage, punctuation, and spelling.

TEKS: 4.15 D, 4.17 A

Connection:
- connect today’s work with our ongoing work
- tell a personal or class story linked to teaching point
- explicitly state my teaching point

Relate a personal story about the importance of editing.

Writers, I love how you began rereading your stories and finding places where you could move things around yesterday. You added details to make it clearer, and even took some details out! You are making your great stories fantastic! Now it’s time to polish our writing by editing our stories, so that the readers can easily follow the ideas in our story. Using an editing checklist helps us to keep track of our work by paying attention to different conventions, one at a time. Today, we will focus on the conventions of punctuation and spelling.

Teach:
- restate my teaching point
- think aloud & point out things for students to notice

Writers, correctly spelling and punctuation sentences add to the clarity of my writing by making the story easier to read. Punctuation is like a road map in your story. It tells your reader how to read the sentences, where to stop, where to slow down, and where they should pause and think. Punctuation doesn’t just end an idea. It guides the reader through your movie. It helps readers read and think about the story in front of them.

Display your narrative, mentor text or former student’s writing and demonstrate the use of punctuation.

A period ends a thought or an idea. It tells the reader to stop completely at the end. Sometimes I notice in your writing that the sentences are so long I have forgotten what the beginning of the sentence was about. Probably you forgot to add a period, and you have 2 thoughts that are combined. Let me show you.

Display an example of a run on sentence.

To fix this find where one thought ends and another begins. Add a period at the end of the first thought, and capitalize the first letter of the next sentence. Don’t forget about other types of punctuation like question marks and exclamation marks. These punctuation marks add a lot of voice to your story. You can also use use ellipses and quotation marks. Check to make sure that you’ve used them correctly. Dialogue shows the exact words spoken by your characters. This makes your writing more personal. Ellipses can add suspense and excitement to your story. Let me show you!

Display either a mentor text or an example from your story of dialogue and ellipses and point out how they are used.

Spelling is another part of our editing checklist. We can use our word wall as a resource to help us spell words correctly. Tricky or fancy words like “tremendous” are words we don’t want to be afraid to use, but sometimes we just don’t know how to spell them. That’s okay – still use them in your stories! I always think to myself that if the word doesn’t look right, it probably isn’t. So, when I’m editing and checking for spelling I can circle a word I think is misspelled and either check with my writing partner and/or use a dictionary to look up the spelling.

Display a mentor text featuring the use of capitalization and remind students that writers also use the editing checklist to make sure proper nouns, sentence beginnings, and the pronoun “I” are correctly capitalized.

Display a copy of a text that has errors in subject-verb agreement, verb tense, and/or the use of different parts of speech. Model how to correct the errors in usage.

Active Engagement:
- involve students by asking them to turn and talk
- listen, observe, and coach active involvement
- share an example of what you heard or observed

Let’s try our new strategy. Take a couple of minutes to meet with your partner. Partner 1, share a draft and read through it with your partner. Partner 2, you are looking for parts that might have missing punctuation. Also look for opportunities to use other types of punctuation. Look for misspelled words when reading. Switch and read the other partner’s writing. Remember, we are practicing using our editing checklist like a magnifying glass.

Link:
- restate the teaching point
- explain how the learning can be used in the future

Writers, today and every day, as we edit our stories, I want you to remember to always reread your story from beginning to end. As you read, look for opportunities to use different types of punctuation. Make sure you are not missing a piece of punctuation and look for misspelled words.

Possible Conference Questions:
- How’s it going?
- Did you notice a mistake you made frequently?
- Where did you find some opportunities to use different types of punctuation?
- How did using a piece of punctuation change the sound or message in your story?
- What resource did you, or will you, use to help with your spelling?
Minilesson: Publishing: Enjoying the Beauty of Writing through Celebration

Materials:
- Student drafts
- Loose-leaf paper
- Teacher and student writing notebooks
- Chart paper and markers

Note: What an important and exciting day this is for the writers in your class! They have worked so hard on their writing, and now it’s time to celebrate! The more you build up this moment, the more excited the students will be. They will begin to realize the benefit of their hard work, and they will be ready to begin the next project! Now that you have taken them through each part of the writing process, the students have a great foundation to build upon throughout the year. They understand your expectations, have a solid foundation, and can use the process more independently with each project! The teacher may prewrite their published piece.

Purpose: Writers will prepare a final copy for publishing their writing.

TEKS: 4.15 E, 4.17 A

Connection:
- connect today’s work with our ongoing work
- tell a personal or class story linked to teaching point
- explicitly state my teaching point

Have student bring writing folders to the floor with them for the minilesson.

Writers, today is very special and exciting because today all of our hard works will pay off! Has anyone ever helped their parents paint their bedroom, or has your room ever been so messy that you just don’t know where to start? Sometimes you don’t even FEEL like starting at all. You’d rather spend time relaxing with your friends. Some times when you are cleaning, you just feel miserable - like you will never finish or make it good enough, especially when you are tired, right? But doesn’t it feel so good when you finally DO finish? When I am finished cleaning my room, I love to walk out of my room, and then walk back in and just look at it – noticing how nice and neat it looks and how good it smell. I can easily find what I need! I want to invite all of my friends over to see how nice it looks!

That’s how I feel today! We have been through the entire writing process together! Every day we have been writing, adding details, deleting information, and changing our writing over and over to make it perfect for everyone to see! Just when we thought our writing was perfect, our partner pointed out something that we could do to make it better, and that made us work even harder! I have watched you grow so much as writers in just a few weeks, and I can’t imagine what amazing writers you will be by the end of the year! WOW! It is almost time to “invite all of our friends over to see how nice it looks!” Today, I want to teach you what writers do when they are ready to publish their writing for everyone to see. You will be so proud of this writing and will want to share it with others.

Teach:
- restate my teaching point
- think aloud & point out things for students to notice
- we have been going through the entire writing process together!
- today is almost time to “invite all of our friends over to see how nice it looks!”
- what writers do when they are ready to publish their writing for everyone to see.
- you will be so proud of this writing and will want to share it with others.

The last thing writers do is publish their very best writing. They get it ready for the world to see. This is kind of like cleaning your room to get ready for your friends to come over. Writers don’t publish every piece they write. They only publish their very best writing that they want to share with everyone.

Writers, today you will start putting your draft into a final story format, publishing. This final piece of writing will be turned in to be graded. You will want to look over the pieces of writing you have completely revised, edited, and perfected. You will want to look to see which piece you want to turn in – which would earn the best grade.

Tell students that good writers keep their audience in mind when publishing. Good writers want to create a finished product that they are proud of and that is appealing to their reader as well. Tell students that their piece must be written neatly and easy for the reader to read.

Students will spend time rewriting the piece they will publish and turn in. Let the students know if you will display their published work for everyone to see. The more excited they are, the better their writing will be! Show them your final published piece of writing that you have worked on throughout this unit.

Active Engagement:
- involve students by asking them to turn and talk
- listen, observe, and coach active involvement
- share an example of what you heard or observed

Give students time to look over their writing and talk to their partner about which piece of writing they are want to publish and why. Ask them to make a pledge to focus carefully on their work while they are publishing the story.

<table>
<thead>
<tr>
<th>Publishing Pledge</th>
</tr>
</thead>
<tbody>
<tr>
<td>How I publish is a choice. No matter how I publish, it must be easy to read and neat. I will create a piece of work that I am proud of and want to share with others.</td>
</tr>
</tbody>
</table>

Link:
- restate the teaching point
- explain how the learning can be used in the future

Writers, as you go off to independent writing and begin publishing your stories, I want you to think about your readers. Think about how amazed they will be with your writing. Imagine them laughing at the funny parts. They will be so excited to read your writing. You should be so proud of yourselves!

Share:
Call students to the floor. Allow the students to share and celebrate their first writing piece with their writing partners. Tell students that as they become better writers there are many different ways that we, as a class, are going to be able to celebrate and share our writing with the world!

Possible Conference Questions:
- How’s it going?
- What is one think you did well throughout the writing process?
- What are you working on as a writer?
- Which piece will you publish?
Minilesson: Strategies Writers Love to Use When They Get Stuck!

Materials:
- A Writer’s Notebook by Ralph Fletcher (chapter 3 & 7)
- Writers’ Notebooks
- Chart Paper & Markers

Note: It is recommended that teachers use this lesson as mid-workshop teaching points for other mini-lessons during the Launching Writing Workshop. Make your anchor charts ahead of time. Introduce one strategy at a time and then have them practice trying out the strategy for a few minutes.

Purpose: Writers use strategies to jump-start the writing process when they experience writer’s block.

TEKS: 4.15 A

Connection:
- connect today’s work with our ongoing work
- tell a personal or class story linked to teaching point
- explicitly state my teaching point

Writers, yesterday we generated more seed ideas in our notebook by using our memories. Today, we are going to discuss strategies to help us when we get stuck while we are writing.

Teach:
- restate my teaching point
- tell a personal or class story linked to teaching point
- think aloud & point out things for students to notice

Let the students know that last night you were writing in your notebook and all of the sudden you got stuck! You couldn’t think of anything to write about. And that is when it hit you... that you need to have a conversation with the authors in your classroom about writer’s block!

Have you ever had this happen to you? What did you do about it? How can I keep writing and make it interesting at the same time?

Explain to the students that the first thing I did is turn to my writing mentor, Ralph Fletcher.

**Strategy one:**
* I want to read you a chapter called “Writing Small”.

Let students know that after you read chapter 3 in his book you decided to make this your first writing strategy when you get stuck.

Tell students that you would like to read the chapter to them so that they understand the strategy. Begin reading chapter 3.

When are you done reading discuss what you just read and add that strategy to your anchor chart.

Keep an ongoing list of strategies that you can add to all year long such as the example shown below.

<table>
<thead>
<tr>
<th>Strategies Writers Love to Use When They Get Stuck!</th>
</tr>
</thead>
<tbody>
<tr>
<td>Write small</td>
</tr>
<tr>
<td>Making lists</td>
</tr>
<tr>
<td>Refer back to anchor charts</td>
</tr>
</tbody>
</table>

Tell students that when you were done reading that chapter you got so excited that you wanted to look for a couple more strategies. Tell students you would like to read one page from chapter 7 to them. Ask them to think about the strategy you thought they could add to the class chart as you are reading.

**Strategy two:**
* Read p. 72 from chapter 7.

When you are done reading have students turn and talk about what they think the strategy is. Tell them that another strategy that Ralph teaches us is to create lists in our notebooks. Begin reading from the bottom of p. 76 to the middle of p.77. Making lists is a great way to brainstorm ideas for writing. There are many different types of lists that you can create. For example you might want to generate a list of vacations or trips you have been on, books that you have read, or fun activities you like to do. You can show students the lists in A Writer’s Notebook using the document camera.

**Strategy three:**
The last strategy I want to teach you is to use the classroom to help you. Ask students to look around the room and tell you what they notice. ANCHOR CHARTS!!! Anchor charts are a great tool to use when you are stuck. You can look at our ideas, thoughts, and examples of writing. Remember anchor charts are not up to just look pretty, they are there to help us become better writers.

Active Engagement:
- involve students by asking them to turn and talk
- listen, observe, and coach active involvement
- share an example of what you heard or observed

Ask students to quickly think about what strategy they will try out today. Have students turn and talk to their partner. Listen in on the conversations and provide coaching as needed.

Link:
- restate the teaching point
- explain how the learning can be used in the future

Explain to students that you would like for them to pick an idea from their writer’s notebook and practice using one of these strategies with that idea. Explain that you will be walking around the room and conferencing with students.

Possible Conference Questions:
- Is this strategy helping you as a writer?
- Why did you start with this strategy?