ELA
Michigan
State Standards
Lesson Plan Packet

Fifth Grade

Memoir: Writing and Reflecting on Life

Unit 6

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Writing Unit of Study
Fifth Grade – Memoir, Unit 6
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Writing Unit of Study
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Abstract

Memoir is a genre that works to personally connect with students on an emotional level like no other writing can do – and fifth graders are at the perfect time in their lives to write one. Memoir invites students to reflect on life experiences and understand the significance behind each one, determining a theme for their lives or that experience. Memoirists are honest. They determine what is most important to tell about their lives, speaking to the world in a way that says: 'This is me. This is who I am. This is what life is like for me.'

Fifth grade is a time when writing memoir is magical. Middle school is on the horizon and students are closing the chapter of their years in elementary school. Students are now able to see a world outside themselves and how they're beginning to fit into this bigger picture of life.

The word memoir comes from the French word: Memoire which means reminiscence or memory, hence the essence of this unit. Similar genres such as autobiographies account for the author's entire life in a chronological order. Memoir, on the other hand, contains a mere 'slice of life' – a certain time period, a special relationship, and almost always a particular theme or angle on life (Bomer, Katherine. 2005). A memoir is also reflective and retrospective actually, because the writer stands in one place and time and looks back from that vantage point to make meaning.

This unit aims to create an environment which opens students' eyes to self-reflection and how their lives and experiences define them as people. Students will discover the power of language and how memoir comes from the heart, building on their previous work from writing poetry and narratives in grades K-4. In this unit, however, students will be lifting the level of their work with goals to write in a more advanced structure of prose while becoming more symbolic and interpretive.

There are two places this memoir unit could be planned into the sequence of a school year. Some teachers choose to end the year with memoir, as a culmination of not just fifth grade, but of all elementary writing. If this option is chosen, teachers would follow the sequence on Atlas Rubicon, teaching Personal Narrative as the first unit and Memoir as the final unit. Many teachers, however, choose to begin the school year with memoir writing. Since fifth graders have several years of experience with personal narrative writing, from K-4, it is a wonderful launching pad to begin the year in a different, special, and more sophisticated way than in previous years. If this option is chosen, teachers would swap the units on Atlas Rubicon, teaching Memoir as the first unit and Personal Narrative as the final unit. The choice is a professional decision. Teachers, schools and/or districts may decide what is best for their fifth graders.

Regarding CCSS alignment, this unit aims to meet the following standards: R.5.2: Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text. R.5.4: Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes. R.5.5: Determine how a narrator's or speaker's point of view influences how events are described. W.5.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. W.5.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. W.5.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. W.5.8: Recall relevant information from experiences or gather relevant information from print and digital sources. W.5.10: Write routinely over extended time frames and shorter time frames for a range or disciple-specific tasks, purposes, and audiences.

This unit focuses on the following concepts:

- immersing students in mentor text to study the purpose, structure and characteristics of memoir
- generating reflective notebook entries as seed ideas
- drafting and studying craft tools of memoir for elaboration and development
- re-reading and revising memoir using a toolbox of strategies related to memoir writing
- preparing to publish memoir through further revision and editing

The unit culminates with students engaging in a celebration activity to acknowledge completion of their hard work and growth as memoirists.

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Background Information

In this unit, fifth graders will learn how to write memoir. Students will experience how to search their hearts for the experiences that define who they really are. Immersion lessons are included in this unit and are integral to the work students will be asked to do. Furthermore, students will be asked to take their writing one step further than in previous grades - determining connections within their life experiences to create a life theme.

The difference between a personal narrative and memoir is this: A personal narrative recounts an episode in one's life; a memoir recounts an episode and also reveals the person behind it. So the purpose of a memoir is to share memories and reflect on them, and how they've shaped who we are.

During Immersion - Concept I, students will explore strategies that memoirists use to generate ideas and open their minds to what experiences matter most. Students will also try their hand at writing entries in their memoirist's notebooks. (See Memoirist's Notebooks for more information about these notebooks). All the while, students will be studying mentor memoirs and choosing some of their favorites to serve as personal mentors in which to base their own work.

During Concept II, students plan and develop a seed idea and then move out of their memoirist's notebooks to begin drafting their memoirs onto draft paper. Students will be asked to commit to a theme for their lives and work to find connections within the entries they have drafted to determine their life themes. Near the end of Concept II, students will begin to assess their writing to create goals and reflect on the writing done thus far.

During Concept III, students will draft another memoir. Students will also learn craft tools that memoir writers use to develop and elaborate their memoirs, hence making them powerful, engaging and memorable. Students will try these craft tools in their own writing each day, working to draft and revise throughout all of Concept III.

During Concept IV, students will begin to edit and prepare their memoirs for publishing. This is the time for students to "tidy up" their work and make it ready for the public to enjoy.

As teachers begin to collect mentors for this unit, they might begin to notice that memoir can come in many forms. From free-verse to essay and narrative to informational, memoirs can really take on any structure. Some teachers like to leave the structure open to students, having them choose whether their memoirs will be a book of poems or a collection of essays, or a mixture of several structures. All of this is perfectly fine. At this point in the school year, fifth graders could certainly choose the structures they would like to embrace. For purposes of this unit, however, narrative memoir will be the focus. This focus will help to hone in on one structure and lift the level of the narrative work completed earlier this year. Also, although not traditionally categorized as memoir in a public library system, we're considering picture books that are 'memoir-like' mentors for this unit of study. For more information about how mentor memoirs were selected for this writing unit, as well as qualifying characteristics for mentor memoirs and a list of suggested mentor text, please see the complementing Resource Materials Packet on Atlas.

Prior to this unit, it will be important for teachers to comb their classroom resources, local libraries, and internet for a variety of memoirs that students will find engaging, relatable, and worth emulating. Students must be immersed in the genre, so they can more successfully write within it. It is likely that a classroom of fifth graders already have some favorite memoirs at this point in the school year. It is recommended that several memoirs or portions of memoirs are collected and given to students in a baggie or folder for reference throughout the entire unit.

The unit culminates with a celebration activity, goal setting, and student reflection. There are many ways to publish or go public with writing pieces. Suggestions for publishing ideas are provided at the end of this unit and will vary based on the goals of teachers and students.

The CCSS W.3.6., 4.6 & 5.6 suggests students use keyboarding as one way to publish their pieces. If students have yet to publish on computers this year, now might be a great time for students to do so. If students have limited experience with keyboarding, teachers may want to consider opportunities outside of writing workshop for students to learn these skills.

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Writing Unit of Study
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Background Information, continued

Additional Considerations
Some teachers keep table bins which hold each student's notebook and folder seated at that table. Other teachers have students keep their writer's notebooks and writing folders in student's desks. Alternatively, some classrooms house materials in magazine boxes lined up along a shelf or ledge. Teachers also consider whether to utilize pencils or pens with students. Pens allow students to write without the pull to erase but instead edit through crossing out. Pens also help teachers see all the ideas placed on the paper even though teachers were not present to view the writing in action. Teachers should think about the habits and routines that will need to be demonstrated based on organization and material choices. Teachers should add sessions to the unit demonstrating habits, rituals and routines based on their own classroom's practice of workshop structures. Please see Routines and Rituals section for more information.

Partnerships are an integral part of a learning community. Teachers should discuss with colleagues their philosophy and procedures for forming student partnerships.

Please note: This unit assumes that writers have had five previous years of Writing Workshop organized by aligned units of study. Teachers may want to invest time in reading Kindergarten-Fourth Grade MAISA Writing Units of study or talk to previous grade level teachers before beginning this unit. If students have not had previous experience in a writing workshop or with aligned units of study, teachers may want to include lessons from previous grade levels as support and build towards the outcomes of this unit. A teacher can always carry over any session from any grade into mini-lessons, conferences or small group work if a need is observed for the instruction.

Celebration – Finished vs. Published Writing
Each school should discuss and establish Celebration expectations. Discuss what is the building's stance (and it may vary by grade level) on the degree to which a piece should be 100% conventional. Some schools are comfortable with "finished" pieces, meaning students did their personal best and everything may not be totally edited (e.g. conventional capitalization, usage, punctuation and spelling). Often these pieces would not be publically displayed outside the classroom. The focus would be more on how the student grew as a writer in various areas. Whereas, other schools believe pieces at certain grade levels should be in published/polished form for the celebration – often meaning completely conventional. These pieces are often displayed and shared with a wider audience. If so, it should be determined who will be the final editor for students. Just like in the real world, authors have final editors who assist with standard spelling, punctuation, etc.

If choosing to publish, the MAISA writing team does not suggest that there is an expectation that students work on a piece until everything is 100% conventional. Students should have goals as they work toward a published piece, but at some point an editor would assist. It is not realistic at the elementary level to expect children to correct everything on their own. Also, the MAISA writing team does not advocate that students rewrite pieces over so they look neat and everything is correct. This is precious time taken away from them working on more important writing concepts. If a piece is to be in a published form, then every effort should be made that someone else types and corrects everything for them - just like in the real world of publishing.

If a student's word processing skills are sufficient, then they may draft/revise and finalize on the computer. However, they would still need assistance from an editor to make final corrections. For assessment purposes, teachers may want to study the piece prior to the final, published product to denote student growth and areas needing additional assistance. A published piece that is conventional does not truly show what the young writer can and can't do if an adult assisted with it.

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Background Information, continued

Memoirist's Notebooks

This unit will ask students use memoirist notebooks to gather entries, write flash drafts, and develop seed ideas. Basically, the memoirist notebook is a writer's notebook. The difference being it will only be for this unit of study. Hence, the notebook will be filled with all things memoir: family photographs, sketches, ticket stubs, and other artifacts. Many teachers find that, at this point in the school year, it energizes students to have a brand-new notebook for this unit of study. A new notebook also makes writing memoir extra-special.

A memoirist notebook can be as simple as folding ten to twenty sheets of lined or unlined paper in half and stapling them into construction paper covers. Teachers might also purchase special little notebooks for a dollar a piece at discount stores. Of course another alternative is simply using the writer's notebook and perhaps tabbing off one section with a colorful sticky note, dedicating it to memoir. Some teachers have students decorate the outside of their memoirist notebooks with photographs from their lives, important artifacts, logos that have meaning, etc.

Lastly, students will need a baggie or folder filled with mentor memoirs, or portions of mentor memoirs, in which to inspire them during this unit. Many teachers include these mentors right inside the memoirist notebooks for students to easily reference.

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Resources and Materials Needed

Anchor Charts

Concept I: Immersion Anchor Charts

- *Characteristics of Memoir*
- *How to Make a Neighborhood Map*
- *Summarizing vs. Story teller's Voice*
- *Working with a Partner – optional from previous units*
- *Telling Stories through Photographs*
- *How to Write Memoir*
- *First Times Heart Mapping*
- *Last Times Heart Mapping*
- *Family Quilt Heart Mapping*
- *What are the Themes of My Life?*
- *Life Themes for Memoir*

Concepts II, III, IV: Anchor Charts

- *Collecting and Developing Seed Ideas for Memoir*
- *Reflective Sentence Stems*
- *Questions to Discover Who You REALLY Are*
- *Time Frames in Memoir*
- *When to Start a New Paragraph*
- *External and Internal Journey*
- *How to Elaborate Memoir*
- *Write a Strong Lead*
- *Write a Strong Ending*
- *Writing with Your Goals in Mind (chart from previous units)*
- *Working with a Partner (chart and handout from previous units)*
- *Writing Process Steps (chart and handout from previous units)*

Mentor or Teaching Text

- Mentor text – See Resource Materials packet. Although a few mentor memoirs might have different structures, it is encouraged that teachers choose primarily narrative memoir for this unit of study. Suggested mentor materials can be found in the Resource Materials Packet.
- Teacher and/or Class Shared Writing Piece - The following items will be targeted in the unit, so it is suggested to write a variety of 'bare bones' text (teacher drafts and/or class shared pieces) that lend themselves to adding/revising these items.

Session 3	Teacher photographs from childhood and notebook entries related to the photographs
Session 4	Teacher completed 'Heart Maps' – First times, last times, family quilt
Session 5	Several teacher notebook entries with a common life theme
Session 6	Teacher notebook entry: 'Who I REALLY Am?' with life theme
Session 7	Teacher's draft plan with time frame in mind to begin drafting
Session 8	Teacher draft to show internal and external story
Session 9	Teacher draft to model 'So What?' and adding reflective sentence stems
Session 10	Teacher draft to model revising for a stronger ending and lead
Session 11	Teacher draft to model self-assessment using Narrative Writing Checklist
Session 14	Teacher or previous student's draft to add action and dialogue
Session 16	Teacher draft to model how to make an object or action symbolic
Session 17	Teacher memoir draft to model varying sentence length and pattern
Session 19	Teacher memoir drafts to modeling editing
Session 22	Teacher reflection of unit to model for students

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Resources and Materials Needed, continued

Resource and Materials

- Folders, baggies or memoirist notebooks to store mentor memoirs
- Memoirist Notebooks or Writer's Notebooks
- Writing Folders or file folders for students to store draft pages
- Post-its for formative assessments and to flag favorite mentor memoirs
- Chart paper, poster board, or blank big books for anchor charts
- Red pens for editing (any color will do)

Celebration Activity – Select celebration idea before starting the unit. Explain to student early on how their work will be shared at the end of the unit. This should motivate them to do their personal best. Collect, plan, and develop resources and materials needed for the event. Suggestions for this unit are provided near the end of the unit.

Professional Resources

- Anderson, Jeff (2005). *Mechanically Inclined: Building grammar, usage, and style into writer's workshop.* Portland, ME: Stenhouse Publishers.
- Atwell, Nancie. (2002). *Lessons That Change Writers.* Portsmouth, NH: Firsthand.
- Bomer, Katherine (2005). *Writing a Life: Teaching Memoir to Sharpen Insight, Shape Meaning, and Triumph Over Tests*. Portsmouth, NH: Heinemann.
- Calkins, Lucy. (2015). *Writing Pathways: Performance Assessments and Learning Progressions.* Portsmouth, NH: Heinemann.
- Calkins, Lucy & Chiarella, Mary. (2006). *Memoir: The Art of Writing Well.* Portsmouth, NH: Heinemann
- Calkins, Lucy & Marron, Alexandra. (2013). *Shaping Texts: From Essay and Narrative to Memoir.* Portsmouth, NH: Heinemann.
- Davis, Judy & Hill, Sharon. (2003). *The No-Nonsense Guide to Teaching Writing: Strategies, Structures, Solutions.* Portsmouth, NH: Heinemann.
- Flnn, Perdlta. (1999). *Teaching Memoir Writing: 20 Easy Mini-Lessons & Thought Provoking Activities That Inspire Kids to Reflect on and Write About Their Lives.* Scholastic Professional Books.
- Fletcher, Ralph. (2007). *How to Write Your Life Story.* New York, NY: Scholastic.
- Fletcher, Ralph & Portalupi, Joann. (2007). *Craft Lessons: Teaching Writing K-8. Second Edition.* Portland, ME: Stenhouse.
- Heard, Georgia. (1999). *Awakening the Heart: Exploring Poetry in Elementary and Middle School.* Portsmouth, NH: Heinemann.
- Heard, Georgia. (2016). *Heart Maps: Helping Students Create and Craft Authentic Writing.* Portsmouth, NH: Heinemann.
- Heard, Georgia. (2013). *Poetry Lessons to Meet the Common Core State Standards: Exemplar Poems with Engaging Lessons and Response Activities That Help Students Read, Understand, and Appreciate Poetry.* New York, NY: Scholastic.
- Lattimer, Heather. (2003). *Thinking Through Genre: Units of Study in Reading and Writing Workshops 4-12.* Portland, ME: Stenhouse.
- Ray, Katie Wood. (1999). *Wondrous Words: Writers and Writing in the Elementary Classroom.* Urbana, IL: NCTE

Memoir Resources – See Resource Materials Packet for complete list of memoir books used in the unit.

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Why a Script?

Teachers, whether new to the profession, Writing Workshop, or to the Common Core Standards can benefit from scripted lesson plans. A script serves as a "writing coach" by guiding instruction to include routines, procedures, strategies, and academic vocabulary. The goal over time is that teachers will no longer need scripted lessons because they will have studied and gained procedural knowledge around writing workshop, the Common Core, and the units of instruction. The script is a framework from which teachers can work -- rewrite, revise, and reshape to align with their teaching style and the individualized needs of their students. Furthermore, the scripted lessons can also be easily utilized by student teachers or substitute teachers.

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Writing Unit of Study
Fifth Grade – Memoir, Unit 6
Essential Writing Concepts and Components

Assessment –
Assessment is an essential component before, during and after a unit to determine future teaching points, note trends and plan for individual and small group work. See Part One: On-Demand Assessment and General Assessment Background Information section for more information.

Balanced Literacy Program (BLP) –
A Balanced Literacy Program which is necessary to support literacy acquisition includes: reading and writing workshop, word study, read-aloud with accountable talk, small group work, shared reading and writing, and interactive writing. Teachers should make every effort to include all components of a balanced literacy program into their language arts block. Reading and Writing workshop are only one part of a balanced literacy program. The MAISA unit framework is based on a workshop approach. Therefore, teachers will need to also include these other components in their programs to support student learning.

Collaborative Learning –
"learning by working together in small groups, as to understand new information or create a common product" (Harris, Theodore L. & Hodges, Richard E. (1995). *The Literacy Dictionary: The Vocabulary of Reading and Writing,* Newark, Delaware: International Reading Association.)

Collaborative Writing –
Collaborative writing is when small groups of students work together to write sections of a piece (e.g. research report), which are then compiled. Students benefit from collaboratively writing group pieces for two basic reasons: First, they learn the steps in writing that text type with the group as a scaffold or support system before having to write individual pieces. The second benefit of working in groups is it lets students share the challenging parts of the task. Together they learn how to navigate through the process and steps. (Tompkins, Gail E. (1998). *Language Arts: Content and Teaching Strategies,* NJ: Prentice-Hall.

Collaborative Learning –
"learning by working together in small groups, as to understand new information or create a common product" (Harris, Theodore L. & Hodges, Richard E. (1995). *The Literacy Dictionary: The Vocabulary of Reading and Writing,* Newark, Delaware: International Reading Association.

Immersion –
Each unit has three essential phases: Assessment Phase, Immersion Phase and Lesson Plan Phase. The purpose of the Immersion Phase is to help students develop a thorough understanding of the text type they will be writing. Immersion will help students to create a vision of how their own texts may be written and possible items to include. The goal is to move students from explorers of the text type to writers of it. For more detailed information on Immersion, please see the supplemental resource packet on Atlas – Immersion Phase: Creating a Vision for Writing (under resource section).

Independent Writing and Conferring –
Following the mini-lesson, students will write independently. During independent writing time, teachers will confer with individual or small groups of students. The typical architecture of an effective conference is: Research, Decide, and Teach. The goal is to teach a strategy that a student can use in this piece and future writing. The aim is to assist the writer in building a toolbox of strategies for both process and product.

Learning Log or Student Resource Collection -
Throughout the units, students should be given handouts to be used as reference pages. These resources will be used throughout the year. The objective is to provide students with further information they can access until they internal specific strategies and skills. Teachers should determine how students will house these reference sheets. Some teachers denote a section of a Writer's Notebook as the Learning Log. Handouts are glued or taped into this section. Other teachers provide project folders that have grommets in the center. Teachers put sheet protectors in this middle part, making it easy for students to slide in hand outs for future reference. Wherever handouts are stored, there should be an accompanying table of contents so students can find resources quickly.

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Writing Unit of Study
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Essential Writing Concepts and Components, Continued

Mentor Text vs. Teaching Text –
A Mentor text (or Touchstone text) may be a student authored, teacher authored or a piece of literature that is used by a writing community to study craft or some aspect of craft (such as genre or structure) across an extended period of time. Teachers would study this text in-depth to teach different aspects of a text type and specific writing strategies. These texts would be studied over and over again throughout a unit of study or during the immersion phase. (Ray, Katie Wood. (1999). Wondrous words: Writers and writing in the elementary classroom. Portsmouth, NH: Heinemann.)

A teaching text is a piece (literature, student authored or teacher authored) that has a good example of a particular item that is being taught (e.g. setting lead or internal thinking). A teacher may only use this text to show an example of the particular teaching point and not necessarily as an overall sample of how that text type tends to go.

Mid-Workshop Teaching Point –
The purpose of a mid-workshop teaching point is to speak to the whole class, often halfway into the work time. Teachers may relay an observation from a conference, extend or reinforce the teaching point, highlight a particular example of good work, or steer children around a peer problem. Add or modify mid-workshop teaching points that are included in the units based on students' needs.

Mini-lesson –
A mini-lesson is a short (10-15 minute) focused lesson where the teacher directly instructs on a skill, strategy, routine or ritual students will need to use in independent work. A mini-lesson has a set architecture: Connection, Teach, Active Engagement, Link and Share (this component happens after independent writing time). A Mid-workshop teaching point may be included during independent writing time.

Share Component –
The Share component occurs after the independent writing phase. Each lesson includes a possible share option. Teachers may modify based on students' needs. Share options may include: follow-up on a mini lesson to reinforce and/or clarify the teaching point; problem solve to build community; review to recall prior learning and build repertoire of strategies; preview tomorrow's mini lesson; or celebrate learning via the work of a few students or partner/whole class share (Source: Teachers College Reading and Writing Project). See Resource Materials Packet for handout – Some Possibilities for Purposeful Use of the Share Time.

Shared Writing –
Frank Smith (1990) has said, "The most direct and relevant way to demonstrate to a child the power of writing is to write with the child." Shared writing, where the teacher and students compose collaboratively, with the teacher acting as a scribe and expert to her group of apprentices, is appropriate for older as well as younger students. Shared writing goes beyond language experiences in which the teacher takes dictation from the child's language. In shared writing, the writing is a negotiated process with meanings, choices of words, and topics discussed and decided jointly by students and teacher. (Regie Routman, (1991), *Invitations*, p. 60)

Teacher Choice Lessons –
Teachers should modify, delete or add lessons based on the needs of their young writers.

Teaching the Writer, Not the Writing –
According to Calkins, "One of the cardinal rules of any responsible approach to teaching writing is that instruction must teach students in ways that affect not just today, but every day." Teaching the writer focuses on building students' skills by teaching transferable skills and strategies – teaching a principle or a strategy that students can use often in their writing, on another day and another piece. On the other hand, when teaching the writing, the focus becomes more about "fixing" a piece or improving a part of a piece versus teaching transferable strategies. The piece may get better, but the student may not have learned anything that will help him or her on another day with another piece. (Calkins, Lucy. (2015.) *Writing pathways: Performance assessments and learning progressions, grade K-8.* Portsmouth, NH: Heinemann.)

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Essential Writing Concepts and Components, continued

Volume, Stamina and Fluency
Teachers should set goals for students for volume, stamina and fluency. Volume refers to the amount of writing students do during independent writing time. Stamina is how long a child is engaged in writing tasks. Fluency is the ease with which students' writing ideas flow and how they are communicated on the page. It is important that students write on a regular basis and gain experience with all aspects of writing. See the following resource for grade level expectations for these three areas: (Calkins, Lucy. (2015.) *Writing pathways: Performance assessments and learning progressions, grade K-8.* Portsmouth, NH: Heinemann.)

Writer's Notebooks –
An integral component of an upper elementary writing program is a Writer's Notebook. "The purpose of a notebook is to provide a place for students to practice writing. It's a place for them to generate text, find ideas, and practice what they know about…" (Buckner, 2005). In a nutshell, students will use their notebooks to collect writing ideas and try strategies demonstrated in mini-lessons. The MAISA units do not have a separate unit on introducing or using a Writer's Notebook. Based on students' background and experience with notebooks, teachers may need to add additional lessons to each unit or develop a mini-unit on notebooks. Many teachers make a point of having students decorate their writer's notebooks with pictures and artifacts to ignite writing ideas.

Additional Resources on Writer's Notebooks:
** Favorite - Fletcher, Ralph. (1996). *A writer's notebook: Unlocking the writer within you.* New York: Avon Books.
Buckner, Aimee. (2013). *Nonfiction notebooks: Strategies for informational writing.*
Portland, MA: Stenhouse.
Buckner, Aimee. (2005). *Notebook know how: Strategies for the writer's notebook.* Portland, MA: Stenhouse.
Fletcher, Ralph. (2001). The Writer's Notebook. *School Talk,* 6(4), NCTE.

Writer's Notebooks and Drafting Options –
When it is time for students to choose a seed idea to draft, revise, edit and publish, teachers will need to decide if they are going to have students use loose leaf paper or drafting booklets. Either way, students move their ideas from their writer's notebooks and onto loose leaf paper or draft booklets which are housed in writing folders. Moving out of a notebook often signifies two things: 1) This piece is now being written for an audience, not just the writer, and 2) revision work will be emphasized. Students are much more inclined to engage in more sophisticated revision and editing work that gets "messy" if it is on paper and not in their writer's notebooks. They will do more subsequent changes that may need cutting and pasting to add additional paragraphs or to reorder pages. Teachers will want to think through what is needed for these transitions and how notebooks, paper, folders, and writing materials in general will be stored.

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Writing Unit of Study
Fifth Grade – Memoir, Unit 6
Overview of Sessions – Teaching and Learning Points

Alter this unit based on students' needs, resources available, and your teaching style. Add and subtract according to what works for you and your students.

Part One:	**On-Demand Assessment (optional)**

Part Two:	**Immersion Phase – See Immersion Packet for more information**
Concept I:	**Writers study mentor memoirs and generate notebook entries as memoirists do.**
Session 1	Writers study mentor memoirs to gather ideas for their own work.
Session 2	Writers sketch neighborhood maps to discover where important stories are rooted.
Session 3	Writers use photographs and storytelling to mine their hearts for memoir ideas.
Session 4	Writers create heart maps to help identify their most valuable memoir topics.
Session 5	Writers determine life themes within their notebook entries.

*These five immersion sessions are critical to implementing the lesson sequence phase. Teachers may also use the **Immersion Packet located on Atlas** for additional immersion lessons and suggestions.

Part Three:	**Lesson Sequence Phase**
Concept II:	**Writers move out of their notebooks to write a first draft.**
Session 6	Writers choose and develop a seed idea for their memoirs.
Session 7	Writers plan a time frame for their memoirs and begin drafting.
Session 8	Writers add internal feelings with precise details.
Session 9	Writers develop the life themes of their memoirs.
Session 10	Writers begin and end their memoirs strongly.
Session 11	Writers assess their memoirs and set goals to make them more effective.
Session 12	Teacher choice lesson based on student needs.
Concept III:	**Writers craft a second memoir and revise for depth**.
Session 13	Writers draft a second memoir considering all they've learned.
Session 14	Writers elaborate with action and dialogue.
Session 15	Writers use figurative language to build the theme of their memoirs.
Session 16	Writers use symbols to build the theme of their memoirs.
Session 17	Writers vary their sentences for meaningful pace and tone.
Session 18	Teacher choice lesson based on student needs.
Concept IV:	**Writers edit their memoirs and prepare for publishing.**
Session 19	Writers choose their favorite memoir to edit and prepare for publishing.
Session 20	Writers prepare to celebrate their memoirs.
Session 21	Memoir Celebration!
Session 22	Unit Wrap Up Session – Student reflection, goal setting, and cleaning-out folders

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Writing Unit of Study
Fifth Grade – Memoir, Unit 6
Routines and Rituals: Building a Community of Independent Writers

Writing workshops are structured in predictable, consistent ways so that the infrastructure of any one workshop is almost the same throughout the year and throughout a child's elementary school experience (Calkins, 2005). One means of developing a community of independent writers is to implement routines and rituals that are consistent within and across grade levels. Typically in the early grades, many lessons are devoted to the management of the writing classroom. So, it is assumed that students entering upper elementary have background knowledge on these routines and rituals. It is suggested that teachers across grade levels in a building share how they teach the items listed on the next couple of pages. Therefore, upper elementary teachers may need to merely review and remind students of how procedures go in their classrooms. Depending on the class, teachers may add a focus lesson on a particular routine if needed or review routines and rituals during mid-workshop teaching points or during the after-the-workshop share, especially in the first unit of study. Also, it is assumed that many of these routines and rituals go across curricular areas so they will be addressed and taught throughout the school day and not just in writing workshop. This shift in focus allows more mini lessons to be devoted to supporting students in cycling through the writing process and acquiring a toolbox of writing strategies. The following are a collection of routines and rituals teachers may want to review. Select based on students' needs.

Routines

- Opening Routine
- Mini or Focus Lessons
- Sending children off to work
- Independent work time
- Closing Routine or Share
- Partnership

Opening Routine – Beginning Each Day's Writing Instruction

- Meeting area/ Room arrangement
- Signal for students to meet for writing workshop
- What to bring to meeting area
- Partnerships at meeting area

Mini-lessons – The Fuel for Continued Growth

- Student expectations as they participate in a mini lesson
- Partnership guidelines
- How students sit during a mini lesson and share

Sending Children Off to Work – Transition from Mini-lesson to Work Time

- Expectation to "go off" and get started working
- Dismissal options

Independent work time – Students working on their own

- Assigned writing spots
- Getting started – reread writing from previous day
- Students work initially without teacher guidance and/or conference
- Nature of Children's Work – Topic choice
- Role of Mini-lesson
- Role of Writer's Notebooks
- Conversations in Writing Workshop: productive talk, silent writing time & whole-class intervals for partnership talks
- Signal for noise volume
- Mid-Workshop Teaching Point
- Invitational/flexible writing groups
- Teacher conferences

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- Productivity – early in the year, later in the year (expectations)
- What to do if you need assistance – Example: "Three before me" (Students must ask three students before asking the teacher.)

Closing Routine – Managing the Share Session

- Signal to meet
- Share session at meeting area
- Celebration of growth

Partnership Routine – Being an Effective Partner

It is recommended that several mid-workshop teaching points focus on teaching students how to build effective partnerships. Possible discussion areas/guidelines:

- Turning and Talking – discussing something with a partner per teacher's guidance
- Determine who goes first
- Compliments can be helpful when they are specific
- Give constructive suggestions – people can be sensitive about their work, so it's best to ask questions or give suggestions in a gentle way
- One helpful way to listen (or read) a partner's work is to see if everything is clear and makes sense
- How partners can help us when we are stuck
- Effective questions to ask partners
- If your partner has a suggestion, it may be worth trying (value the input/role of partnerships)
- Appropriate times to meet with your partner, where to meet with your partner, why to meet with your partner

Other Rituals for Consideration

- What students do upon entering the room/leaving the room
- What to do at the beginning and end of Writing Workshop
- How the room is arranged
- Where certain activities take place in the room (e.g., where to meet with another writer to listen to his/her work)
- Where things are kept
- How and when movement is constrained or not constrained
- What to do when one activity is completed
- What to do when we think we are done
- How to use the classroom library
- How to use the word wall and other resources
- How to behave in small group meeting
- How students work
- How to get supplies when needed
- How to turn in work
- How to get the teacher's attention for a conference
- How to behave when a student is reading/talking
- How to conference
- How to begin the editing process
- How to begin the publishing process
- How to store drafts/past work/finished pieces
- How to communicate writing status

Adapted from presentation by Sally Hampton, *Reading and writing grade by grade: Primary literacy standards for kindergarten through third grade (*1999) by New Standards.

Additional resources:

- Calkins, Lucy. (2013). *A Guide to the Common Core Writing Workshop: Intermediate Grades.* Portsmouth, NH: Heinemann.
- Fletcher, Ralph & JoAnn Portalupi. (2001). *Writing Workshop: The Essential Guide.* Portsmouth, NH: Heinemann.

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Writing Unit of Study
Fifth Grade – Memoir, Unit 6
Volume of Student Work –

During the course of this unit, teachers should consider that students will publish one memoir. These published memoirs will follow suit with the mentor memoirs studied.

Although students may only be publishing one memoir, they may draft some entries, seed ideas, and even full drafts that are not selected to take through publishing. What is most important is for teachers to make sure that students are not "nit picking" little things and consequently writing very little. It would be more effective for students to be writing more drafts or writing longer - than for them to be working on the same draft daily and not writing very much.

According to the Writing Process Learning Progression in Writing Pathways by Lucy Calkins with Kelly Hohne and Audra Robb, page 451, the following is expected in terms of fifth grade writing volume:

By end of Grade 4, Beginning of Grade 5:

"The child at this level writes fast and furiously each time he writes, producing two pages a day in school, ten pages a week or more in total, and the same amount at home. He can remain engaged for sixty minutes."

By end of Grade 5, Beginning of Grade 6:

"At this level, the child can sit and type three pages in a single sitting. The child can remain engaged in a writing project, which can include talking, planning, and drafting for sixty minutes."

Although the homework components mentioned above will vary among individual school districts, class time volume expectations should be consistent and strong. To this end, the MAISA writing team would expect that students have two memoirs drafted during the course of the following unit's lesson sequence and immersion. This way, students may choose their favorite memoir draft to revise and publish. Teachers may choose to have their students work on these drafts simultaneously once drafting begins. Or, teachers may choose to have students work on one draft at a time, finding a place in the lesson sequence where they feel the class is ready to all begin a second draft with a new topic. If the latter is chosen, a lesson is provided as Session 11 titled: 'Writers draft a second memoir considering all they've learned.' This lesson teaches students how to begin a new draft and work within their writing process with greater independence.

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Writing Unit of Study
Fifth Grade – Memoir, Unit 6
Part One: On-Demand Assessment and General Assessment Background Information

On-Demand Writing Performance Assessment Explanation

Each district should develop a comprehensive writing assessment plan that includes on-demand writing performance assessment tasks. Please follow district guidelines for the specifics of administering, scoring, and analyzing this task. It is highly recommended that teachers conduct on-demand writing assessments throughout the year. Data collected from analyzing this writing will allow teachers to begin to develop insight into what their young writers know and can do on their own, where they need additional help, and possible next teaching points. For more comprehensive information, please read: Calkins, Lucy. (2015.) *Writing pathways: Performance assessments and learning progressions, grade K-8.* Portsmouth, NH: Heinemann.

When to Conduct the On-Demand

An On-Demand Writing Performance Assessment, if given, should be administered before the Immersion Phase begins.

General Assessment Background Information

Please note: Assessments were not created for the MAISA 3-5 writing units of study. Instead, Oakland Schools highly recommends using *Writing pathways: Performance assessments and learning progressions, grade K-8* by Lucy Calkins as an assessment resource. *Writing Pathways* was designed to work with any curriculum aligned to Writing Common Core State Standards. This toolkit has comprehensive resources available, as well as possible mentor text. Each 3rd through 5th grade MAISA unit is generally aligned with *Writing Pathways'* learning progressions and teaching rubrics. Using Calkins' assessment tools (versus developing your own), allows more time to be devoted to studying the assessment measures, analyzing data collected, and planning for future needs (e.g. student, class, grade level and district).

The following are some of the components available in the *Writing Pathways* assessment resource. If districts choose not to utilize *Writing Pathways*, they should consider creating similar components to support their assessment of student writing and subsequent teaching.

A. Learning Progressions for each text type
B. On-Demand Performance Assessment Prompts and Guidelines for each text type
C. Teaching Rubrics
D. Student Checklists
E. Leveled Student Writing Samples
F. Annotated Demonstration Texts
G. Writing Process Learning Progressions

Writing Pathways also includes an extensive background section on areas such as: Components of the Toolkit, Conducting On-Demand Performance Assessments, Norming Meetings and Subsequent Scoring, Using Results and Adapting Writing Curriculum, Self-Assessment Checklists, Tracking Data, Teaching Using Learning Progressions, Transference to Content Areas, Designing Reading-Writing Performance Assessments, etc.

Source: Calkins, Lucy. (2015.) *Writing pathways: Performance assessments and learning progressions, grade K-8.* Portsmouth, NH: Heinemann.

Additionally, teachers should regularly engage in formative assessment. They should collect student work throughout the unit to determine student progress, form strategy groups, and plan next instructional steps.

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Writing Unit of Study
Fifth Grade – Memoir, Unit 6
Part Two: Immersion Phase

Immersion will be conducted differently during this unit of study. It is included in the scope of lessons. Please adjust and adapt based on students' needs. Prior to beginning the Immersion Phase, teachers will need to gather several mentor memoirs for students to study. These memoirs may be copied into individual packets, stored in folders, or housed in baggies. Anthologies and picture books should be available for students to use during this phase and throughout the unit. Several memoirs will be referenced as examples and, as always, may be substituted for other teacher favorites and/or what is available. Prior to studying these texts in writing, they should be read and discussed during reading time. Students should first "read like a reader" and discuss text. Afterward, they can "read like a writer" and engage in a more in-depth study of a mentor text to determine characteristics of that genre. Please see resource packet, Immersion Phase: Creating a Vision for Writing, for more comprehensive information on Immersion. This packet is located on Atlas in Resource section.

General Outline of Immersion Lessons

Concept I:	**Writers study mentor memoirs and generate notebook entries as memoirists do.**
Session 1	**Writers study mentor memoirs to gain an understanding of how memoirs tend to go and gather ideas for their own work.** 'Characteristics of Memoir' anchor chart - Including collaborative class definition of memoir. Students will also begin using memoirist notebooks. Teachers might want to provide time for students to decorate their notebooks and make them personal.
Session 2	**Writers sketch neighborhood maps to discover where important stories are rooted.** 'How to Make a Neighborhood Map' - anchor chart. The book: *How to Write Your Life Story* by Ralph Fletcher will also be an important component of today's lesson.
Session 3	**Writers use photographs and storytelling to mine their hearts for memoir ideas.** 'Telling Stories through Photographs' & 'Summarizing vs. Storyteller's Voice – anchor charts. Students will also need to bring 1-3 photographs of themselves when they were younger for this lesson. Teachers might want to have a "story" rock or stick for storytelling during today's work. See lesson for specifics.
Session 4	**Writers create heart maps to help identify their most valuable memoir ideas.** 'How to Write Memoir,' 'First Times Heart Maps,' 'Last Times Heart Maps,' & 'Family Quilt Heart Maps' are the anchor charts for today's work. Students will also need to sketch heart maps into their memoirist notebooks or use the template provided in Resource Materials packet. The book, *Heart Maps: Helping Students Create and Craft Authentic Writing* by Georgia Heard, is an excellent reference for engaging, topic-driven templates and providing background information on Heart Maps.
Session 5	**Writers determine life themes within their notebook entries.** 'How to Write Memoir,' 'What are the Themes of My Life?,' 'Life Themes of Memoir' - anchor charts will be constructed during today's lesson

Important: Although students will study mentor memoirs during this Immersion Phase, they should continue to do so throughout the unit of study and also during independent writing and reading time.

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Writing Unit of Study
Fifth Grade – Memoir, Unit 6
Part Two: Immersion Phase

Session	1 – Immersion
Concept I	Writers study mentor memoirs and generate notebook entries as memoirists do.
Teaching Point	Writers study mentor memoirs to gain an understanding of how memoirs tend to go and gather ideas for their own work.

Materials	
• Characteristics of Memoir - Anchor Chart • "Memory Quote" folded up a like a little present – One per student. This quote may be substituted by another suitable quote [Resource Materials Packet] • "Clear" by: Chiara [Student Samples link on Atlas] • "Socks" by: Connor [Student Samples link on Atlas] • Post-its to flag personal mentor memoirs	• Teacher's memoirist notebook (or writer's notebook) • Students' memoirist notebooks (or writer's notebooks) • Baskets, packets, and/or baggies of mentor memoirs [See Resource Materials Packet for suggestions] • Letter to send home requesting photographs [See Resource Materials Packet] • Chart paper • Conferring Prompts for Writing Memoir [Resource Materials Packet]

Tips	• The difference between a personal narrative and memoir is this: A personal narrative recounts an episode in one's life; a memoir recounts an episode and also reveals the person behind it. So the purpose of a memoir is to share memories and reflect on them, and how they've shaped who we are. • Teachers will need to decide how to organize the mentor memoirs for this unit. Some teachers prefer to provide every student with a folder or gallon size baggie filled with mentor text. Other teachers like to have mentor memoirs spread out around the classroom for students to flag and study in baskets. Whatever is decided will need to be in order prior to this lesson and these memoirs should be easily accessible for students to reference throughout the duration of the unit. • In this unit, each student will be working in a 'Memoirist Notebook.' This notebook will be used to collect artifacts, sketch, and generate memoirist entries. The notebook will also be filled with favorite mentor memoirs for students to box, mark, and study. A typical writer's notebook may also be used for this same purpose. For more information about memoirist notebooks, see the 'Background Information' section at the beginning of this unit. • Teachers might want to provide some time for students to decorate their memoirist notebooks to make them personal. Students can include photographs, stickers, and artifacts like ticket stubs, etc. to make their notebooks meaningful. Decorating memoirist notebooks may also be done as a homework assignment. • Students will need some photographs of themselves for this unit of study. Teachers will invite students to use these photographs in Session 3. Therefore, an email or parent letter should be sent home requesting photographs before Session 3. Students/parents may also make a copy of a photograph if they don't want to send in an original. See Resource Materials Packet for suggested letter to send home. Teachers may also choose to bring in their own childhood photographs to serve as examples and build energy for the unit. • Teachers might ask students to bring in meaningful artifacts from home. These artifacts should be special and should represent important memories in the children's lives. Artifacts should also be those which can be glued easily into their memoirist notebooks (e.g. ticket stubs, lunch notes from Mom, stickers from the doctor, etc.). Flat artifacts work best. Another option: Student can take a picture of the artifact or do a quick sketch of it to include in the notebook if the item is three dimensional. • Teachers may plan to give students the option to "Mark Up" their memoirs with noticings during today's lesson. They can write directly on the memoir what they notice. See Immersion Packet on Atlas, Immersion Phase: Creating a Vision for Writing, for more information. • Add an additional day during writing workshop or more time during reading for students to continue to read, discuss and study mentor memoirs, if needed.

Connection	• *During this entire school year we've been on a journey together haven't we? We've made some pretty great*

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	memories. Teacher takes a moment to eminence about her favorite memories from the school year, focusing on small moments (the spider that scurried across the Smart Board that one day, the afternoon Johnny broke his arm on the playground, visiting the planetarium together, celebrating our essays with xxx class, etc.). She also asks for the class to share some of their favorite memories of fifth grade. • *We want to capture our memories - not lose them. And one way to capture memories is to write them down. So I got to thinking. Soon we'll be embarking onto middle school and now is a good time to learn about a special genre of writing that helps us capture memories in a way that no other writing can do. We're going to learn how to write memoir.* • *Today, let's begin by studying the characteristics of memoir so we have a vision for our writing. I've cleared out all of my shelves and there are memoirs all around our classroom. Some memoir you might find in a picture book and others are on a single page. You'll even see some memoirs within anthologies. Each of you also has a brand new notebook for this unit of study. It's called a Memoirist Notebook. This is where you're going to do all of your work for this unit.* • *What I'd like you to do today is research these memoirs. Read them over and discover what you notice about memoir writing. What makes memoir so special? What makes it tug at your heartstrings? How does this type of writing tend to go? What patterns do you notice across several texts?*
Teach and Active Engagement	• *Let me show you how.* Teacher writes: **Characteristics of Memoir** on the top of the first page in her memoirist notebook (or a fresh page in her writer's notebook). Next she reads aloud the memoir "Clear" (or another favorite memoir of her choosing) and jots some of the memoir's characteristics into her notebook (i.e. Lots of 'I' - thoughts, feelings, observations, Precise words are used, The writer doesn't just write a story she also reflects on the experience, etc.). *Remember we think and discuss through the lens of notice, name and why. What do you notice the writer doing? What is that called - name? Why do you think the writer did that - purpose?* • *Wow, I really like this memoir. In fact, I enjoyed it so much that think I would like to remember it when I write my own memoir. I like how the writer used the transition:* ***Five years ago….*** *to jump through time. I want to remember to try this myself; I can jump from past to present in my own memoir to show my reflection. I think that would make my memoir really interesting! So I'm going to mark this memoir with a sticky note and write a little note to myself, so I remember that this memoir is going to serve as a personal mentor to me when it's time to start writing my own. Remember when we study another author's work, we read with the sense of possibility. What did this author/poet do that I might want to try?* • *Now I'd like you to do the same thing. Let's choose a different memoir. Here's another one I like, titled: "Socks." I would like you to write: Characteristics of Memoir on the top of a clean page in your memoirist's notebook and look up at the memoir I've enlarged for you to see (on the Smart Board, document camera, chart paper, etc.). I've also included this memoir in your memoirist notebook, so you can find it there too.* • *Right now, I'd like you to read this memoir and jot down some of your own noticings. Besides jotting down what you notice, also think if you know the writing term or name for this noticing and why you think the writer did that. The writer included this intentionally.* • Teacher provides time for this work and then, after a few minutes, time for students to share what they've noticed. *I'm going to start an anchor chart today titled: Characteristics of Memoir and this will be a collaborative chart that we will add to throughout this unit. Let's start now. What did you notice about the memoir: "Socks?"* Students share and teacher writes on the chart, accordingly (e.g. memoir includes narration and dialogue, memoir looks back at a time in the past, etc.) Even though teacher only records the item noticed and names it, she should still keep asking why the writer intentionally put that in the memoir. • *Great job, writers! Did anyone like this memoir so much that you might consider making it a personal mentor? If so, don't forget to flag it with a post-it and jot yourself a note about what you might try from the memoir. How will this memoir serve as a mentor to you? Be specific. I have post-its on the tables for you to use during your research time today.*
Link	• *So writers, your memoir mentors are waiting! Cuddle up somewhere with your memoirist notebook and start researching. Feel free to "mark-up" the memoirs in your notebook like we usually do when studying a new genre. Remember, also, to walk around the classroom to research some of the memoirs in the baskets, too. When you finish studying one memoir, gather more noticings from another!* • *At the end of writing time, I'm going to ask you all to come back and help me fill this chart with all of your noticings. We will also add our collaborative definitions and purposes of memoir during our After-Workshop-*

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	Share.
Independent Writing and Conferring	• Teacher walks around to students, supporting their work and coaching them to notice characteristics that she knows will be taught later during the unit (e.g. time frames, internal thinking, metaphors etc.) See Resource Materials Packet for conferring prompts. • If students need help choosing memoirs that are personal mentors, teachers may use these prompting questions while conferring: Do you wish you wrote this memoir? If so, what about this memoir do you really admire/love? What important message does this memoir contain for you or people you know? Does this memoir connect with you in a special way? If so, how? What do you think this writer was trying to get you to understand? Can you discuss this memoir intelligently? Does this memoir have qualities that you would like to try in your own writing? If so, name some. Why do you think the writer intentionally included those items? What did this writer do that was interesting or new?
Mid Workshop Teaching Point	• Teacher chooses a few students to share some of their favorite noticings with the rest of the class and teacher jots such noticings on the class anchor chart. The teacher helps the class to begin to ponder why a writer might intentionally make such choices for his/her memoir. • Teacher also reminds students to flag some of their favorite memoirs that will serve as personal mentors.
After-the-Workshop Share	• *Great job today, writers!* Teacher provides time for students to share noticings from their memoir research and then such noticings are added to the chart: Characteristics of Memoir. Teacher also works with the class to compose a collaborative definition of memoir and its purpose which is then added to the chart. See example provided for suggested definitions. • *I'd like to end today's lesson with a little gift for each of you.* Teacher distributes a copy of a quote by Cesare Pavese, folded up like a little present (or any grade appropriate quote that invites students into the word of writing memoir). • *Cesare Pavese was one of the most famous Italian poets of the 20th century and he believed that memories were something essential to his writing.* • *In fact, he once said something really profound about memories because he believes the moments in our life are incredibly special. Here it is.* Teacher gives the students a moment to read the quote to themselves in silence providing some time for them to think about it. ***"We do not remember days, we remember moments."*** • *Let's discuss what the poet meant by that quote…* Teacher and students have a discussion about the meaning of the quote. • *So let's keep this quote close to us as we embark on our memoir writing journey. I'd like you to glue this quote into your memoirist notebook as a reminder.* • Teachers: Remember that your students will need 1-3 photographs of themselves for Session 3. If you haven't already done so, make sure to send an email or letter to your families tonight requesting photographs or copies of them. See Resource Materials Packet for suggested take-home letter. • Teachers might also provide some time for students to decorate their memoirist notebooks to make them personal. If students already have their photographs, they can glue them into the notebooks at this time. Students can also add stickers and artifacts like ticket stubs, etc. to make their notebooks meaningful. Decorating memoirist notebooks may also be done as a homework assignment.

The following is a sample chart from a 5th grade classroom, which was started Immersion but grew as the unit progressed. As shown in today's immersion lesson, this chart was co-constructed with students. This chart will be referenced throughout the unit and will vary based on how your own students would describe things, mentor text read, and immersion activities completed.

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SAMPLE ANCHOR CHART

Characteristics of Memoir

<u>Define:</u> A memoir is a true story with reflection (there is a 'now' and 'then'). It captures a small moment in the writer's life with a big and important message.

<u>Purpose:</u> The purpose of memoir is for the writer to say something big and important about himself or herself. The story is used as a tool to reveal the most important part of the memoir – the writer's reflection and the bigger message learned from this experience.

- The voice is first-person singular: Lots of 'I' – not we, one, or you
- The memoirist is the main character
- The writer includes the heart of the message in the memoir (why this particular memory is so important)
- Developed characters, setting and plot of story through use of details as exact action, dialogue, physical description, internal thinking, etc.
- Use of figurative language to help reader get picture in mind (e.g. simile, metaphor, etc.)
- Shows why a character did what they did through internal thinking, their response to what happen, dialogue, exact action, etc.
- The writer's thoughts, feelings, reactions, and reflections are revealed
- There's enough context (background information) to understand the events of the story
- There is a balance between narration and dialogue with action
- A reader can envision action – they can see it happening
- A reader can imagine the setting – where and when the memoir in unfolding
- A reader can imagine the relationships among the characters – how they feel about each other; this is done by internal thinking, exact action, dialogue, what others say, etc.
- The dialogue sounds authentic – just like a person that age or with those traits would sound (e.g. *Boy, you're gonna be sorry* versus *You will be sorry.*)
- The pace is slowed down so a reader can enter the story and live it with the main character
- There isn't unnecessary information – the writer leaves out what a reader doesn't need to know
- The beginning shows what is happening and where
- The ending connects to the heart of the story – the character said, did or realized something from the experience
- The memoir leads to discovery, the process of reflection
- The writer isn't reporting, he/she is being subjective and honest
- The memoir feels like a story not a report
- A reader learns something about life by reading about the life of others
- Sometimes uses objects or actions as symbols (e.g. list from mentor text)
- Transitional words or phrases to show passage of time (e.g. same time, flashback, flash-forward)
- Etc. as noticed by students

Please note: Teachers will spend several sessions reading and developing background knowledge of the text type under study. Students will add new learning to charts as the unit proceeds. All items will not be "discovered" or "noticed" during immersion. Use what they notice as a means of formative assessment. Teachers should not try and get students to notice everything that is listed on sample charts in the units during immersion. This sample is a cumulative chart - from Immersion as well as additional information students added as the unit progressed and they learned more. Periodically, revisit the chart/s throughout the unit and ask students if they would like to add something they've recently learned/discovered about that text type or an item listed.

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Writing Unit of Study
Fifth Grade – Memoir, Unit 6

Session	2 – Immersion
Concept I	Writers study mentor memoirs and generate notebook entries as memoirists do.
Teaching Point	Writers sketch neighborhood maps to discover where important stories are rooted.

Materials	
• How to Make a Neighborhood Map – Anchor Chart • Characteristics of Memoir - Anchor Chart • Working with a Partner – Optional anchor chart to be posted and reviewed today [Resource Materials Packet] • Marshfield Dreams: When I Was a Kid by: Ralph Fletcher • How to Write Your Life Story by: Ralph Fletcher	• Teacher's memoirist notebook (or writer's notebook) • Students' memoirist notebooks (or writer's notebooks) • Baskets, packets, and/or baggies of mentor memoirs [See Resource Materials Packet for suggestions] • Letter to send home requesting photographs – Students will need photographs for tomorrow's lesson [Resource Materials Packet] • Post-its to flag personal mentor memoirs • Small post-its to jot memories onto neighborhood maps

Tips	• The anchor chart: 'How to Make a Neighborhood Map' should be created prior to this lesson to save time. See suggested anchor chart at the end of this lesson for what to include on the anchor chart. Teachers may adapt this chart to fit the needs of her class. • Today teachers will encourage students to think about the memories behind items and/or places on maps of their neighborhoods. Often times, fifth graders will simply label items and places without associating them to the memories behind them. Teachers should keep this in mind during today's lesson and conferring work, encouraging students to remember the memories behind the items and places. Using small post-its for jotting memories often helps students with this goal. See lesson for specifics. • Teacher sample neighborhood maps can be accessed on Atlas for this unit of study. • During this lesson, and throughout the unit, teachers will be directing students to work within partnerships. It is important for teachers to have students grouped in partnerships prior to the beginning of this unit. Teachers may wish to review the anchor charts titled: Working with a Partner from previous units. See Resource Materials Packet for this chart. • Today's session could also be completed at home. This might help students add more memories to their neighborhood maps if their parents and/or older siblings can help them. • Sample neighborhood maps can be accessed via Atlas under the link: Teacher Samples for this unit of study. Ralph Fletcher's book: Marshfield Dreams: When I Was a Kid also has a nice neighborhood map example. • The anchor chart: 'Characteristics of Memoir' should be placed in a central area of the classroom for students to reference throughout the duration of the unit. Teachers will continue adding to this anchor chart as more characteristics are noticed by the class.

Connection	• *Ralph Fletcher is one of our class's favorite writers, isn't he? He's written lots of books that our class loves!* Teacher might mention a few of Fletcher's books (e.g. A Writer's Notebook, How to Write Your Life Story, Marshfield Dreams, Fig Pudding, Twilight Comes Twice, Spider Boy, etc.) *I once heard Ralph speak at a teaching conference and he told all of us writing teachers a big secret: That writing ideas come from living ordinary lives.* • *Ralph actually gives some tips about how to mine your heart for those memoir ideas in his book: How to Write Your Life Story, but before I teach you about his suggestions let's read the introduction to his memoir:* Marshfield Dreams: When I Was a Kid. • Teacher reads-aloud the short introduction titled: "Marshfield" beginning on p.3. • *Wow, it sure sounds like Ralph had a fun childhood! I can't wait for us to explore his memoir further. So let's begin!*
Teach	• *There's something here right in the front of Ralph's book. It's a map of his childhood neighborhood. Let's take a closer look at it now.* Teacher projects the map on pgs. 1-2 of the book: Marshfield Dreams: When I Was a Kid so it is enlarged for the class to see. • *Did you know that one of the first things that Ralph did when he started working on Marshfield Dreams was that he sketched this map to his neighborhood?*

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	• Teacher reads-aloud the short excerpt on pgs.13-15 of Writing Your Life Story where background is provided about how Fletcher sketched his neighborhood map for memoir ideas. Teacher may also summarize this excerpt if desired. • *So it sounds like Ralph began by closing his eyes and tried hard to picture his neighborhood exactly how it really was. He thought about his house, the yard, the woods, his neighbors, the swamp in the woods, etc. Then when he opened his eyes he started to draw!* • *Now something amazing will start to happen when you try this yourself in a few minutes. The more you sketch, the more details you will begin to remember. As your sketch your neighborhood map certain memories will surface that you may have forgotten. Watch me show you how.* • Teacher begins sketching a map of her childhood neighborhood in her writer's notebook. She thinks aloud about the memories associated with the places, labeling her map to mark the important areas such as: Where something happened (losing a tooth, finding a treasure, etc.), a power spot (like where important things happened or where the neighborhood kids would gather), a danger spot (a place you had to avoid), a favorite place, and a secret place. Teacher shows the class the pre-made anchor chart: 'How to Make a Neighborhood Map' with these suggestions. • Teacher might also choose to add small post-it notes next to the places and items on her map. These post-its will give students a place to jot the memory associated with each place. This way, students are not just creating maps, but also jotting the memories behind the items and places on their maps. For example, after drawing a tree, a post-it would be added by the tree that might say: WHERE I USED TO READ MY FAVORITE BOOKS. After sketching a driveway, a post-it on the driveway might say: WHERE I FELL AND SKINNED MY KNEE REALLY BAD. After sketching a best friend's house, a post-it next to it might say: I COULD SHARE ANY SECRET WITH MY BEST FRIEND. If there are several memories associated with a particular item/place, the post-its could be stacked.
Active Engagement	• *I can already tell that you're very excited to try this yourself today! But before we begin sketching, let's turn and talk to our partners right now about the places you might include on your map and the memory associated with that place. Use the anchor chart: 'How to Make a Neighborhood Map' to help your conversation.* • Teacher provides time for the students to talk to their partners about what places and ideas will be sketched today as they create their neighborhood maps.
Link	• *So writers, let's get sketching! There is a spread of two blank pages near the front of your memoirist notebook. This is where I would like you to sketch out the map of your neighborhood. Remember to label the places on your map. This will help to bring back the memories associated with those places. Many of the most important places in our lives are the places where the most important stories are rooted.* • *If you finish sketching your map before writing workshop is over, you might decide to start writing an entry about one of the memories you conjured up from you map today. If you do this, you can do so right in your memoirist notebook. You can also continue to study memoirs, just like we did yesterday. If you notice any characteristics of memoirs that you'd like me to add to our chart 'Characteristics of Memoirs' just let me know. Off you go!*
Independent Writing and Conferring	• Teacher walks around to students, supporting their work and coaching them to add details to their neighborhood maps (Can you label something in your front yard, especially if something interesting, funny, or sad happen there? Your back yard? Are there neighbors that live close by? Think about why these neighbors stand out in your mind. Can you label their homes? Are there objects you can label like trees, water, gardens, that stand out in your mind when you think of that place, etc.?) • Teachers should encourage students to make detailed maps and not to rush into writing entries. The more detailed the map, the more stories will come from it. • Teachers should also make sure that students are not just sketching items/places, but also considering the memories behind those items and places. See end of the 'Teach' for ideas about using small post-its to support this work.
Mid-Workshop Teaching Point	• *Now that we've learned how to map out our neighborhoods, we can relate this same strategy to any place we know well. Perhaps you'll create a map of a relative's house, a vacation home, a summer camp, etc.* • Teacher quickly models how to sketch a different type of map using the same strategies as taught in the lesson today: Close your eyes, picture the place, etc. • *Also - remember when we were using post-its yesterday to flag some of our favorite memoirs? The memoirs*

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	that we chose to serve as our personal mentors? I want to remind you to continue doing that today as you finish-up your neighborhood maps. If your map is completed, you might take a break from sketching to shop around for some more memoir ideas, choosing some personal mentors.
After-the-Workshop Share	• *Writers, I know you're excited to share your maps with each other so I'm going have us do so in a moment. I'd like you to get together with your writing partners and share the map of your neighborhood. Also, if you had time to create a different type of map (like those mentioned in the Mid-Workshop-Teaching-Point) you can share those too.* • Teacher should select one memory on her map and model telling it in a storyteller's voice vs. a summarizing voice. Tomorrow's lesson will focus on these two voices in detail. See notes in next lesson for how much detail you might want to include today. • *Partner #1 you'll begin sharing. Identify a place on your map and the memory or memories you had in that place. Remember use your storyteller's voice when you share that significant memory. Partner #2 you're going to first be the listener – but as you're listening I'd like you to consider how some of what your partner is sharing might relate to your own memories. Often when someone shares a memory about something, we might have our own connection or story that ignites from their memory. If so, add it to your own map. Afterwards, switch roles. Partner #1 will listen and Partner #2 will share. Go ahead and begin!* • Teacher provides time for students to share their work with each other, supporting as needed. Teacher might decide to take notes for her students to help them remember their stories and to serve as a guide for conferring during this unit of study. • Teachers: Your students will need 1-3 photographs of themselves for tomorrow's lesson (Session 3). If you haven't already done so, make sure to send an email or letter to your families tonight requesting photographs. **Also, teachers should plan to bring a photograph/s of themselves to model tomorrow's work.** See Resource Materials Packet for suggested take-home letter.

This chart can be pre-made prior to today's lesson. Teachers should vary it based on mentor text read and immersion activities completed. Chart content based on: Fletcher, Ralph. (2007). *How to Write Your Life Story*, pgs. 13-15. New York, NY: Scholastic.

SAMPLE ANCHOR CHART

How to Make a Neighborhood Map

- Close your eyes and picture your neighborhood
- Try to remember the little things that may create memories
- It doesn't have to look professional
- Sketch what you remember and make it as detailed as possible
- Label the parts and places of your map
- Add a post-it note to that place and briefly list the memory

Label Important Parts of Your Map

- Where something happened (losing a tooth, finding a treasure, etc.)
- A power spot (like where important things happened or where the neighborhood kids would gather)
- A danger spot (a place you had to avoid)
- A favorite place
- A secret place
- First time you did something (learned to ride, met a friend, sleepover, etc.)
- Funny event, sad event, embarrassing event, etc.
- A family tradition/s
- Memories going to and from school or friend's house

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Writing Unit of Study
Fifth Grade – Memoir, Unit 6

Session	3 – Immersion
Concept I	Writers study mentor memoirs and generate notebook entries as memoirists do.
Teaching Point	Writers use photographs and storytelling to mine their hearts for memoir ideas.

Materials	
• Telling Stories through Photographs - Anchor Chart • Summarizing vs. Storyteller's Voice – Anchor Chart • Looking Back: A Book of Memories by: Lois Lowry • Marshfield Dreams: When I Was a Kid by: Ralph Fletcher • 1-3 photographs per student • 1-3 photographs of the teacher as a child • Story rock or stick for storytelling – 1 per small group	• Teacher's memoirist notebook (or writer's notebook) • Students' memoirist notebooks (or writer's notebooks) • Baskets, packets, and/or baggies of mentor memoirs [See Resource Materials Packet for suggestions] • Letter to send home requesting photographs – Should have been sent home prior to this lesson [Resource Materials Packet] • Chart paper • Post-its to flag personal mentor memoirs

Tips	• Students will begin using storytelling today as a means to begin rehearsing possible memoir topics. This tool of storytelling is quite powerful. Teachers often find storytelling so beneficial to memoir writing that they continue to weave it into daily lessons, asking one student each day tell a story, inviting students to tell stories in pairs, etc. • Teachers will need to split their classes into smaller groups for today's storytelling work. About 4-5 groups will work well nicely for today's activity. • When students are participating in storytelling today, teachers may decide to have them pass around a story stick or story rock that signals whose turn it is to talk. Since students will be in smaller groups, 4-5 rocks or sticks (one per group) would be needed. Teachers might also decide to encourage a Quaker share in which students speak whenever they feel like their story relates, adds or connects to the story that has just been told. This lesson uses story rocks, but may be altered accordingly. • The anchor chart: Summarizing vs. Storyteller's Voice will be reviewed today. Teachers may already have this chart, or a similar one, from previous work this year. If not, teachers will want to create this chart prior to today's lesson. • Students will need to use photographs today as a tool to draw upon for memories. 1-3 photos are a good number to encourage students to bring into school. Teachers will also need to bring in their own photographs for modeling today's work. • Teachers may wish to encourage today's photographs to be of times when the students were younger; such photos will bring back fond memories of the past. It's also important that some of the photos (if not all of them) are candid, not posed school studio portraits. Lastly, the photographs could certainly have other people in them, especially if they're close relatives or friends that are part of the story in that picture. Lastly, and most importantly, the photographs should have rich stories behind them that spark strong feelings and memories. The photographs will not be helpful if students cannot remember the memories behind the photographs. • The majority of time today will be devoted to students sharing stories from their lives. Teachers should leave at least 10 minutes for students to "flash" draft the memories they shared. Time will be allotted for students to transition into flash drafting during the Mid-Workshop-Teaching-Point. Also, review the Share component. If this is something you feel will be of interest to your class, allot at least 5 minutes for it. • The goal of flash drafts is for students to begin feeling inspired by the mentor memoirs they're studying and for students to feel empowered to write about ideas that matter to them personally. • Flash drafts allow students to get all their thoughts down on paper showing their learning from not only Immersion, but also all they have learned from Kindergarten through Fifth Grade about writing.

Connection	• *We're natural storytellers, aren't we? On Monday mornings, you always have interesting stories to share with me about your weekends. And after you see a good movie, you can't wait to tell your friends all about it, right? We love to tell stories. And we love to listen to stories.*

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	• *There's a famous saying that states: A picture is worth a thousand words. This means that we can simply look at a picture and lots of stories will come from it.* • *Memoirists use photographs all of the time to help them write memoir.* Teacher shares two mentor texts with the class: Marshfield Dreams & Looking Back, flipping through the pages and highlighting how the use of photographs really supported the memoir. • *So let's use photographs and storytelling to help us become memoirists!*
Teach	• *Let's review the difference between a storyteller's voice vs. a summarizing voice. Remember, sometimes writers use a summarizing voice. This is when the writer tells or writes all about a topic. For example, when we wrote information books we used a summarizing voice.* • Teacher reviews the left side of the anchor chart: Summarizing vs. Storyteller's Voice and then models how a **summarizing voice** sounds: ***This is a photograph of me on my fifth birthday. We had chocolate cake. My mom put six candles on my cake. Five for my birthday and one for good luck.*** • *Now stories or narratives are almost always organized to tell what happened first, and then next, and then next. This is the type of voice we'll be using for our memoirs.* • Teacher reviews the right side of the anchor chart: Summarizing vs. Storyteller's Voice and then models how a **storyteller's voice** sounds. *First, I'm going to visualize the event in my picture. Then I'll think about what happened first and storytell it. I'll do the same thing with what happened next and last. Like this:* ***The room was dark and only lit by candlelight. I watched as my mom added six candles onto my chocolate birthday cake. "I know you're only five," said whispered into my ear "but this one is for good luck." She pointed to the sixth candle and I smiled.***
Active Engagement	• *I asked each of you to bring in some photographs today. Now I know there are probably some stories hiding in those photographs that you'd like to share with the rest of the class. So I decided that we're going to break-up into smaller groups so we can become storytellers of our lives. You'll have a chance to tell the stories behind your photographs.* • Teacher shares the anchor chart: 'Telling Stories through Photographs' with the class as a tool to give them ideas about how to share their stories today. (See the end of this lesson for example chart). She then models how to tell her own story with a photograph from her own childhood. • *Is there one story from one photograph that you would LOVE to share with the rest of the class? Which one would it be?* Teacher provides thinking time.
Link	• *I have a story rock for each group. You're going to use this rock and pass it around your circle. When you get the rock it's your turn to tell your story. If you don't have the rock that means it's your turn to be a good listener.* • *Memoirists, before you begin to storytell your memories let's review things those things we've noticed about memoirs.* • Review 'Characteristics of Memoir' anchor chart. *I want you right now to visualize your story in your mind and think about how you might storytell each event. Remember to act as if it is happening right now – use your details, details, details….Think about what is the heart of your story. Why is this memory significant to you? Be sure to include that in your storytelling.* • Teacher dismisses students into their small groups and invites them to sit in different areas of the classroom with their photographs, memoirist notebooks and story rocks.
Independent Writing and Conferring	• Teachers should support and confer today, helping students to become reflective and generative about their photographs and neighborhood maps. Teachers might choose to take notes as they walk around and listen to students' storytelling. These will be useful for future conferring work. • The anchor chart: 'Telling Stories through Photographs' might be useful to reference during conferring work with students today.
Mid-Workshop Teaching Point	• *Wow, I sure loved listening to the stories behind your photographs!* • *How about we start doing some memoir writing today in our memoirist notebooks? Can you point to one of the photographs or places on your neighborhood map that you are just itching to write about? Point to it right now. Great job!*

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	• *Today, I'd like you to give it a try. Open your memoirist notebook to a fresh page and have at it! Write a flash draft memoir right now about that memory. Ready? Go!* • Teacher continues to support students as they begin flash drafting today. She might coach aloud something like the following while students are working: • *Writers, let's not forgot to lean on the shoulders of our mentors. Think about Ralph Fletcher's memoir and Lois Lowry's work. Think about your own personal mentors – the ones you've chosen as favorites. Is there something in those memoirs that you can apply to your flash drafts today? If so, make sure to give it a try. Now is the time to experiment!*
After-the-Workshop Share	• *Here is another activity to try with your photographs. Since most of us brought in a few photographs, we can try to characterize them by a theme. For example, I have here a photograph of me with my aunts, uncles, and cousins. See? Here I am, about to blow out the candles on my 10th birthday. Oh, and here's another photograph of me and my cousins with my new baby sister. We're all smitten over her, aren't we? And lastly, here's a photo of my family having a picnic when I was eight. I remember this being the first warm day of spring.* • Now model with a student's collection of photos and how you come up with possible themes. • *Now an ordinary person might think these photographs have nothing in common, but we know better as readers, writers, and now memoirists! I can think about the big ideas and connections between these photographs like: 'I have a large, loving family.' Or 'My family celebrates all things big and small.' I'm going to jot down these big ideas in my memoirist notebook. They may come in handy later. How about you try the same thing?* • Teacher encourages students to spread out their photographs and jot down some common themes or big ideas about their life within their memoirist notebooks. If some students have only one photograph, they can be encouraged to jot down big ideas and themes from the one photograph thinking about their lives on a broader scale.

This chart can be pre-made prior to today's lesson. Teachers should vary it based on mentor text read and immersion activities completed.

Sample Anchor Chart **Summarizing vs. Storyteller's Voice**	
Summarizing Voice • Past tense • Already happened • "All About" • Telling not showing • Doesn't paint a picture in your mind • Gesture – move hand in sweeping motion	**Storyteller's Voice** • Present tense • Happening now • Re-enactment of what happened • Showing not telling • Writing or telling bit-by-bit • Write like a movie is playing • Paints a picture in your mind • Gesture – move hand horizontally in chopping motion

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This chart can be pre-made prior to today's lesson. Teachers should vary it based on mentor text read and immersion activities completed. Bomer, Katherine (2005). *Writing a Life: Teaching Memoir to Sharpen Insight, Shape Meaning, and Triumph Over Tests* p. 787. Portsmouth, NH: Heinemann.

SAMPLE ANCHOR CHART

Telling Stories through Photographs

- Describe the place where this photograph was taken.
- Describe the other people in the photograph and their relationship to you.
- What happened right before this picture was taken?
- What happened right after this picture was taken?
- Describe how this photograph fits into some pattern in your life.
- What surprises you about this picture, now that you really look at it?
- Who is missing from this picture? What can't we see in this picture?
- If that little person (who is you!) in the picture could talk, what would he or she be saying?

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Writing Unit of Study
Fifth Grade – Memoir, Unit 6

Session	4 - Immersion
Concept I	Writers study mentor memoirs and generate notebook entries as memoirists do.
Teaching Point	Writers create heart maps to help identify their most valuable memoir topics.

Materials	
• How to Write Memoir – Anchor Chart • First Times Heart Map - Anchor Chart • Last Times Heart Map – Anchor Chart • Family Quilt Heart Map – Anchor Chart • The Keeping Quilt by: Patricia Polacco • Heart Map – Blank Template [Resource Materials Packet]	• Teacher's memoirist notebook (or writer's notebook) • Students' memoirist notebooks (or writer's notebooks) • Baskets, packets, and/or baggies of mentor memoirs [See Resource Materials Packet for suggestions] • Chart paper • Post-its to flag personal mentor memoirs

Tips	• This lesson assumes that students have experience with heart mapping from third and fourth grades. If students do not have prior knowledge of heart maps, teachers may wish to keep the heart maps more simple and broad today. See MAISA Poetry units for third and fourth grade heart mapping work for suggestions. • Teachers might also decide to have students write their most important memories in the center of their hearts, working their way out to the outside edges. Or, teachers might ask students to color code their hearts, using different colors to represent different emotions, events, relationships, etc. • For high-quality templates of the heart maps referenced in this lesson, and several more suggestions and examples, please see the following professional resource: Heart Maps: Helping Students Create and Craft Authentic Writing by: Georgia Heard. This resource is highly recommended.

Connection	• *Today, we're going to learn how everyone has memories inside their hearts. Sometimes we forget about them because we're busy living our lives, but good writers know how to open their hearts and see the possibilities. They are always living a writerly life.* • *Let's start an anchor chart to help serve as a reference for writing memoir. Over the past few days, we've been studying mentor memoirs. We've also selected some of our own personal mentors, by flagging our favorite memoirs with post-its.* Teacher adds: **Study mentor memoirs** to the anchor chart titled: 'How to Write Memoir.' • *We also started to learn some strategies that will to help us discover where memories might be hiding.* Teacher adds: **Generate ideas** and under it she writes **Neighborhood Maps, Photographs, & Heart Maps.**
Teach and Active Engagement	• *We've already learned that we can map important places in our lives to help stir-up memories. But did you know that sometimes writers map their hearts?* Teacher provides time for the class to share what they know about heart maps, especially if they have experience with heart mapping from third and fourth grade. See MAISA Poetry units for third and fourth grade work with heart mapping. • *That's right! Writers think about the people, places, experiences, memories, dreams, secrets, and all the things that really matter inside their hearts. These heart items may serve as great seed ideas for writing memoirs that matter.* • *Now since we're familiar with heart mapping, I thought we could take our heart maps a step further. Rather than jotting just any ol' thing onto our heart maps we're going to create some focus.* • *Today, we're going to begin by focusing on 'first times.' I'm going to draw a great big heart in my memoirist's notebook. I'm not going to worry about making my heart look perfect, I'm just going to do my best.* Teacher might model sketching a heart or using the provided heart template [Resource Materials Packet] or the template on pg. 44 of Heart Maps: Helping Students Create and Craft Authentic Writing. • *Next, I'm going to think about the turning points in my life starting with 'First times' (e.g. the first time I ice skated, the first time I saw my baby sister, the first time I visited Florida, the first day of fifth grade, etc.* Teacher talks briefly about each of these topics showing how much she cares about them. • *You see? All of these items I listed in my heart map are possible memoir ideas! My heart is crowded with special memories that are just waiting to be written. In fact, I can hardly wait to write a memoir about my first day of fifth grade. I'm going to do that later, as a flash draft in my writer's notebook.* • *I'd like you to try this now. Map your heart. Think about your own memories – the ones that have stayed*

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	with you. First times are examples of turning points that made you the person you are today. • *I've listed suggestions that might guide your thinking on this chart paper:* SAMPLE ANCHOR CHART **'First Times' Heart Mapping** **The First Time You…** • …saw the place you now live • …went to a new school or started a new grade • …met your best friend • …saw your baby brother or sister • …played a sport you play all of the time now • …got a pet • …realized something important about yourself • …won an award or trophy • …went to the hospital • …read a book you love and have read over and over again
Link	• *Without a sound, put your pencils down. Writers, do you see how my heart map is filled to the brim? I'd like your heart maps to look similar. If you really spend some time on this today and give it some good thought, you'll have lots of inspiration to write memoir. Once your heart map is full or if you just can't wait another moment and you've become inspired, try writing about one of these memories – write a flash draft and go for it! Review our chart, Characteristics of Memoir, to help you recall the important things to include.*
Independent Writing and Conferring	• Teachers should support and confer today, helping students to become reflective and generative about their heart maps. • The anchor chart: 'First Times Heart Mapping' might be useful to reference during conferring work with students today.
Mid-Workshop Teaching Point	• *Writers, you've done a nice job so far today adding lots of ideas to your 'First Times' heart maps! How about exploring another type? Let's create some 'Last times' heart maps.* Teacher models how to create a new heart map with memories about the shifts in life when something changes and we discover something important about ourselves: 'Last Times.' Teacher sketches her own heart, uses provided heart template, or uses the template on pg. 48 of Heart Maps: Helping Students Create and Craft Authentic Writing. *I've listed suggestions that might guide your thinking on this chart paper:* • Teacher explains chart and provides time for students to storytell one or more items on their heart maps to a partner. SAMPLE ANCHOR CHART **'Last Times' Heart Mapping** **The Last Time You…** • …saw a grandparent, relative, or friend • …saw a pet • …saw your home where you used to live • …did something that you've never done again • …played a sport or did an activity that you haven't done since • …considered yourself a child, or another aspect of yourself • …were in K or 1st or 2nd or 3rd or 4th grade

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After-the-Workshop Share	• *Do you remember the book: The Keeping Quilt by Patricia Polacco? It's about a quilt that is made from scraps of fabric worn by family members across generations. And the quilt preserved memories for the family. How about we make one last heart map? It's called a 'Family Quilt' heart map. Just like a quilt is passed through generations, so are memories.* • Teacher sketches and jots ideas onto her own heart, uses provided heart template, or uses the template on pg. 51 of Heart Maps: Helping Students Create and Craft Authentic Writing. After, she provides time for students to do the same. SAMPLE ANCHOR CHART **'Family Quilt' Heart Mapping** • What family stories or memories can you include? • Write down any family songs, traditions, or foods that make your family unique. • Write any family stories that your family tells and retells to each other. • You can also include details of a place, like your home, and how that has shaped your family memories and stories. • While students are working, teacher might coach the following to the class: *Sometimes it's hard to separate our personal memories from stories we've been told about ourselves. My mother always told me I would say: 'Look at the moon! Look at the moon!' every single night. Now I have no memory of actually doing this, but maybe she's right. Do your parents have memories of you that you don't remember? Add those to your family quilt heart map too.*

This chart should be co-constructed with students based on how they would describe things, mentor text read, and immersion activities completed.

SAMPLE ANCHOR CHART

How to Write Memoir

- **Study mentor memoirs**
- **Generate Ideas**
  - **-Neighborhood Maps**
  - **-Photographs**
  - **-Heart Maps**

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SAMPLE ANCHOR CHART

'First Times' Heart Mapping

The First Time You…

- …saw the place you now live
- …went to a new school or started a new grade
- …met your best friend
- …saw your baby brother or sister
- …played a sport you play all of the time now
- …got a pet
- …realized something important about yourself
- …won an award or trophy
- …went to the hospital
- …read a book you love and have read over and over again

SAMPLE ANCHOR CHART

'Last Times' Heart Mapping

The Last Time You…

- …saw a grandparent, relative, or friend
- …saw a pet
- …saw your home where you used to live
- …did something that you've never done again
- …played a sport or did an activity that you haven't done since
- …considered yourself a child, or another aspect of yourself.

SAMPLE ANCHOR CHART

'Family Quilt' Heart Mapping

- What family stories or memories can you include?
- Write down any family songs, traditions, or foods that make your family unique
- Write any family stories that your family tells and retells to each other
- You can also include details of a place, like your home, and how that has shaped your family memories and stories

These anchor charts are based on: Heard, Georgia. (2016). *Heart Maps: Helping Students Create and Craft Authentic Writing.* Portsmouth, NH: Heinemann.

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Writing Unit of Study
Fifth Grade – Memoir, Unit 6

Session	5 – Immersion
Concept I	Writers study mentor memoirs and generate notebook entries as memoirists do.
Teaching Point	Writers determine life themes within their notebook entries.

Materials	
• How to Write Memoir – Anchor Chart • What are the Themes of My Life? – Anchor Chart • Life Themes for Memoir – Anchor Chart • Example letter from a previous year's student [Sample provided in Resource Materials Packet] • Half-sheets of lined paper – 1 per student	• Teacher's memoirist notebook (or writer's notebook) • Students' memoirist notebooks (or writer's notebooks) • Baskets, packets, and/or baggies of mentor memoirs [See Resource Materials Packet for suggestions] • Chart paper

Tips	• Today will be the last lesson during the Immersion Phase of this memoir unit. If teachers have more time, they may wish to add additional lessons. See the Immersion Packet located on Atlas for additional suggestions and/or the professional resources noted in the beginning of this unit.

Connection	• *Writers, we've spent the past few days mining our hearts and searching deep inside the places in our lives where memories might be hiding. We've written flash drafts inside our notebooks and immersed ourselves with mentor memoirs.* • *Today is going to be our final day of immersion. So in addition to all of the work we've been doing (i.e. studying mentor memoirs, choosing your own personal mentors by flagging them with post-its, adding ideas to our heart maps, adding ideas to our neighborhood maps, storytelling with photographs, and/or flash drafting in our writers' notebooks) I'd like us to spend some time on something really important and that is…deciding who we really are.* • *This is kind of a big deal and it's really important to writing memoir.* ***The difference between a personal narrative and memoir is this: A personal narrative recounts an episode in one's life; a memoir recounts an episode and also reveals the person behind the memoir.*** *So the purpose of a memoir is to say to the world: This is me. This is my life. When we share memories and reflect on them, we are sharing how important things in our lives have shaped who we are. Each memory helps to build the person you are today.* • Teacher might want to reference the anchor chart: 'Characteristics of Memoir' at this time to review the class's collaborative definition of memoir. • *This means that in order to write a powerful memoir, you need to be reflective about who you are as a person and what your experiences have taught you about life issues. After you figure out a theme for your life, your memoir can be developed around it.* • Teacher adds**: Choose a theme that represents your life** to the chart: How to Write Memoir.
Teach	• *Identifying a theme for your life requires you to identify connections throughout your writing. It is just like identifying connections when we're reading books during Reading Workshop. We make connections all the time between the characters and ourselves (text-to-self), but we also compare the books we're reading to other books (text-to-text) and even to big ideas in the world (text-to-world).* • *The first thing you need to do is read through your memoirist notebook slowly (you might also read through your writer's notebook with all of your entries from fifth grade) to see if you can familiarize yourself with the topics. Next, you'll ask yourself: What life issues do these entries address?* • *So basically, while you're reading, you'll keep in mind two lenses: What this entry* ***tells about*** *and what the entry is* ***REALLY about.*** *Watch me show you how.* • *See this entry I wrote at the start of the school year? It's about the time I broke my arm at a high school basketball game. But it's really about wanting to fit in with the other kids at school. It's also really about how my mom embarrassed me in front of all my friends. You see? This entry tells about breaking my arm but it's really about the life issue of wanting to fit in and the relationship between a mother and daughter. Once I looked back and reflected on this memory I realized it wasn't just about getting hurt. Often we have to stop and reflect to think deeply about the importance or significance of a memory.* • Teacher makes a T-Chart on chart paper titled: 'What are the Themes of My Life?' and writes down these

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ideas. She then continues to read through entries, thinking aloud and jotting down more life issues. Example provided.

What are the Themes of My Life?	
TOPICS **This Entry Tells About…**	**THEMES** **This Entry is REALLY About (Think 'life issues')…**
Breaking my arm	-Wanting to fit in with peers -Mother/daughter relationships are challenging and rewarding
Moving to a new house	-Losing a home that I cherished -Fear of making new friends
Getting braces	-Nervousness about how I would look -Excitement but also fear of the unknown

- *Hmmm. It looks like there are some connections between my entries here. It sure seems like I write a lot about friendships.* Teacher highlights the similarities.

What are the Themes of My Life?	
TOPICS **This Entry Tells About…**	**THEMES** **This Entry is REALLY About (Think 'life issues')…**
Breaking my arm	-Wanting to fit in with peers -Mother/daughter relationships are challenging and rewarding
Moving to a new house	-Losing a home that I cherished -Fear of making new friends
Getting braces	-Nervousness about how I would look -Excitement but also fear of the unknown

- *At first, this theme was sort of hidden within my entries. I really had to slow down and read my writing carefully. Now, as I look across a lot of my writing, I can see the theme of friendship is a big life issue for me.*

Active Engagement

- *Let's begin now. Make a T-Chart in your memoirist notebook. Next – begin re-reading your entries slowly, thinking: 'What is this entry REALLY about?' and jot down some life themes. After, see if you can discover a common theme that continues to pop-up in your writing. I'll be around if you have questions.*
- Teacher provides time for students to do this work at the meeting area and she rotates around, helping them determine themes and discover possible connections.
- Students may not finish writing several themes and finding connections during this Active Engagement and that's OK! This exercise is a scaffold for students to start this work in the meeting area and later continue it independently.

Link

- *Writers, there's some great thinking out there!* Teacher shares a few themes and connections that children made with the rest of the class.
- *Today I'd like you to try and hammer down a theme for your life; and a possible theme for your memoir. Continue this work we've started in the meeting area and see if the same life issue keeps popping-up in your work. Once you find it, I'm going to ask you to write me a letter on this half-sheet of paper about the theme*

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	you've chosen. Here's an example of a letter that Shane wrote me last year: *Dear Mrs. Novak,* *I've finally decided on one theme that reflects my life. It's perfectionism. My life revolves around trying to be perfect. My parents want me to have perfect grades, my football coach wants me to always have the perfect game, and my little brother is always looking up to me – because I'm the oldest. I feel like everywhere I turn, I need to be perfect. This is me. This is who I am.* *From,* *Shane* • *Your letter might not sound exactly like Shane's and that's OK! Just be yourself. Your letter is due to me at the end of Writing Workshop today.* • *You each have a half-sheet of paper tucked inside your memoirist notebook for this purpose. Once you finish this work, you can continue to do any of the strategies we've been learning during Immersion:* *1) Study mentor memoirs* *2) Choose your own personal mentor memoirs by flagging them with post-its* *3) Add ideas to your neighborhood map* *4) Write about the memories behind your photographs* *5) Add ideas to your heart maps* *6) Flash draft memoirs in your writer's notebooks.* • *Off you go!*
Independent Writing and Conferring	• Teachers should conduct quick coaching conferences and table conferences to help students discover the life themes within their writing. • Teachers might want to jot down some possible themes as she's conferring with students. These will be used to create an anchor chart during the Mid-Workshop-Teaching-Point. • Teacher might coach students to use highlighting and/or underlining as they work today: *As you're working to re-read your entries carefully for life themes, you might want to use a highlighter or your pencil to underline parts of entries as you go. Searching for sentences that hold* ***strong feelings*** *or the* ***names of people*** *might help you determine a theme for that entry.*

Mid-Workshop Teaching Point	• *Writers, I think some of you are already ready to turn in your letters to me – the ones that explain a possible theme for your life. But I also think that some of us might need some more help. So let's make a reference chart with some of the themes I've noticed in our class and also some other possible themes. This might help you make a decision.* • Teacher creates an anchor chart titled: 'Life Themes for Memoir' and begins listing some of the themes she's noticed from conferring with students. She might also ask a few children to share their life themes so there are more ideas on this chart. • *Now that we have this chart, I'm going to ask you to take out your letters to me. Polish them up a little bit and, if you haven't started writing one, go ahead and start writing one right now.* • Teacher provides time for students to begin or finish their letters. If some students are still struggling, teachers can use prompts and phrases such as: *Looks like you always write about baseball, or your cousin, or your grandpa. When you find a topic that keeps repeating, ask yourself: What makes that so important? What do I really want to say about baseball, or my cousin or my grandpa?*
After-the-Workshop Share	• *Writers, will you take a look at some of the memoirs you have marked as mentor memoirs? Remember when we did this on our first day of immersion? I asked you to flag your favorite mentors with post-it notes? I know you've been doing this, not just on that first day of immersion, but each day of this immersion phase. So at this point, I want to make sure you at least have a couple of mentor memoirs that you really like. Can*

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	you look now? Show me with your fingers the number of mentor memoirs that have post-its. • After providing time for students to count their mentors, teachers should encourage them to revisit those mentor memoirs and use them as inspiration as they polish off their life theme letters that are due today. • *Tomorrow we're going to begin planning the draft of our memoirs! You've done so much wonderful work during immersion- so I know you'll be ready to officially start planning your draft tomorrow. Well done!* • Teacher collects student letters and uses them as a formative assessment to see which students might benefit from further help identifying life themes for their memoirs.

These charts should be co-constructed with students based on how they would describe things, mentor text read, and immersion activities completed.

SAMPLE ANCHOR CHART

How to Write Memoir

- Study mentor memoirs
- Generate Ideas
  - -Neighborhood Maps
  - -Photographs
  - -Heart Maps
- **Choose a theme that represents your life**

SAMPLE ANCHOR CHART

Life Themes for Memoir

- Defiance
- Loss
- Disability
- Nervousness
- Perfectionism
- Anger
- Fear
- Differences
- Pride/Conceit
- Illness
- Pressure
- Family
- Friendship
- Bravery
- Perseverance
- Change
- Etc. based on student entries

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Writing Unit of Study
Fifth Grade – Memoir, Unit 6
Part Three: Lesson Sequence Phase

Session	6
Concept II	Writers move out of their notebooks to write a first draft.
Teaching Point	Writers choose and develop a seed idea for their memoirs.

Materials	
• How to Write Memoir – Anchor Chart • Collecting and Developing Seed Ideas for Memoir – Anchor Chart • Reflective Sentence Stems – Anchor Chart	• Questions to Discover Who You REALLY Are – Anchor Chart • Teacher's memoirist notebook (or writer's notebook) • Students' memoirist notebooks (or writer's notebooks) • Post-its for marking notebook entries

Tips	• Today students will choose a seed idea to grow into a draft tomorrow. Today's work will invite students to collect entries, jot notes, and compile all they have around their seed idea. This work today will make drafting so much easier for students tomorrow. • The anchor cart: 'Questions to Discover Who Your REALLY Are' can be pre-made prior to this lesson so it's ready for the After-Workshop-Share.

Connection	• *Your memoirist notebooks are full of gems! They're bursting with the memories, feelings, and themes of your lives. I think we're just about ready to start our first drafts of memoir.* • *But first – before we can write an official draft on draft paper, we'll need to choose our seed ideas and collect as much as we can about those seeds.* • Teacher writes: **Choose and develop a seed idea** onto the anchor chart: How to Write Memoir.
Teach	• *Yesterday I realized that the theme of friendship kept surfacing in my notebook entries. Friendship is something that matters to me and it's a theme in my life. So I decided that it's going to be the focus of my memoir.* • *Next, I can read through all of my notebook entries (from my memoirist notebook and my writer's notebook) and do some sifting and marking. Every time I see an entry about my theme of friendship, I'm going to flag it with a yellow Post-it. These could be sketches, lists, artifacts – anything that relates to my theme.* Teacher flips through her notebook, reading and marking entries that match her theme. • *Now in order to grow ideas from this theme, I need to think from big to small. I can do this by writing my theme on the top of my notebook page 'Friendship' (that's the big thing). Then I can ask myself: 'What small moments from my life fit with this life theme?' (these are the small things). Let's see.* Teacher thinks aloud and jots her ideas accordingly. She might use some of the recently flagged entries from her writer's notebook, but also any other small moment from her life that match the theme. **Friendship** • The time my family moved and I was worried about making new friends • The time I broke my arm because I jumped off the bleachers at a basketball game to be cool • The time I got braces and Nicole called me a metal mouth • The time my grandma died and Angie listened to me cry • *Next, I can write long about each of these bullets with my theme of friendship in mind. So I'll start with the first one: The time my family moved and I was worried about making new friends. I'll write that on the top of a fresh page in my memoirist notebook. Next, I'll rehearse my writing aloud. I'm going to tell my story like a small moment, but I'll add some reflection related to my life theme of friendship. This is what memoirists do. Finally, I'll write my entry. Watch me show you how.* Teacher models rehearsing the small moment with reflection and writing it quickly making sure to acknowledge the life theme of friendship.

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Active Engagement	• *Talk to your partner now about the steps I followed today to collect and develop my seed idea.* As the students talk, the teacher jots down some of their conversations before calling them back together. • *Nice thinking! I heard some great discussions out there. Let's make an anchor chart with these steps.* Teacher quickly creates an anchor chart titled: 'Collecting and Developing Seed Ideas for Memoir' **Collecting and Developing Seed Ideas for Memoir** • Re-read my notebook entries and mark the ones that match my life theme • Think big to small with boxes and bullets Life theme (box) *Small moments related to life theme (bullets) • Rehearse one small moment aloud adding your reflection about the life theme • Write the small moment with reflection about the life theme • Start again with another small moment
Link	• *Today, let's collect as much as possible for our seed ideas! The more effort you put in today will really help you draft tomorrow. The more you collect and develop and live with those seed ideas the more your memoir will shine.* • *Off you go!*
Independent Writing and Conferring	• Teacher confers with students and meets with small groups to help guide them as they begin planning for their memoir drafts. • The anchor charts created during immersion should be in a central location for students to reference. These charts will not only help students, but can also serve as tool for teachers when they meet with individuals and groups.
Mid-Workshop Teaching Point	• *Writers, I see some great small moment entries! Remember that when we write memoir, our reflection is often the most important part. If you forget to reflect, than it's just a plain ol' small moment story.* • *Using stem sentences, just like we did when we wrote essays, can help you become more reflective. Here are some that you might use.* • Teacher re-visits a favorite sentence stem anchor chart, perhaps from a MAISA essay writing unit (Persuasive or Literary Essays). There is also a sample chart included at the end of this lesson titled: 'Reflective Sentence Stems' and models how these stems might be added into a small moment story to encourage the author's reflection.
After-the-Workshop Share	• *Writers, in order to discover who we really are we need to ask ourselves the same questions we would ask a character in a book. Teacher creates anchor chart: Questions to Discover Who You REALLY Are:* ***What kind of person is this character (yourself?) What angers, excites, worries, saddens this character? What has she or he wanted and what are the obstacles she or he has faced? What roles do other characters play?*** • *Reflecting on who we are will help us when we write about that significant memory and the theme related to it. Memoir is about us, it is about how we feel about a situation. Each person's reaction may be different in a given situation. Who we are often determines how we see life and how we react to circumstances.* • *After doing so much collecting, developing, and writing about my seed idea of friendship today – I think I'm ready to discover who I really am. These questions will help.* Teacher quickly writes an entry, answering these questions to demonstrate, titling the entry: Who I REALLY Am **Who I REALLY Am** I'm the kind of person that cherishes friendships. I appreciate my friends and hold them close to my heart. I'm loyal. It makes me sad when a friend is hurt or when a friend hurts me. Friends like Nicole have crushed me with hurtful names. But then there are friends like Angie who ran to my house the moment she found out that my grandma died and she let me cry on her shoulder. So I think I'm the kind of person that worries too much about fitting in with friends that don't really matter so much. I need to spend my time with the true friends that bring me happiness. • *I'm going to give you about five minutes right now to do the same thing. Use everything you've collected,*

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	written, and developed today. Also use these questions to help you discover who you really are. • Teacher gives the students five quiet minutes to write long about this statement: Who I Really Am. • While students are working, teachers should walk around to provide support. *Teachers might choose to mention the power of internal and external character traits, which is a helpful strategy for this work.* • *Fantastic! Now mark this page with a yellow post-it note, just like you did with your other entries today. This entry is certainly going to be helpful as you begin to draft your memoir tomorrow.*

These charts should be co-constructed with students based on how they would describe things, mentor text read, and immersion activities completed.

SAMPLE ANCHOR CHART
How to Write Memoir

- Study mentor memoirs
- Generate Ideas
  - -Neighborhood Maps
  - -Photographs
  - -Heart Maps
- Choose a theme that represents your life
- **Choose and develop a seed idea**

SAMPLE ANCHOR CHART
Questions to Discover Who You REALLY Are

- *What kind of person is this character (yourself?)*
- *What angers, excites, worries, saddens this character?*
- *What has she or he wanted and what are the obstacles she or he has faced?*
- *What roles do other characters (people in your life) play?*

Collecting and Developing Seed Ideas for Memoir

- Re-read my notebook entries and mark the ones that match my life theme
- Think big to small with boxes and bullets
  - Life theme (box)
  - *Small moments related to life theme (bullets)
- Rehearse one small moment aloud adding your reflection about the life theme
- Write the small moment with reflection about the life theme
- Start again with another small moment

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SAMPLE ANCHOR CHART

Reflective Sentence Stems

- *In other words…*
- *That is…*
- *The important thing about this is…*
- *As I say this, I'm realizing…*
- *This is giving me the idea that…*
- *An example of this is…*
- *This shows…*
- *Another example of this is…*
- *This connects to…*
- *I see…*
- *The thought I have about this is…*
- *To add on…*
- *The reason for this is… Another reason is…*
- *This is important because…*
- *On the other hand…*
- *This is similar to… This is different from…*
- *This makes me think…*
- *This proves…*

This chart is based on: Calkins, Lucy & Marron, Alexandra. (2013). *Shaping Texts: From Essay and Narrative to Memoir* p. 45. Portsmouth, NH: Heinemann. It should be co-constructed with students based on how they would describe things, mentor text read, and immersion activities completed.

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Writing Unit of Study
Fifth Grade – Memoir, Unit 6

Session	7
Concept II	Writers move out of their notebooks to write a first draft.
Teaching Point	Writers plan a time frame for their memoirs and begin drafting.

Materials	
• How to Write Memoir – Anchor Chart • Time Frames in Memoir – Anchor Chart • When to Start a New Paragraph – Anchor Chart • Marshfield Dreams: When I Was a Kid by: Ralph Fletcher • My Rotten Red-Headed Older Brother by: Patricia Polacco	• Teacher's memoirist notebook (or writer's notebook) • Students' memoirist notebooks (or writer's notebooks) • Loose-leaf lined paper (or teacher created draft paper) • Chart Paper

Tips	• This lesson aims to meet the following goal on the Narrative Writing Checklist: *1.) I used paragraphs to separate different parts or times of the story and to show when a new character was speaking. Some parts of the story were longer and more developed than others. (p. 400 Writing Pathways) 2.) I slowed down the heart of the story. I made less important parts shorter and less detailed and blended storytelling and summary as needed. (p.401 Writing Pathways)* • Today students will move out of their writer's notebooks to begin drafting a memoir onto paper. Teachers may choose for students to use loose-leaf paper for this work or another type of favorite paper for drafting. Students are encouraged to use drafting paper vs. writing in their notebooks. • At this point, students already have several flash drafts of memoir inside their memoirist's notebooks. Students should also have shorter entries with big ideas about their life themes, as well has post-its that are marking various places of their notebooks – those which might be helpful for drafting today. Any such entries, as well as those written any time this year (prior to immersion) may be used for this lesson. • There are a limitless number of ways to play with time in memoir writing. Time frames can jump around from the present to the distant past, then to a completely different past time, and so on. Today's lesson will focus on two different types of time frames in memoir writing that are the most simple for fifth graders to grasp. If teachers wish to explore other possibilities for framing time in memoir, they may introduce as many as they would like in today's lesson. • Teachers may want to read the books mentioned in this lesson ahead of time for reference. • The teacher will be sharing some entries from her own writer's notebook today, so these should be flagged for the lesson. Teacher will also need to model today's work using her own writing. A sample teacher piece of writing is provided or teachers may use their own personal writing. • Teacher will review paragraphing during today's Mid-Workshop-Teaching-Point and After-the-Workshop-Share. A new sample anchor chart will begin today regarding paragraphing, but teachers may certainly use any favorite paragraphing anchor chart from earlier this year. • Stacks of memoir anthologies, and baskets, packets, and folders or baggies of mentor memoirs should be in an accessible area for students to continue to reference during the remainder of this unit. • Teachers should periodically collect students' memoir drafts to assess how they are growing as memoirists and what assistance they may need during drafting and revision work. • Teachers may want to collect drafts at this point of the unit to formatively assess students' progress.

Connection	• *Today is the day! We've been working so hard as memoirists and now it's time to begin our first draft!* • *Four days from now, your memoir will need to be completely drafted and revised. That means you need to do our very best work. You're going to write with all of your heart today.*
Teach	• *As we begin our first draft, I think it would be helpful to outline our plans. Just as builders construct blueprints and chefs cook from recipes, writers benefit from making a plan before they write. To do this, it's often beneficial to consider frames of time. Like in Marshfield Dreams, Ralph Fletcher started in the present tense. That is right now. See here?* Teacher flips to the introduction. *He wrote an introduction to familiarize us with his life and give a bit of background information. Then, he continues his memoir through passages of time. Teacher reads introduction to class and then flips through the rest of the book to show how it goes from event to event.* • *See here,* teacher flips to p. 9*, is Ralph's first memory from when he was three. And the next memory is from*

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	when he was five. Teacher flips to p. 13. *If we keep going, we'll notice that this memoir goes in order from occurrence. The memoir ends when he's 13 years old and his family moves from Marshfield to a new home.* • *Now memoirs don't always start in the present time with an introduction. Sometimes, they just start with the first event. Like in* <u>*My Rotten Red-Headed Older Brother*</u>*, Patricia Polacco begins her memoir right in the past and ends her memoir a little while later in the future.* • Teacher flips through the book and displays how Polacco structured her memoir, beginning right in the first moment, without an introduction or any background information. • Then teacher displays the anchor chart: Time Frame Options in Memoir Writing. She might also choose to include some other examples of mentor text, as shown in the example chart. SAMPLE ANCHOR CHART **Time Frames in Memoir** • Memoir begins in the past and ends sometime further on. (examples: <u>My Rotten Redheaded Older Brother</u>, <u>All the Places to Love</u>, <u>When I Was Young in the Mountains,</u> "Socks") • Memoir begins in the present as an introduction; then it goes into the past and continues along, ending sometime further on. (examples: "Clear," <u>Betty Doll</u>, <u>Marshfield Dreams</u>) • *For my memoir, I think I'll begin with an introduction to give some background about myself, like Ralph Fletcher and Sandra Cisneros did. Then I'll move into my first small moment. I'll think about the moment that happened the longest ago and I'll move through time accordingly. Like this.* • Teacher sketches a plan for her memoir using any structure she would like: a timeline, story mountain, web, or the school/district graphic organizer option. No matter what the structure, teacher should model sketching out the plan with phrases along the way to show each of the small moments for the memoir. These phrases would explain the moments (i.e. background about my family and growing-up in the suburbs of Michigan, the time I met my best friend, moving to a new house, etc.) • *Now when it's time to write, I'm going to tell my story just like it's happening using each of these notes on my plan. I'll also make sure to add my reflection about each memory. That reflection is what will make it like a memoir.*
Active Engagement	• *I'd like you to do the same thing right now. Sketch out a plan in your memoirist notebook for how you'll draft today. Will you begin in the present, move into the past, and then move forward? Or will you just begin in the past and move forward? Which memory will you write about first, next, last?* • Teacher provides time for students to sketch out their plans and provides support where needed.
Link	• *When I send you back to your writing spots I'd like you to begin by re-reading some of your favorite mentor memoirs and the notes you've taken about why you love them. You don't need to re-read the whole text, just your notes and favorite parts. It will energize you to write with passion!* • *After, I'd like you to read over all of your notes – the post-its in your memoirist notebooks and your entries about your big life theme.* • *Finally, just before you start, take another look at the plan you just made and revised it if needed.* • *After you do all that preparing, pick up your pencil and write a lead. If you like it, keep going. If you're not sure that you like it, revise it. Before you know it – you'll be writing, writing, writing!* • Teacher writes: **Plan - re-read favorite mentors, re-visit notes and notebook entries, make a plan with a time frame (use a story mountain, timeline, etc.).** Next, teacher writes: **Draft a memoir – use a storyteller's voice** onto the anchor chart: How to Write Memoir. • *You each have a piece of draft paper at your desks to begin your first draft. Once you're done writing your first page you can revise it and help yourself to another piece of paper. Extra draft paper is on the back*

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	table. Off you go!
Independent Writing and Conferring	• Teacher confers with students and meets with small groups to help guide them as they begin their first drafts of memoir. • Teacher should be on the look-out for a sample student plan to use during the Mid-Workshop-Teaching Point. This sample will need to be a solid plan in any structure (story mountain, timeline, other graphic organizer, etc.) to model time moving forward.
Mid-Workshop Teaching Point	• *Writers, while you are busy beginning to draft a powerful memoir consider how paragraphing can really help you add structure to your piece.* • *Each place in your draft when **time moves forward** signifies that a new paragraph should begin.* • *Let's take a look at Lora's memoir plan. She has a timeline of events that she has created here to help her draft. As you can see there are short phrases along each point on her timeline, explaining the event. So according to Lora's timeline plan here's how her draft will go: First, she's going to write about the house she lives in. Next, she's going to write a small moment about getting her puppy in that house, Rusty. Next, Lora's going to write about the time that Rusty comforted her when she was sick. Finally, she'll write a small moment about when Rusty died. All of her writing will have the life theme of new beginnings.* • *So this means that each place where time is moving forward* (teacher points to each point on Lora's timeline) *Lora will begin a new paragraph.* • *Remember this, writers! We'll revise and edit our paragraphs later in the unit too, but it will be so much easier if you begin drafting in paragraphs today – from the get-go! Today, remember to start a new paragraph this at each place where time has moved forward.*
After-the-Workshop Share	• *Hooray, writers! Your drafts are on their pages. You're official memoirists!* • *Since we started to discuss paragraphing in our Mid-Workshop-Teaching-Point, I thought it might be helpful to have an anchor chart to remind us about some of the other times we begin new paragraphs.* • Teacher begins a new anchor chart titled: 'When to Start a New Paragraph' and adds the following: **When time moves forward. When time moves backward. When there is a new person speaking.** • Teacher then uses her own draft or a student sample to model using a paragraph sign (¶) to break-up a draft with indication of where new paragraphs should begin.

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These charts should be co-constructed with students based on how they would describe things, mentor text read, and immersion activities completed.

SAMPLE ANCHOR CHART

How to Write Memoir

- Study mentor memoirs
- Generate Ideas
  - -Neighborhood Maps
  - -Photographs
  - -Heart Maps
- Choose a theme that represents your life
- Choose and develop a seed idea
- **Plan – re-read favorite mentors, re-visit notes and notebook entries, make a plan with a time frame (use a story mountain, timeline, etc.)**
- **Draft a memoir - use a storyteller's voice.**

SAMPLE ANCHOR CHART

When to Start a New Paragraph

¶ - When time moves forward
¶ - When time moves backward
¶ - When there is a new person speaking

SAMPLE ANCHOR CHART

Time Frames in Memoir

- Memoir begins in the past and ends sometime further on. (examples: My Rotten Redheaded Older Brother, All the Places to Love, When I Was Young in the Mountains, "Socks")
- Memoir begins in the present as an introduction; then it goes into the past and continues along, ending sometime further on. (examples: "Clear," Betty Doll, Marshfield Dreams)

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Writing Unit of Study
Fifth Grade – Memoir, Unit 6

Session	8
Concept II	Writers move out of their notebooks to write a first draft.
Teaching Point	Writers add internal feelings with precise details.

Materials	
• How to Write Memoir – Anchor Chart • External and Internal Journey – Anchor Chart • How to Elaborate Memoir – Anchor Chart • 'A New Sister' by: Eloise Greenfield [Childtimes: A Three Generation Memoir p. 172]	• Teacher's memoirist notebook (or writer's notebook) • Students' memoirist notebooks (or writer's notebooks) • Student drafts • Loose-leaf lined paper (or teacher created draft paper) • Chart Paper

Tips	• This lesson aims to meet the following goal on the Narrative Writing Checklist: I showed why characters did what they did by including their thinking and their responses to what happened. (p. 399 Writing Pathways) • Teachers will need student samples or their own writing to use as demonstration and modeling examples during today's lesson. The student sample 'Lora' used in yesterday's lesson will be referenced today. • If students need more support understanding external vs. internal stories, teachers can provide practice with a recent event that happened in class (such as the fire alarm ringing - external) and students can share how they reacted to it (internal). Students will enjoy this activity and it will help them understand that the internal story differs based on the person behind the story.

Connection	• *As a memoir writer, you have no choice but to reveal yourself. That's the very point of writing a memoir! We write memoir to discover something about ourselves and make those discoveries known to the world through our writing. A memoir takes a look at those small moments and events and how they made you the person you are today.* • *That's why it's so important that your memoir is not just a whole bunch of small moments and a memoir shouldn't be about a bunch of events but, rather, how those events made you the person you are today.* • *If you remember to include an internal timeline with your external timeline, it will help a lot.*
Teach	• *Let's take a look at one of our mentor memoirists for inspiration. I want you to pay attention and notice that for every sequence of **action** (one thing will happen, and then another, and another…) there is also a parallel sequence of **re-actions** – those are the feelings and thoughts of the main character – in this case, we will be studying a piece by Eloise Greenfield so it will be her, but when you're writing your own memoir it will be you!* • *I'll determine the internal reactions (what's going on inside: feelings, thoughts, etc.) of Eloise by paying close attention to how she feels as a result of the external storyline (what's happening on the outside: actions and events of the story). Watch me show you how.* • Teacher reads aloud the memoir: 'A New Sister' by Eloise Greenfield and discusses the parallel between the external and internal journey of the memoir creating an anchor chart to show the parallelism side-by-side.

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External and Internal Journey of 'A New Sister' by: Eloise Greenfield	
External Timeline	**Internal Timeline**
My mom told me she was going to have a baby…	…my response is not to get too excited because I am almost a grown-up.
Time moves backward to when my first little sister was born…	…my response is excitement to see my new sibling. I was too young at the time to act unconcerned.
Time moves forward and we start getting ready for the arrival of my newest baby sister…	…my response is that I won't be that excited for this new baby because I'm too grown-up.
My newest baby sister was born…	…my response is that I yell with excitement "Hey! I got a new sister!" because I forgot that I was almost a grown-up.

Active Engagement

- *Let's look back at Lora's timeline from yesterday. Remember her plan from the Mid-Workshop-Teaching point? I'm going to see if we can work through, with Lora, to write her internal journey along with these external events.*
- Teacher works through a student's planning tool from yesterday (or chooses a new student's planning tool) and models how to add a parallel line of internal thoughts and feelings along with the external plan developed yesterday. This work is done collaboratively through teacher think aloud and students' input.
- This work can be done easily by drawing a parallel story mountain, timeline, or graphic organizer to indicate the internal journey compared to the external plan that was created yesterday. The example provided here is a side-to-side example on an anchor chart for the class to see.

Lora's Memoir Plan – Sample Fifth Grade Student	
External Timeline	**Internal Timeline**
Moving into my new house	*…my response is worry. I'm not sure if I'll make new friends and adjust in my new neighborhood.*
Getting my puppy, Rusty	*…my response is excitement. Rusty is my new best friend.*
The time that Rusty comforted me when I was sick	*…my response is love for Rusty and love of our friendship. I no longer felt alone.*
Rusty died	*…my response is sadness but also gratefulness. I was sad about losing Rusty but I will always be grateful that he helped me adjust to that new home and neighborhood.*

- *Now that Lora has an internal timeline for her memoir she can consider it as she's drafting today and it will make her life theme of new beginnings shine through the greatest!*

Link

- Teacher begins a new anchor chart titled: **How to Elaborate Memoir** and writes: **Add internal feelings**.
- *Writers, it's time to continue our draft writing - and today, let's really make our life theme shine through by adding our internal journeys. Remember, we don't just want to write about a lot of events – we want to include the feelings, thinking, and discoveries behind the events. That's what will make our work memoir.*
- *So for every new event (action) that you write today, there should be an internal response (a re-action). Make sure to add these internal feelings as you're writing today.*

Independent Writing and Conferring

- Teacher should confer with individuals and meet with small groups as they continue to draft memoir.
- Conferring questions that will support students during their drafting today are as follows: What are you working on as a memoir writer? What qualities of good memoir are you trying in your work? What do you like about your writing? How are you being inspired by mentor memoirists? Can you name what the

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	memoirist you are studying is doing in his/her writing that is helping you create your own memoir? Explain the life theme of your memoir. What do you want your readers to try and understand about your life through your memoir? What do you want your readers to know about who you are? What are you really trying to say here? How did this moment shape or change you?
Mid-Workshop Teaching Point	• *Writers, you're doing such a nice job adding internal thinking to your memoir writing. Many of you are revising and going back to parts you've drafted yesterday to add this internal journey and that's fantastic. The internal story is so important.* • *I'd like to share a tip with you: Did you know that the internal story isn't just **telling** your feelings? You can also **show** them?* • *Like in the memoir: "A New Baby Sister," Eloise Greenfield wrote: "…I woke right up. I kept my eyes closed, though, until I heard the doctor leave, and then I went upstairs to look at my baby sister."* • *This passage never told us that Eloise was excited. She showed us with phrases like: "I woke right up." And "I kept my eyes closed…and then went upstairs to look at my baby sister." These actions showed us her excitement to have a new sibling.* • Teacher models how to add internal thinking through actions with her own draft or a student draft.
After-the-Workshop Share	• *Wow writers! I really saw memoir shining through your writing today. You're no longer writing about what is happening **to** you, but also, what is happening **in** you.* • *I'd like to offer you one more tip about writing powerful feelings in memoir and that is – you don't want to sum up a feeling quickly by writing something like: 'I felt lonely' or 'I felt like I had to be perfect.' When you want to convey a feeling, you should do so by writing sentences - or even paragraphs that capture that feeling! We need to elaborate - and we can do so by writing **precise details** about our experience. Like this.* Teacher quickly writes a demo text such as the following example. • ***Instead of: I felt lonely.** Imagine what's happening all around you. Take yourself back to the moment and then write exactly how you're feeling. **Write something like: It was lonely starting fifth grade without a single friend. Everyone had someone to sit with at lunch and my stomach would flip with anxiety. My heart felt hollow. It was just me and my lunch tray. Alone.*** • *Do you see the difference? Right now, would you and your partner look over your drafts and find places where you've tried to put a feeling into your drafts? Now, see if you found a way to capture the precise, particular way that you – only you – felt. If you haven't elaborated, try it right now.* • Teacher gives time for students to work in the meeting area and supports as needed and then adds: **Use precise details** below to 'Add internal feelings' to the anchor chart titled: **How to Elaborate Memoir.**

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These charts should be co-constructed with students based on how they would describe things, mentor text read, and immersion activities completed.

SAMPLE ANCHOR CHART

How to Write Memoir

- Study mentor memoirs
- Generate Ideas
  - -Neighborhood Maps
  - -Photographs
  - -Heart Maps
- Choose a theme that represents your life
- Choose and develop a seed idea
- Plan – re-read favorite mentors, re-visit notes and notebook entries, make a plan with a time frame (use a story mountain, timeline, etc.)
- Draft a memoir - use a storyteller's voice.

SAMPLE ANCHOR CHART

How to Elaborate Memoir

- **Add internal feelings**
- **Precise details (write exactly what's happening around you: physical descriptions, setting, etc.)**

External and Internal Journey of 'A New Sister' by: Eloise Greenfield	
External Timeline	**Internal Timeline**
My mom told me she was going to have a baby…	…my response is not to get too excited because I am almost a grown-up.
Time moves backward to when my first little sister was born…	…my response is excitement to see my new sibling. I was too young at the time to act unconcerned.
Time moves forward and we start getting ready for the arrival of my newest baby sister…	…my response is that I won't be that excited for this new baby because I'm too grown-up.
My newest baby sister was born…	…my response is that I yell with excitement "Hey! I got a new sister!" because I forgot that was almost a grown-up.

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Lora's Memoir Plan – Sample Fifth Grade Student	
External Timeline	**Internal Timeline**
Moving into my new house	*…my response is worry. I'm not sure if I'll make new friends and adjust in my new neighborhood.*
Getting my puppy, Rusty	*…my response is excitement. Rusty is my new best friend.*
The time that Rusty comforted me when I was sick	*…my response is love for Rusty and love of our friendship. I no longer felt alone.*
Rusty died	*…my response is sadness but also gratefulness. I was sad about losing Rusty but I will always be grateful that he helped me adjust to that new home and neighborhood.*

These charts should be co-constructed with students based on how they would describe things, mentor text read, and immersion activities completed.

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Writing Unit of Study
Fifth Grade – Memoir, Unit 6

Session	9
Concept II	Writers move out of their notebooks to write a first draft.
Teaching Point	Writers develop the life themes of their memoirs.

Materials	
• How to Write Memoir – Anchor Chart • How to Elaborate Memoir – Anchor Chart • Reflective Sentence Stems – Anchor Chart • When I Was Young in the Mountains by: Cynthia Rylant • Thundercake by: Patricia Polacco • Teacher's memoirist notebook (or writer's notebook)	• Students' memoirist notebooks (or writer's notebooks) • Student drafts • Loose-leaf lined paper (or teacher created draft paper) • Chart Paper

Tips	• This lesson aims to meet the following goals on the Narrative Writing Checklist: *1.) I used transitional phrases to show the passage of time in complicated ways, perhaps showing things happening at the same time or a flashback and flash-forward. (p. 399 Writing Pathways) 2.) I slowed down the heart of the story. I made less important parts shorter and less detailed and blended storytelling and summary as needed. (p.401 Writing Pathways)* • Today's lesson is an important one. Many writing teachers believe it's the lesson that changes their students' writing forever, more than anything else. Nancie Atwell's shorthand phrase of 'So What?' is used in this lesson because it it's a tried and true, simple way for students to apply this high-level skill of developing a purpose to their writing. Teachers may modify this phrase however they would like. • For more information about today's lesson, teachers can reference the professional resource: Atwell, Nancie. (2002). *Lessons That Change Writers.* Lesson 9: The Rule of So What? P. 38-43. Portsmouth, NH: Firsthand. • Student letters about their life theme (written and turned into teachers in Session 5) should be turned back to students for today's lesson. Students will need to reference these letters for the Mid-Workshop-Teaching-Point. • In the After-the-Workshop-Share, students will be working with a new partner to share their drafts. These partnerships should be different (just for today) from writing partnerships. Teachers may want to create these partnerships ahead of time or they can simply play match-maker as best as possible during the After-the-Workshop-Share.

Connection	• *I have a question for you. What's the point of writing a memoir? I mean, really. Does it matter? I'm asking you because all writing, not just memoir writing – but especially memoir writing, has to be good for something! So, why does it matter?* • Teacher asks a few students to share their ideas. • *Ted Hughes was a famous English poet and children's writer. He once said the following.* (Teacher reads the quote from Hughes slowly with emphasis): *"Why memoir? It means the world becomes yours. If you don't do it, it drifts away and takes a whole piece of yourself with it, like an amputation. To attack it and attack it and get it under control – it's like taking possession of your life, isn't it?" – Ted Hughes* • Teacher might also choose to copy the quote and have students keep it tucked inside their memoirist's notebooks as a reminder.
Teach	• *Now yesterday when we were setting goals, many of you asked me how the heart of the story (on our narrative checklist) relates to memoir writing. Well, the heart of the story in memoir writing is how your life theme shines through. So when you see: Heart of the Story on your checklist during this memoir unit think this – is my life theme shining through?* • *A famous writing teacher named Nancie Atwell once taught me to use the phrase 'So What?' to make sure that I hadn't forgotten the heart of my story. I'm going to teach you how to do the same thing today. So What? is short for – So what is important about this memory? Why are you sharing this memory? You could have shared a 100 other memories, so what is significant about this particular one? Nancie's middle school*

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	students are actually the ones who shortened it to, "So What?" • Teacher writes: **Ask 'So What?' – develop your life theme** onto the anchor chart titled: **How to Elaborate Memoir.** • *Let's start by looking at some mentor text.* Teacher peruses through a class favorite memoir as a demonstration. *Remember this one? When I Was Young in the Mountains? Cynthia Rylant wrote about the memories of living in the Appalachian Mountains. That's the topic, but **so what** about living in the Appalachian Mountains?* Teacher flips to pages that show a life theme and thinks aloud. • *Hmmm. I think it might be that life isn't easy, but you live it in the company of loved ones.* • *See how on almost every page Rylant shows a struggle and a joy? Like on p. 1: Her dad is covered in black dust from a coal mine! Um, it's pretty dangerous to work in a coal mine. People died all of the time doing it. But here is her father and here is Cynthia - making the most of it. He's kissing the top of her head. Just look at the joy on this page. And on p.3 she's going to the johnny-house outside to use the bathroom. That seems pretty inconvenient! But there is her grandma, right by her side, holding her hand the entire time. There's so much love in this moment.* • *You see, Rylant didn't just pick these memories out of the sky – by chance. They're in this memoir for a purpose: to show her life theme that life isn't easy, but you live it in the company of loved ones.* • *Now I had to infer this life theme, which is pretty high level thinking! But, look here! Rylant also came right out, at the end of her memoir, and wrote about how much she loved living in the Appalachian Mountains.* Teacher reads the last page of When I Was Young in the Mountains to show how Rylant reflected on her love for mountain life. This last page shows a concrete reflection. *There isn't anywhere in the world that she would rather be than in the mountains with her family and friends!* • *So in my own writing, the life theme could be inferred a little – but not so inferred that it's a guessing game for my readers. I'll want to come right out and say it, too.* • Teacher re-reads her own draft, pausing at various points and saying: So What? - elaborating at these places in any of the ways taught thus far (through reflective sentence stems, internal feelings, precise details, etc.)
Active Engagement	• *Look here at Thunder Cake. Patricia Polacco wrote about how she and her grandmother shared thunder cake during thunder storms on her farm in Michigan - that is the topic, but so what? Hmmm. What's this memoir REALLY about? Talk it over with your partner.* • Teacher gives students a chance to talk to one another, flipping through the pages of Thundercake to show the story as they're talking. • Students might discuss life themes as follows: Polacco's life theme could be that grandparents are the best teachers, or the wisdom of a grandma can overcome any fear, or thunderstorms are not so frightening after all. • Teacher and students then work together to locate the places where Polacco's life theme shine through subtly (it is inferred) or concretely (it's right there on the page).
Link	• *I'd like you to think about the life theme of your memoir right now, you might even have to look back at your notes and planning tools to remember it.* Teacher gives students a moment for students to think. *Now does this theme shine through in your writing or have you forgotten all about it?* Teacher provides time for students to glance over their drafts. *If your life theme is not shining through, use internal feelings and precise details like I just showed you (see Lesson 8 for specific lesson regarding internal feelings and precise details) to make it happen!* • *Also, I want to remind you to use our anchor chart: Reflective Sentence Stems. These stems will not only help your life theme shine, but they will also help those of you with a goal of using more transitional phrases in your writing.* Teacher adds: **Use reflective stem sentences** – transitional phrases to the anchor chart titled: **How to Elaborate Memoir**. • *Today is your final day to work on your first draft of memoir. Tomorrow, we'll all begin a new draft. So here's a list to remind you what to do:* *1) Continue drafting, using your planning tool as a guide* *2) Add a paragraph sign in places that need a paragraph break* *3) Elaborate by adding internal feelings* *4) Elaborate through using precise details (exact action, physical description, setting, etc.)* *5) Revise using your goals on the narrative checklist*

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	6) Revise to make the heart of your story strong – Ask yourself 'So What?' and include it in the piece • *Now go and write with all of your heart!*
Independent Writing and Conferring	• Teacher should confer with individuals and meet with small groups as they continue to draft memoir. • Conferring questions that will support students during their drafting today are as follows: What are you working on as a memoir writer? What qualities of good memoir are you trying in your work? What do you like about your writing? How are you being inspired by mentor memoirists? Can you name what the memoirist you are studying is doing in his/her writing that is helping you create your own memoir? Explain the life theme of your memoir. What do you want your readers to try and understand about your life through your memoir? What do you want your readers to know about who you are? What are you really trying to say here? How did this moment shape or change you?
Mid-Workshop Teaching Point	• *Writers, let's take a look at the dialogue we have written in our memoirs. I've noticed many of you are using dialogue, but are you punctuating and formatting it correctly? Here are some tips for you.* • Teacher demonstrates how to punctuate and format dialogue using her own teacher draft or a student sample. Ideas are included below: • ***Dialogue should have quotation marks around it.*** • ***The first letter of each spoken part is capitalized.*** • ***A new paragraph is started after the speaker changes.*** • ***The first letter of a dialogue tag is not capitalized unless it is a name or at the beginning of a sentence.*** • ***There is always punctuation – a comma, period, question mark at the end of spoken parts. It goes inside the quotation more.*** • ***There is always a period or comma at the end of a dialogue tag.***
After-the-Workshop Share	• *Writers, let's share our drafts with someone entirely new today. In a moment, I'm going to have you work with someone (other than your writing partner) so your memoir has a fresh pair of eyes and ears - and because your writing partner probably already knows the theme of your life!* • *I have a list here of new partnerships. Once I tell you who you'll be working with, find that person and sit next to one another.* • Teacher gets the class into some new partnerships before continuing. • *Now, I'd like you to take turns reading your memoir to each other. If you're listening, I'd like you to try and figure out the life theme that's shining through. What's the point of the memoir? Can you tell why the writer wrote it? If you're reading, read the words like they're gold! When you're done – let your partner share what he/she thought about your writing. Take notes and listen carefully. Then, switch roles.* • *This work will give you some insight into the areas of your writing that might need the most elaboration. And once you know those specific areas, go ahead and revise them!* • Teacher gives the class time to work in these partnerships, offering support as needed. Teacher also takes notes as she listens to students reading aloud – jotting ideas for what lessons might be needed in the next phase of the unit, as students begin writing another memoir.

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These charts should be co-constructed with students based on how they would describe things, mentor text read, and immersion activities completed.

SAMPLE ANCHOR CHART

How to Write Memoir

- Study mentor memoirs
- Generate Ideas
  - -Neighborhood Maps
  - -Photographs
  - -Heart Maps
- Choose a theme that represents your life
- Choose and develop a seed idea
- Plan – re-read favorite mentors, re-visit notes and notebook entries, make a plan with a time frame (use a story mountain, timeline, etc.)
- Draft a memoir - use a storyteller's voice.

SAMPLE ANCHOR CHART

How to Elaborate Memoir

- Add internal feelings
- Precise details (write exactly what's happening around you: physical descriptions, setting, etc.)
- **Answer the 'So What?' question in your memoir to develop your life theme**
- **Use reflective stems – transitional phrases**

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Writing Unit of Study
Fifth Grade – Memoir, Unit 6

Session	10
Concept II	Writers move out of their notebooks to write a first draft.
Teaching Point	Writers begin and end their memoirs strongly.

Materials	
• How to Write Memoir – Anchor Chart • How to Elaborate Memoir – Anchor Chart • Write a Strong Lead – Anchor Chart • Write a Strong Ending – Anchor Chart • "The Game of Love" by: Lou Kassem [Chicken Soup for the Kid's Soul p.14] • "Grandfather Learns to Read" by: Karen Beth Luckett [Chicken Soup for the Kid's Soul p. 230]	• "Clear" by: Chiara [Student Samples on Atlas] • Teacher's memoirist notebook (or writer's notebook) • Students' memoirist notebooks (or writer's notebooks) • Baskets of mentor memoirs • Student drafts • Loose-leaf lined paper (or teacher created draft paper) • Chart paper for two new charts

Tips	• This lesson aims to meet the following goals on the Narrative Writing Checklist*: 1.) I wrote a beginning in which I not only showed what was happening and where, but also gave some clues to what would later become a problem for the main character. (p. 399 Writing Pathways) 2.) I wrote an ending that connected to the main part of the story. The character said, did, or realized something at the end that came from what happened in the story. 3.) I gave readers a sense of closure. (p. 400 Writing Pathways)* • The portions of the memoirs for today's work will need to be enlarged for students to see and/or included in students' memoirist notebooks so they can follow along easily. Suggested memoirs are provided as mentor text, but other available memoirs may be used in their place. • Any of the mentor text chosen for this lesson ("The Game of Love," "Grandfather Learns to Read," or different text/s chosen by the teacher) should have been read and studied prior to today's lesson. If students have yet to read or listen to these memoirs read-aloud, teachers will need to provide time today. • Teacher will need a memoir draft prepared for today's lesson. This memoir should have a weak ending to show students how it can be revised to be stronger. • Students will be working in their memoirist notebooks to explore possible leads and endings for their memoirs. The value of this exploration is that students will be able to tweak, revise, and find the exact words for what they want to say in their notebooks before writing these important components into their drafts.

Connection	• *When we started drafting our memoirs we needed to make an important decision about time frames. Would you begin with an introduction in the present and move into the past? Or would you just begin in the past? Today, we'll work to revise those leads (during Mid-Workshop-Teaching-Point). But did you know that how you begin a memoir is just as important as how you end it? In fact, the endings of my own writing are the parts I revise the most. Today, let's explore how we can end our memoirs with strength.* • Teachers adds: **Begin and end your memoir strongly** to the anchor chart titled: 'How to Write Memoir.'
Teach and Active Engagement	• *It's important for memoirs to end strongly because we want to leave our readers thinking and maybe even trying to finish our thoughts with their own interpretations. It also says on our Narrative Writing Checklist that our ending should connect to the main part, in this case the life theme or the heart of the story/message, of our memoir.* • *Let's study the last few paragraphs of three mentor memoirs and see what we notice. How does the writer give his/her memoir a sense of closure? Let's work together.* Teacher reads aloud "The Game of Love" p.16 "Grandfather Learns to Read" p. 232. Time is also provided for students to work in partnerships to mark-up the text for more ideas. Then a cumulative anchor chart is created based on what the students notice about memoir endings. See the end of this lesson for example chart. • Teacher quickly drafts a strong ending to her own memoir using the collaborative anchor chart to guide her writing choices. This work is done in the teacher's memoirist notebook to show that it's not a permanent ending and will need to be revised today before it officially is added into her draft.
Link	• *The endings of our memoirs often convey the deepest meaning. They need to be strong – this way the*

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	reader can resonate with our life themes. • *I'd like you to write at least two different endings today in your memoirist notebooks. You're going to work in your notebooks so you can be as precise as possible. You can cross-out parts, circle parts, and play around with figurative language. Once your ending is solid, go ahead and add it into your draft. After you do this for one draft, do the same thing in your other draft. Use the anchor charts we've created as a class today to help guide your work.* • *Also, as you work today, you might decide to study some different endings from other mentor memoirists. Don't forget that our mentor text basket is here and available for you to use anytime. If you notice anything you'd like me to add to the chart we just created, just let me know. Now off you go!*
Independent Writing and Conferring	• Teacher should confer with individuals and meet with small groups as they continue to draft and revise memoir. • Conferring questions that will support students during their drafting today are as follows: What are you working on as a memoir writer? What qualities of good memoir are you trying in your work? What do you like about your writing? How are you being inspired by mentor memoirists? Can you name what the memoirist you are studying is doing in his/her writing that is helping you create your own memoir? Explain the life theme of your memoir. What do you want your readers to try and understand about your life through your memoir? What do you want your readers to know about who you are? What are you really trying to say here? How did this moment shape or change you?
Mid-Workshop Teaching Point	• *Writers, let's take a quick peek at some published memoir leads. We're going to use the same mentors as earlier during our lesson. This will help us see some possible connections between the leads and endings of memoir.* • Teacher reads aloud: "The Game of Love" p.14 and "Grandfather Learns to Read" p. 230. Time is also provided for students to work in partnerships to mark-up the text for more ideas. Then a cumulative anchor chart is created based on what the students notice about memoir leads. See the end of this lesson for example chart. • *Now writers, I know you already have a lead for your memoirs but this work today might have given you some ideas to revise your current leads. You can certainly write some new leads in your memoirist notebooks – just like we did for endings, but I think you might also be able to simply add some carets and cross-out sentences right in your draft/s.* Teacher demonstrates with her own draft or a student sample. *You can decide how to make your leads better today.*
After-the-Workshop Share	• *As you're revising, feel free to use our tried and true strategy of repetition to highlight a powerful line in your memoir. This could certainly be in the lead or ending, but repetition can really be any place that you'd like to drive an important part home. Remember we learned before that repetition is an important craft move some writers use when they have a really important idea they want the reader to understand and think about as they read. By repeating a word, phrase or line over and over again, the reader begins to zero in on that big idea. Repetition helps the reader to pick up the big idea.* • *Listen to how Chiara does this in her memoir: "Clear."* Teacher reads aloud ending of "Clear" aloud: Clear? Clear because my name means clear? Clear because it was a nice clear day? No and no. Clear because he *thought* that there was nothing in the way, but he was wrong. Otherwise he would have paid more attention and seen Corlee out in the yard. She recovered pretty fast, in retrospect. But now it's having some long term effects on her body. Sometimes we say things, like clear. But we really are just going through the motions. Clearly we should always remember that nothing is ever as clear as it seems. • *Each time I read this passage I get goosebumps because I understand there is an important idea behind the repetition: That nothing is ever as clear as it seems.* • *So remember to use repetition in your own memoir. Chose a place where you want to drive home an important idea – and don't just throw in repetition! Make sure to tie that repetition into your life theme.* • Teacher models how to add effective repetition into her own draft and also adds this strategy: **Use effective repetition** to the anchor chart: How to Elaborate Memoir

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These charts should be co-constructed with students based on how they would describe things, mentor text read, and immersion activities completed.

SAMPLE ANCHOR CHART

How to Write Memoir

- Study mentor memoirs
- Generate Ideas
  - -Neighborhood Maps
  - -Photographs
  - -Heart Maps
- Choose a theme that represents your life
- Choose and develop a seed idea
- Plan – re-read favorite mentors, re-visit notes and notebook entries, make a plan with a time frame (use a story mountain, timeline, etc.)
- Draft a memoir - use a storyteller's voice.
- **Begin and end your memoir strongly**

SAMPLE ANCHOR CHART

How to Elaborate Memoir

- Add internal feelings
- Precise details (write exactly what's happening around you: physical descriptions, setting, etc.)
- Answer the 'So What?' question in your memoir to develop your life theme
- Use reflective stems – transitional phrases
- **Use effective repetition**

These charts should be co-constructed with students based on how they would describe things, mentor text read, and immersion activities completed. Also, the two charts below are cumulative and can be added to as the unit progresses and more characteristics are noticed while students are studying mentor memoirs.

SAMPLE ANCHOR CHART

Write a Strong Lead

- Begin with dialogue
- Start with an action
- Describe the setting (house I lived in, etc.)
- Use figurative language
- Repeat an important idea
- Invite the reader into the story
- Hook us in
- Begin with a shocking statement
- Begin with background about the writer
- Include a family tree
- Include photographs or pictures
- Reference an important object that might be a symbol
- Show self-reflection
- Make reference to the life theme

SAMPLE ANCHOR CHART

Write a Strong Ending

- End with a strong thought or feeling
- Connect to the life theme of the memoir
- Leave the story with an invitation for the reader to interpret
- Use figurative language
- Repeat an important line
- Reference the lead and ties it into the ending
- Include photographs or pictures – usually a very important one that relates to the theme
- Reference an important object as a symbol
- End with an action that is a metaphor
- Flashes back into the present tense
- End sometime in the past, but later than when the memoir started
- The writer comes to realize something

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Writing Unit of Study
Fifth Grade – Memoir, Unit 6

Session	11
Concept II	Writers move out of their notebooks to write a first draft.
Teaching Point	Writers assess their memoirs and set goals to make them more effective.

Materials

• Characteristics of Memoir – Anchor Chart • Writing with Our Goals in Mind – Anchor Chart (adapted from p. 58 Writing Pathways by Lucy Calkins) • Any/all Mentor text to support revision work • Narrative Student Checklist – 1 per student [Writing Pathways 'Fifth Grade Narrative Writing Checklist pgs. 399-402. Use only the Structure and Development sections.] Writing Pathways is highly recommended, but teachers may create their own student checklists.	• Teacher draft • Student drafts • Student memoirists notebooks (or writer's notebooks) • Way to record student's goals - post-Its, section off place in notebook, goal recording sheet, etc.

Tips	• Students should already be familiar with the narrative writing checklist from earlier writing work this year. So this should not be their first time seeing the student checklist. Today's lesson will reinforce the idea of writing with goals in mind. • Student should bring their own copies of the student checklist with them to the meeting area for this lesson. • Students need a place to record their goal/s (e.g. post-its, section in their writer's notebook, or memoirist notebook, or a goal setting sheet designed by the teacher). • Teacher should think of an analogy that shows the importance of goal setting (Example: a runner training for a race or a musician preparing for a performance). • Teachers may need mentor text for students to use as they work on their goals. Any of the mentor text referenced during this unit would work nicely. See Resource Materials Packet for list of mentor text. • Some teachers find it helpful for students to check over their drafts for what they have so far. For example, if students do not yet have figurative language in their draft/s, they need not assess these items. Other teachers find it helpful for students to assess everything on the checklist. This latter option allows students a way to consider that any missing elements should be added into their work. • Please note: Student Checklists may be used for multiple purposes. Teachers should make sure students are clear of the purpose for a particular task. The two primary purposes are: 1) Cross-checking: Students uses checklist to see if that component is in their drafts and if it is missing they add it. Also, they work on improving that item if they notice something is missing, or 2) Goal Setting: Students use checklist to help guide them in selecting a goal - which item they want to give more time and attention. Students need to "prove" they effectively do this item often and consistently – not just once in one piece, but on a regular basis. So, they may select an item that they need to do more often across several pieces.

Connection	• *Writers, I've heard from a few of you that your memoir is 'done.' I'm happy to hear that because we'll be starting a second draft in just a couple of days. But I'm wondering if your work is as strong as it can be right now?* • *How about we take some time today to, not only continue drafting, but to use our narrative writing checklist to evaluate our writing so we can improve. Today will be the day you'll ask yourself, "How am I doing? What goals do I need to improve as a memoir writer?"*
Teach	• *You've reached so many goals this year already. Remember when Brandon was working up to 20 push-ups in gym class? And Brianna worked so hard to earn her Digital Photographer Girl Scout Badge? It was a happy day when they shared their goal achievements with us.* • *Just like we set goals in our lives, we can set goals in our writing too. And our narrative writing checklist can be a wonderful tool for us to use as we set goals.* • Display the 5th grade Narrative Student Checklist from The Writing Pathways pgs. 399-402 using only the Structure and Development sections. This can be done either by showing a copy on a document camera or enlarging the checklist.

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	• *What do you know? There are several items on this checklist that are on our anchor chart: Characteristics of Memoir.* Teacher reads a few (e.g. precise details, use of transitions, etc.). *So that means, if I use this checklist to help me set goals it will also help me have a strong memoir, just like the mentor memoirs we studied during Immersion.* • **Step 1: Use checklist to set goals.** Revisit how to do this: *Read over checklist and think about items that are listed as "starting to" or "not yet." In order to mark "yes" we need to show that we have done this consistently and often, whether in drafts or in our Writer's Notebooks/Memoirist Notebooks. I first need to look at items marked as "starting to" or "not yet."* • **Model -** Teacher will read teacher draft or part of it. *We will only be focusing on our Structure and Development sections for now. I will read each one and think about if that is something I can work on as writer. For example, I know that sometimes I struggle with writing beginnings. It is marked as "starting to." I noticed on the checklist to write a good beginning I need to not only show what was happening and where, but also give some clues to what would later be a problem for the main character (which is me). I don't do that. Right now I just wrote a short beginning. I did learn how to do this in both 3rd and 4th grade, so I could apply that learning here. This is a goal I could work on.* Model going down your checklist thinking about areas you need to work on as a writer. Pick two goals and discuss why and how those are good goals. • **Step 2: List/Record my goals**. *I will find a clean sheet in my writer's notebook/memoirist notebook to record my writing goals* (modify to fit how students keep track of their goals). Teacher models writing a goal in his/her writer's notebook (or recording sheet). *You may want to look back at your previous goals and question whether you are still working on them or they indeed need to be revised. Remember, we mark "yes" after a teacher conference and after you can show many places where you effectively tried this item.* • **Step 3: Make a plan.** *I now need to think <u>how</u> I will achieve my goal. What types of things can I do to get better at this writing item? This is a toughie. I often know what I need to improve, but I don't always know how to go about practicing it. Let me show you…For example, if I am working on beginnings I might list the following as ways I can practice my goal:* (Teacher should change example for an area of high need for students.) **I can do this by…** - studying beginnings from our mentor text stack. - reviewing a resource page on what makes an effective memoir introduction and different types. If I don't have a resource page, I could work with my partner or writing club and create one. - trying out different types of beginnings in my memoirist's notebook that 1) show what was happening and where 2)give some clues to what would later become a problem for the main character (me). - going back to leads I already wrote and add more to the beginning. - Etc. • Teacher models how to write a goal plan in his/her writer's notebook. • **Step 4: Keep goals in mind when working.** *I can do this by keeping my writer's notebook (or goal sheet) opened to my goal/s as I continue working on my draft. This will help me to keep my goals front and center as I work on my draft or in my writer's notebook. Remember your writer's notebook or memoirist notebook (for this unit) can serve as a writer's workbench -- A place where you can practice and try out different things.*
Active Engagement	• *Writers now it's your turn.* • Ask students to look over their drafts. • Have students use the student checklist to look over their pieces to find areas on the checklist they may want to target - places identified as "starting to" or "not yet". Have students pick one or two areas. • Students will record their goals. They can use the words from the checklist. For example, if using <u>Writing Pathways</u>, they may write "I will work on using precise details." It's important for students to record their goals to hold themselves accountable. This can be done on a Post-It, in a section of their notebook/s designated for goals, or another format developed by the teacher. • Have partners share their goals. Then, have them discuss the hardest and most important part: HOW can I practice this goal? I can do this by…. • Listen in and remind students to be honest on how they can be better and more effective writers. *Writers remember we don't want to just say everything is perfect and that we don't have any goals. We want to*

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	push ourselves as writers and be truly self-reflective. We must "show" evidence of an item if you feel that this is an area you are effective in including often in your writing. If we mark "yes" we need to be able to show where in our writing or drafts we have done this over and over again. • Provide time for them to record some ideas on their goal setting sheet/page after they talk with their partners about their goals and possible ways to practice it. • Debrief with the whole group and share a strong partnership conversation. You could even use your Smart phone to video tape a strong partnership and play it back to the class, or do a fish bowl around a strong partnership that demonstrates the work taught.
Link	• *Today and every day when you write, you'll want to have clear goals in mind to help you improve as a writer. Use your student checklists to guide your thinking. So those of you who thought you were 'done' might have some ideas about how to make your memoirs stronger. Every day we want to keep our goals in mind as we work.* • *Writers, today you will work on your drafts. You may need some extra draft paper to write a stronger beginning or perhaps you'll add a new paragraph during one event. I might even see someone taping in an entirely new section, or adding a page because it's a conclusion. People will be doing all kinds of work and that work may look different based on the goals you have just established for yourself. You will all look the same in one way for sure…you will all be writing, writing, writing!*
Independent Writing and Conferring	• Teachers should confer with individuals to help them to accurately self-assess their work and develop plans for goals they set. Students will need a lot of guidance on HOW to practice a goal. Recording and sharing ideas for the class to review after a conference may help other writers when they set the same goal. • Option: Divide class into small groups based on the goals they have set. Meet with these strategy groups on a regular basis to assist them with recording/developing plans and to help them in monitoring progress toward accomplishing those goals. • Encourage students to look at mentor text to help as they work on their goals and begin revising their drafts. Teachers are encouraged to keep a favorite memoir mentor text with her conferring materials for the remainder of this unit. This way the text can be referenced easily and used during conferences and small group work.
Mid-Workshop Teaching Point	• *In partnerships let's point out the part of your writing you worked on today and how that work connects to your goals for yourself. Think about this.* • Have students share with a partner what type of work they have done to practice their goals.
After-the-Workshop Share	• Have students/partners share their PLANS for working on a goal. Teachers may want to record for future reference to share with other students working on the same goal.

This chart should be co-constructed with students based on how they would describe things, mentor text read, and immersion activities completed. The anchor chart below has been adapted from the chart in Writing Pathways by Lucy Calkins. p. 58

SAMPLE ANCHOR CHART

Writing with Our Goals in Mind

- **Step 1 – Use checklist to set goals.**
  Look for areas marked "starting to" or "not yet."
- **Step 2 – List/Record my goals.**
  I want to work on…
- **Step 3 – Make a plan.**
  Think, talk, and write an entry about HOW I can practice the goals I chose.
  I can do this by…
- **Step 4 – Keep goals in mind when working.**

Suggestion: Add a sample to the chart for each step from a teacher or student goal setting sheet.

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Writing Unit of Study
Fifth Grade – Memoir, Unit 6

Session	12
Concept II	Writers move out of their notebooks to write a first draft.
Teaching Point	Teacher choice lesson based on students' needs.

Materials	

Tips	• Teachers can use today's lesson to meet the needs of her students at this time. One suggestion might be to add another day of drafting work here or to review a concept taught earlier in the unit.

Connection	•
Teach	•
Active Engagement	•
Link	•
Independent Writing and Conferring	•
Mid-Workshop Teaching Point	•
After-the-Workshop Share	•

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Writing Unit of Study
Fifth Grade – Memoir, Unit 6

Session	13
Concept III	Writers craft a second memoir and revise for depth.
Teaching Point	Writers draft a second memoir considering all they've learned.

Materials	
• Characteristics of Memoir – Anchor Chart • Enlarged Process Journey Checklist – [See Resource Materials Packet] • Student Process Journey Checklist – handout, one per student [See Resource Materials Packet] • Narrative Student Checklist – 1 per student [Writing Pathways 'Fifth Grade Narrative Writing Checklist pgs. 399-402. Use only the Structure and Development sections.] Writing Pathways is highly recommended, but teachers may create their own student checklists.	• Teacher memoirist notebook (or writer's notebook) • Student memoirist notebook (or writer's notebook) • Teacher's drafts • Students' drafts

Tips	• This lesson will encourage students to begin a new memoir. This time, however, students will draft with greater independence. • Students should review their memoirist notebooks to decide which life theme they would like to explore further (new life theme) or which small moments they would like to write about now (same life theme, different events). • If students have yet to finish their first draft of memoir, teachers should work to encourage such students to not belabor the first piece of writing, but to finish up and start another piece. So many children devote days to writing a mediocre draft. In flash-drafting today, students will have another piece to revise and fix-up which is much more beneficial. • This lesson will teach students how to utilize a process journey checklist as a scaffold to write with greater independence. Rather than referring to a product-driven checklist, students can refer to this as a guide to help them in the *process* of writing. For more information see Resource Packet, Background Information on Journey Checklists: Process and Product. • Rather than "checking" the boxes, teachers may find it helpful for children to write the date. This will give more specifics on when the item was revised and/or added to the student's writing. • Make plans to review items on the checklist in which students would benefit from a "refresher." This may be done during future Mid-Workshop Teaching Points or the Share Component. Teachers may also add additional lessons on a checklist item, if a more in-depth review is needed. • Begin thinking about what type of Celebration Event to host. See the end of this unit for possibilities. Share with students what the celebration event will be and how important it is they continue to do their personal best. Generate a 'To Do" list in preparation for the event. • Please note: Students have been using a process checklist since the beginning of 3rd grade and with each unit of study. This should be a continual review of the basic steps a writer takes when writing a particular text type. Grades 3, 4, and 5 should be aligned with this process. • This lesson can be moved to any desired part of the unit for when teachers find it appropriate for students to begin a second draft a memoir.

Connection	• *Have you ever watched a TV show where something was timed and the participants were working towards a goal?* Teacher asks for some examples such as: Home make-over shows where the house has to be renovated before the owners come home or the show 'Wipeout' where someone needs to perform a physical challenge in a certain number of minutes. • *I love cooking shows where the chefs are working as fast as they can to create the best tasting dishes. They make their plans quickly, but then they get right to work. There's no time to waste on these TV shows because they're on the clock!* • *Now just like those chefs on TV have recipes inside their heads, you have the writing process in yours. So*

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	today, let's write another memoir. And let's not dawdle. Let's flash-draft it quick so we can revise it later. We already know what to do. • *Here's our 'Process Journey Checklist' for memoir writing. We've been using one like this since third grade.*
Teach	• Enlarge Process Journey Checklist for memoir writing. [Resource Materials Packet] • Review purpose of the journey checklist and how they've been using one for narrative since 3rd grade. If needed, show Process Journey Checklist from Unit 1 and discuss how the two are similar. • Explain and discuss Memoir Process Journey Checklist. Point out the steps writers already know. Connect the experiences from sessions 1-9 to this pacing guide so that writers can see that they have already lived within these guidelines. • Demonstrate at times by thinking aloud about what you will need to do first, next and finally. • *Writers, this is called a Process Journey Checklist because a journey is a trip – and when you set off to write a memoir, you are on your own little journey from generating ideas to a completed life story. You already know how to do this. This 'Journey Checklist' will just help to remind you where you are going and what you have already accomplished. It will be your road map as you journey through writing an effective memoir.* • *Writers, after today you will have two drafts. This will help us to practice different memoir writing strategies because we'll be able to apply our new learning to both of our pieces. We will end up picking one of our drafts to share with an audience. This will be the piece we take to celebration!*
Active Engagement	• *I'd like you to focus on the 'generating ideas' portion of your journey checklist right now. Some of you might already have a new life theme from earlier work or maybe you'll want to keep the same theme but convey your message with different small moments. So right now, take a look through your memoirist notebooks and get some ideas before making a final choice for your next draft. You are deciding on a new seed idea.* • *Please look at the steps and talk with your partner about where you see your work beginning today. Walk through the chart together. Discuss with your partner any steps you are not sure how to do.* • Listen in and coach as needed.
Link	• *Writers, we will all be in different places even though we are on the same journey. This is really fine. We want to work within our workshop the way real writers do.* • *I have placed a 'Process Journey Checklist' at each of your desks, so you may begin using them today.*
Independent Writing and Conferring	• Assist students in determining who still needs to finish draft #1 and who is ready to begin a new piece. • Students who are at the same step may choose to work together. • Monitor where each student is in the process. Keep your mentor memoirs close and make sure anchor charts from earlier in the unit are posted for students to reference today.
Mid-Workshop Teaching Point	• Teachers may not want to stop the class for very long during this Mid-Workshop-Teaching-Point. Students will need all the time they need to draft. • Teachers may choose to deliver a teaching point through voice-overs and coaching, choosing helpful tips based on her work with students today. Select a step where several students need a refresher. Remind students to: *-Remember to write fast and long!* *-Your pencils should be moving, moving, moving!* *-Write a lot – no need to fret over the little things…we'll revise later!*
After-the-Workshop Share	• *Great work, writers! Take a moment now to get up and stretch. Wiggle those fingers and shake out your hands. Take a step back from your drafts and do a bit of reflecting.* • *I'd like you to stop drafting and read over what you've written so far. Compare your draft to the Narrative Writing Checklist and make a few notes. What will your goals be as you revise tomorrow?* • Students take some quiet time to reflect and set goals for tomorrow's continued work and teacher continues to praise such hard and important work.

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Writing Unit of Study
Fifth Grade – Memoir, Unit 6

Session	14
Concept III	Writers craft a second memoir and revise for depth.
Teaching Point	Writers elaborate with action and dialogue.

Materials	
• How to Elaborate Memoir – Anchor Chart • When to Start a New Paragraph – Anchor Chart • 'Everything Will Be Okay' by: James Howe [When I Was Your Age: Original Stories About Growing Up; Volume One Edited by: Amy Ehrlich] – 1 copy per student of excerpt from pgs. 39-40 Note: The entire story of 'Everything Will Be Okay' can be found on pgs. 39-47 and teachers might find it helpful to read the entire story prior to this lesson	• Teacher's memoirist notebook (or writer's notebook) • Students' memoirist notebooks (or writer's notebooks) • Student drafts • Loose-leaf lined paper (or teacher created draft paper)

Tips	• This lesson aims to meet the following goal on the Narrative Writing Checklist: *I developed characters, setting, and plot through my story, especially the heart of my story. To do this, I used a blend of description, action, dialogue, and thinking. (p. 401 Writing Pathways)* • Today's lesson will use a student sample from a previous year as mentor text for the teaching point. Teachers may use the provided example or create their own. Teachers are encouraged to save favorite student writing samples from year to year, for purposes such as this. Student written mentor texts are often those which children turn to the most often. They're relatable, attainable, and engaging for fifth graders. • The published mentor text from James Howe should be copied and ready-to-go prior to this lesson. Students are only studying a short excerpt today, but teachers may have decided to include this memoir as a mentor in memoirist notebooks. If this is the case, students can easily flip right to it.

Connection	• *Writers, I thought we would spend the next few days learning ways to make our memoirs the very best they can be. Now that we have two drafts, we can apply this sequence of revision lessons to both of our drafts.* • *Today, let's learn a new strategy to help elaborate and develop our memoirs.* • Teacher adds: **Include authentic actions and dialogue** to the anchor chart: How to Elaborate Memoir.
Teach	• *I once was teaching a memoir unit to a group of fifth graders and, when I was conferring with a student named Michael, he read me a portion of his piece in which he wrote:* *A new black bike was under my Christmas tree.* • *So I asked him why he decided to say that this new bike was black. Although it was precise, it sure didn't seem like an important detail. But Michael looked at me like I was crazy: "Because it WAS black!" he said.* • *The problem is this - writers don't add meaningless details into their memoir. Even if the details are true. Writers are very picky, actually. There might have been a water bottle attached to the bike or a green basket. But none of this matters. What matters is this: Do the details help say something about YOU and your life theme? Do the details say something about YOU and the person YOU are? If not, don't bother with them!* • *Michael and I discussed that – instead of writing about the color of his bike – he could elaborate with actions and dialogue. This would help his readers understand what he was like as a person.* • ***Dialogue –** we want authentic dialogue that reveals something about the person. Select words that help reveal how you are feeling or reacting to a situation. If you are adding speech from a five year old, then your word selection should reflect how a five year old would talk. This talk would be different from a 13 year old or an 83 year old!* • ***Action –** remember exact action is the key. What was the character doing with his hands? His feet or how was he moving from place to place? What was he doing with his face? All of this can help reveal something about the character and how he feels about the event.*

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	• *Taking all this into consideration, this is how Michael revised:* *A new bike was under my Christmas tree and I ran as quickly as I could down the stairs (action).* *"Am I dreaming?" I asked my dad, breathless, "could this bike actually be here under our tree?" (dialogue)* *"Looks that way, Michael, you're certainly not dreaming. There is a new bike under the Christmas tree, but I don't think it's yours." (dialogue)* *My mouth dropped open, but not a sound came out. (action) I read the name on the gift tag, (action) dangling from the handlebars (action) and there it was, my brother's name: Brandon.* • *You see, Michael's memoir had the life theme of living in his brother's shadow. No matter what Michael did, he always felt like his brother was better, stronger, and smarter. Adding action and dialogue helped make that life theme shine through a little better.*
Active Engagement	• *Let's take a closer look at one of our class favorite memoir's from James Howe: 'Everything Will Be Okay.' I've made a copy for you (in your memoirist notebooks) so you can turn to it now.* • *Do you see the part I've circled on the bottom? That's the part we'll be studying today. I'm going to read that part aloud and, as you follow along, I'd like you to notice and mark the places where Howe uses details that reveal something about the sort of person he is. Think especially about how he uses action and dialogue. Then, you'll have a chance to talk about these with your partner.* • Teacher reads aloud from 'Everything Will Be Okay' beginning on the bottom of p. 39: *The kitten made a pitiful noise.* *"Don't worry," I tell it, stroking its scabby head until the mewing is replaced by a faint purr. "Everything will be okay. I'm going to take you home, and my mom will give you a bath and some medicine."* *I tuck the kitten under my jacket and run out of the woods, across the street, down the sidewalk toward my house. I feel the warmth of the kitten through my shirt and start thinking of names.* • *Would you turn and talk to your partner now? Point out the specific places where Howe used the meaningful details of action and dialogue that revealed something about him. Also, if you happen to know the life theme of this memoir you might talk about how these details relate to that theme.* • Teacher gives students some time to share notes, talk with their partners, and discuss some of their key noticings as a class.
Link	• *Today, begin with one draft. Re-read it and look for places that need some elaboration. You can elaborate in any of the ways that we've learned in this unit and during this entire school year – but remember that action and dialogue are great options.*
Independent Writing and Conferring	• Teacher should confer with individuals and meet with small groups as they continue to draft memoir. • Conferring questions that will support students during their drafting today are as follows: What are you working on as a memoir writer? What qualities of good memoir are you trying in your work? What do you like about your writing? How are you being inspired by mentor memoirists? Can you name what the memoirist you are studying is doing in his/her writing that is helping you create your own memoir? Explain the life theme of your memoir. What do you want your readers to try and understand about your life through your memoir? What do you want your readers to know about who you are? What are you really trying to say here? How did this moment shape or change you?
Mid-Workshop Teaching Point	• Teacher uses this teaching point opportunity to review the anchor chart: When to Start a New Paragraph. Students will most likely find this helpful to apply to their newest draft of memoir. **When to Start a New Paragraph** *¶ - When time moves forward* *¶ - When time moves backward* *¶ - When there is a new person speaking*

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After-the-Workshop Share	• *As writers, I want to give you the A-OK to invent the truth a little bit in your memoirs. A little exaggeration is okay and often encouraged in writing.* • *It's OK if you can't remember every little action – in the exact way that it happened. It's OK if you can't remember a dialogue exchange between you and your sister in complete detail. In fact, you really don't need to remember these things exactly because your stories should to be slanted in the direction of who you are and the theme of your life – not just a summary of events.* • *So if you can't remember everything the secret is this: You make up the details. You invent the details that reveal the truth of your life.* • *So, even though the details may be a little exaggerated, it's OK – because their purpose was to reveal what really mattered: the truth about who you are.* • Teacher uses her own draft to model how she can easily invent details in areas where she might not remember exactly what happened and she slants these details towards her theme. Time is then provided for students to practice doing the same.

These charts should be co-constructed with students based on how they would describe things, mentor text read, and immersion activities completed.

SAMPLE ANCHOR CHART

How to Elaborate Memoir

- Add internal feelings
- Precise details (write exactly what's happening around you: physical descriptions, setting, etc.)
- Answer the 'So What?' question in your memoir to develop your life theme
- Use reflective stems – transitional phrases
- Use effective repetition
- **Include authentic actions and dialogue**

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Writing Unit of Study
Fifth Grade – Memoir, Unit 6

Session	15
Concept III	Writers craft a second memoir and revise for depth.
Teaching Point	Writers use figurative language to build the theme of their memoirs.

Materials	
• How to Elaborate Memoir – Anchor Chart • My Momma Likes to Say by: Denise Brennan-Nelson • Grandma's Scrapbook by: Josephine Nobisso • All the Places to Love by: Patricia Maclachlan • Don't Tell the Girls: A Family Memoir by: Patricia Reilly Giff	• Teacher's memoirist notebook (or writer's notebook) • Students' memoirist notebooks (or writer's notebooks) • Student drafts • Loose-leaf lined paper (or teacher created draft paper) • Discovering Figurative Language – Handout, 1 copy per student [Resource Materials Packet]

Tips	• This lesson aims to meet the following goal on the Narrative Writing Checklist: *I included precise details and used figurative language so that readers could picture the setting, characters, and events. I used some objects or actions as symbols to bring forth my meaning. (p. 401 Writing Pathways)* • The CCSS R.L. 5.4 states that fifth graders are required to determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes. Today's work will help students with the fifth grade goal of using figurative language to create pictures in reader's minds. • Although children speak using metaphors and similes naturally, (e.g. She swims like a fish. He's as tall as a giant. Etc.). It's not always easy for them to understand metaphors and similes in literature, especially when the figurative language is symbolic. Research shows that to convert literal language into a nonliteral meaning, the human mind must remember the literal image first (Heard, 2013). One way for teachers to build prior knowledge of figurative language is through conversation and shared reading. An even bigger challenge is not only for students to recognize and interpret figurative language, but to craft it effectively in their own writing. • The book: My Momma Likes to Say is an engaging picture book filled with figurative language (idioms, clichés, metaphors, etc.) that fifth graders enjoy. It not only provides examples of figurative language, but also the origination of such sayings in our English language. This book, like any resource in this unit, is optional and can be read prior to this lesson to save time. A portion of the Connection has also been set aside for this purpose. Teachers should choose what works best for her class. • Students have been studying figurative language and applying it to their writing since third grade. If teachers would like a more simplistic lesson for this work they can reference the third or fourth grade Poetry MAISA units on Atlas for such lessons.

Connection	• To begin this lesson, teachers might choose to flip through, skim, and read portions of the book: My Momma Likes to Say which provides several examples of figurative language. • *Have you ever heard someone say, "Time flies when you're having fun?" This statement is a figure of speech or figurative language. Figure means "drawing" image" or "picture."* • *Figurative language creates figures or pictures in the mind of the reader – and writers, especially writers of memoir, use figurative language all of the time! Memoirists use figurative language to explain or describe things in a unique way, to express emotion, and also to make their writing more vivid and alive. But one of the biggest reasons they use figurative language is because they're trying to write about an idea that is too big for simple words.* • *The most common types of figurative language are metaphors and similes. Metaphors and similes are figures of speech in which two unlike things are compared. Metaphors simply state the comparison, whereas similes use the words 'like' or 'as.'* ***Simile:* A statement that compares one thing or image to another by using the word like or as.** *"My grandma's hair was once black as crows." From Grandma's Scrapbook.* ***Metaphor:* A statement that compares one thing or image to another without using like or as. The comparison is implied.**

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	"Coconut head, so bald." From Grandma's Scrapbook • *Let's explore this and learn more about it today.* Teacher adds: **Use figurative language – metaphors and similes** to the anchor chart: How to Elaborate Memoir.
Teach	• *In memoir writing there is almost always a part where something big and important is going on - and here's a little writing secret* -- Teacher leans in close to students: *When something is big or important in memoir writing, figurative language is often used because the idea is too big and too important for just plain ol' simple words. Figurative language can also be used to explain an idea that people may not be familiar with by comparing it to something they are familiar with. It helps us go from the unknown to the known.* • *Let's take a look at one of our favorite memoirs: Grandma's Scrapbook to see if we can identify the places where Josephine Nobisso uses figurative language to paint a picture for us.* • Teacher reads portions of the book aloud and stops to jot down the figurative language she notices. Then, she translates the figurative language into literal language on the other side of the chart. Example provided below.

Actual Lines from Memoir (Figurative)	What The Lines Really Mean (Literal)	Type of Figurative Language
Grandma's hair was once black as crows.	My grandma's hair used to be dark black.	Simile
The first pages are of me as a baby…like a monkey with ears so big.	When I was a baby my ears were big.	Simile
Coconut head so bald.	When I was a baby, my head was bald and didn't have much hair. Just like a coconut that has little hairs or fuzzy stuff sticking out.	Metaphor
Half a mile as the crow flies.	The ocean is a half-mile away. We can follow the seagull to find it.	Simile

• *In Grandmas' Scrapbook we're not familiar with the grandma's hair because we've never seen it - so the author gave us a visual, a simile. She knew we would be familiar with how black a crow is and that gives us an idea of how dark the grandma's hair was.*
• *Now that I can identify metaphors and similes, I can think about how to write them. First, I'll need to choose a place where there is something big happening in my draft. Next, I'll choose an object, a person, a place, or an idea from that part of my draft and I'll compare it to something I know my readers will be familiar with.*
• *Watch me show you how to do this.* Teacher flips to a place in her draft where something important is happening. *Right here I want you to realize how special my friend Angie was to me. It's so hard for you to imagine this because she's not your special friend, she's mine. So I'm going to compare Angie to some other things that I know YOU (my readers) think are special, such as: precious gold, a treasured Christmas, ornament, my wedding ring, my beating heart, etc.*
• Teacher adds a metaphor or simile into her draft to demonstrate. Something such as: When Angie was there for me at that moment, she was more precious than a room full of gold.

Active Engagement	• *Writers, I'd like us to try this together now. In your memoirist notebook, do you see the handout: Discovering Figurative Language? I'd like you to practice doing what I just showed you today. I'm going to re-read some parts of the memoir: All the Places to Love and I'd like you to pay close attention as I'm reading. See if you can complete this handout, discovering the figurative language, identifying what the line really means and distinguishing between metaphors and similes.* • Teacher reads aloud some portions of the book with figurative language and provides time for students to jot their ideas onto the provided chart. Time is also allotted for sharing of ideas.
Link	• *Nice job, writers! During your continued drafting and revision work today, I'd like you to acknowledge some areas in your memoir writing where you can add figurative language to make your writing more powerful.*

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	• *Remember to find an area of your draft where something big and important is going on. We want to use figurative language because the idea is too big and important for simple words. We also want to create images so that readers can picture the setting, characters, and events.*
Independent Writing and Conferring	• Teacher should confer with individuals and meet with small groups as they continue to draft memoir. • Conferring questions that will support students during their drafting today are as follows: What are you working on as a memoir writer? What qualities of good memoir are you trying in your work? What do you like about your writing? How are you being inspired by mentor memoirists? Can you name what the memoirist you are studying is doing in his/her writing that is helping you create your own memoir? Explain the life theme of your memoir. What do you want your readers to try and understand about your life through your memoir? What do you want your readers to know about who you are? What are you really trying to say here? How did this moment shape or change you?
Mid-Workshop Teaching Point	• *Writers, remember to use sensory details as you're writing today. Using your five senses, along with figurative language, can help to create images for your readers to picture the setting, characters, and events in your memoirs.* • Teacher models adding sensory details into her own draft or a student draft – revising to add the smells, tastes, sounds, sights, and feelings around the moments in the draft. • Prompts such as: What did I see? What could I hear? What could I taste? What could I smell? And what was I touching? Are helpful for this work.
After-the-Workshop Share	• Students are provided time to share their drafts in writing partnerships. Teachers might ask students to listen for the metaphors and similes within each partner's draft.

This chart should be co-constructed with students based on how they would describe things, mentor text read, and immersion activities completed.

SAMPLE ANCHOR CHART

How to Elaborate Memoir

- Add internal feelings
- Precise details (write exactly what's happening around you: physical descriptions, setting, etc.)
- Answer the 'So What?' question in your memoir to develop your life theme
- Use reflective stems – transitional phrases
- Use effective repetition
- Include authentic actions and dialogue
- **Use figurative language – metaphors and similes**

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Writing Unit of Study
Fifth Grade – Memoir, Unit 6

Session	16
Concept III	Writers craft a second memoir and revise for depth.
Teaching Point	Writers use symbols to build the theme of their memoirs.

Materials	
• How to Elaborate Memoir – Anchor Chart • All the Places to Love by: Patricia Maclachlan • Don't Tell the Girls: A Family Memoir by: Patricia Reilly Giff • Photographs or actual objects around the classroom that are symbolic (i.e. teacher's wedding band, USA flag, etc.) See active engagement for more ideas	• Teacher's memoirist notebook (or writer's notebook) • Students' memoirist notebooks (or writer's notebooks) • Student drafts • Loose-leaf lined paper (or teacher created draft paper)

Tips	• This lesson aims to meet the following goal on the Narrative Writing Checklist: *I included precise details and used figurative language so that readers could picture the setting, characters, and events.* ***I used some objects or actions as symbols to bring forth my meaning.*** *(p. 401 Writing Pathways)* • The CCSS R.L. 5.4 states that fifth graders are required to determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes. Yesterday's work helped students with the fifth grade goal of using figurative language to create pictures in reader's minds, and today's work will introduce students to the use of symbolism as one more detail for making meaning.

Connection	• *Today we'll continue to learn how to elaborate our memoirs. I'm going to teach you the power of using symbols to bring forth the meaning in your writing.*
Teach	• *Writers, do you remember the part in All the Places to Love when Eli's grandfather carved his name on a rafter beside his own name, and grandmother's name, and the names of his papa and mama?* Teacher shows the page in this book. • *And then later when his sister Sylvie was born* (teacher flips to the page) *her name was also carved in the rafter? I think this part is figurative. I mean yes, the grandfather is really carving names up there, but I think there's something bigger going on. Like a metaphor.* • *When you carve something into wood, it stays forever and I think the grandfather is doing this because family is forever. Look here, it says that Grandfather cried when Eli was born.* (Teacher flips to page.) *And here, it says that the barn is the place that Grandfather's loves most. Isn't it something that the grandfather is carving his family names into his most favorite place? Hmmmm. I don't think that was a coincidence!* • *Patricia Maclachlan wrote this in a symbolic way.* • ***A symbol is a thing that represents or stands for something else****. Like our American Flag up there.* Teacher points to a flag on the wall. *It stands for freedom, democracy, courage, integrity, etc. There can be symbols in literature too.* • *One idea is that the grandfather's action of carving the names of his family members into the barn rafter is a symbol for the metaphor that family is forever. Now that is some fun, deep thinking!* • *I wonder if you might be able to take an object (like the objects we read about in Grandma's Scrapbook) or an action (like carving names in wood) and use those to convey something deeper.* • Teacher uses a student draft to model how this might be done, making sure to choose an object or action that relates back to the theme of that student's memoir. • Teacher adds: **Use objects or actions as symbols** to the anchor chart: How to Elaborate Memoir.
Active Engagement	• *Writers, let's do a bit more practice. Turn to your writing partner right now. I'm going to show you some pictures to see if you might be able to discuss what they represent. You and your partner might not agree on what they represent and that's OK! This is just an exercise to get you thinking symbolically.* • Teacher shows the class some photographs or points to some things around the classroom that are symbolic. After each photograph or object, time is allotted for students to discuss their ideas in partnerships and whole group. Ideas might include photographs of: a birthday cake, wedding ring, two friends laughing, the World Trade Center, etc.
Link	• *Nice job, writers! During your continued drafting and revision work today, I'd like you to acknowledge some*

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	areas in your memoir writing where you can add figurative language to make your writing more powerful. • *Remember to find an area of your draft where something big and important is going on. We want to use figurative language because the idea is too big and important for simple words. We also want to create images so that readers can picture the setting, characters, and events.*
Independent Writing and Conferring	• Teacher should confer with individuals and meet with small groups as they continue to draft memoir. • Conferring questions that will support students during their drafting today are as follows: What are you working on as a memoir writer? What qualities of good memoir are you trying in your work? What do you like about your writing? How are you being inspired by mentor memoirists? Can you name what the memoirist you are studying is doing in his/her writing that is helping you create your own memoir? Explain the life theme of your memoir. What do you want your readers to try and understand about your life through your memoir? What do you want your readers to know about who you are? What are you really trying to say here? How did this moment shape or change you?
Mid-Workshop Teaching Point	• *Writers, I see lots and lots of paragraphs out there in our drafts! This is a good thing because it means you're stretching your moments and your writing is no longer in one big blob! But it might also mean that your moments are underdeveloped.* • *If you have a million tiny paragraphs, you might want to make them longer through elaboration. Use our 'How to Elaborate Memoir' anchor chart as a guide to help you*. Teacher revisits the anchor chart with students. • *Also - as you're revising your memoir/s keep in mind that if you have several long sentences in a row that is the perfect spot to add a shorter sentence.*
After-the-Workshop Share	• *When you write memoir you're actually creating a metaphor for your life. You're saying: 'Listen to these stories about me and my mother – because they stand for the relationship we have.' Or 'Listen to these stories about this part of my life – because they stand for who I am as a person.'* • *While you were busy writing today I was using one of our favorite memoirs: <u>Don't Tell the Girls</u> by Patricia Reilly Giff to help me confer with Natalie. I was teaching Natalie some strategies for self-reflection and, as we know, Giff's memoir does this well! But as Natalie and I were studying Giff's writing, we noticed a symbolic metaphor that we'd like to share with you.* • *So we know that Giff's memoir has this huge life theme of love for her grandmother, right? This theme is sprinkled throughout the entire book! And look at this, right in the first story Giff begins writing about a locket that her grandmother used to wear. Then at the end of the story she writes the following.* Teacher turns to page. 9: *But then I tell myself I'm just like her, and I snap open the locket that's mine now, wondering who wrote the word love inside. Losing things is not the only reason I'm like Nana. There's another reason I'm like Nana. And it's made me happy all these years. It's the storytelling of course.* • *We started to think that this locket was actually figurative! Yes, it is really a locket – but it might also be a symbol for love or a way to remember her grandmother. And she's wearing the locket now (an action) to help this theme show through in her life.* • *One of the most powerful ways to communicate your life theme is to present it in a metaphor or as a symbol. Right now, will you find an important object in your writing and ask yourself: 'What do I really want to say about this object? So what – So what is important about this object? What does it represent?' Then, see if you make that object stand for something big. Watch me show you.* Teacher models with her own writing. • *Now it's your turn. Find a place in your draft where that object can stand for something big.* Teacher gives time for students to work on adding symbolism into their writing. This can also be done with an action, so teachers can coach and prompt students to use actions as symbolism, as well. • Voiceover while students are working, teacher might coach: *If you don't have any objects in your writing then try adding one. For example, you might be like an eagle because you fly your own way. Or maybe you're like a careful hunter; working quickly in everything you want. Ask yourself these questions: If you were weather, what kind of weather would you be? If you were a bird, what kind of bird would you be? If you were an animal, what kind of animal would you be? If you were a plant, what kind of plant would you be? If you were a body of water, what kind of water would you be?*

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This chart should be co-constructed with students based on how they would describe things, mentor text read, and immersion activities completed.

SAMPLE ANCHOR CHART

How to Elaborate Memoir

- Add internal feelings
- Precise details (write exactly what's happening around you: physical descriptions, setting, etc.)
- Answer the 'So What?' question in your memoir to develop your life theme
- Use reflective stems – transitional phrases
- Use effective repetition
- Include authentic actions and dialogue
- Use figurative language – metaphors and similes
- **Use objects or actions as symbols**

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Writing Unit of Study
Fifth Grade – Memoir, Unit 6

Session	17
Concept III	Writers craft a second memoir and revise for depth.
Teaching Point	Writers vary their sentences for meaningful pace and tone.

Materials	
• How to Elaborate Memoir – Anchor Chart • "Going, Going, Gone" by: Martha Boton [Chicken Soup for the Kid's Soul p. 109] • Narrative Writing Checklist – Enlarged [Writing Pathways p. 401] • Fletcher, Ralph & Portalupi, Joann. (2007). *Craft Lessons: Teaching Writing K-8. Second Edition.* Portland, ME: Stenhouse. Appendix 21 (page 155) – Optional, see tips	• Teacher memoirist notebooks (or writer's notebooks) • Students' memoirist notebooks (or writer's notebooks) • Teacher draft – enlarged for class to see one paragraph • Student drafts • Student letters about life theme (from Session 5) – Turned back to students today

Tips	• This lesson aims to meet the following goal on the Narrative Writing Checklist: *I varied my sentences to create the pace and tone of my narrative. (p. 401 Writing Pathways)* • This lesson explores varying sentence length for pace and tone and is based on the book: Fletcher, Ralph & Portalupi, Joann. (2007). *Craft Lessons: Teaching Writing K-8. Second Edition.* Portland, ME: Stenhouse. If teachers have this professional resource, they can use Appendix 21 (pg. 155) which provides a nice example of mentor text that has several variations of sentence length. • Earlier this year, students explored five different sentence structures: hyphen, interrupter, serial, opener, closer during the unit: 'Literary Non-fiction: Extending Information Writing.' If teachers would like to review different sentence structures at this time they can reference this unit on Atlas. Unit 3; Lesson 19. Teachers can also reference: Anderson, Jeff. (2004) *Mechanically Inclined: Building Grammar, Usage, and Style into Writing Workshop*. Portland: ME. Stenhouse. • Teachers will need an enlarged copy of mentor text for today's lesson. "Going, Going, Gone" is used, but any similar text can be used in its place. If students have not yet heard the story: "Going, Going, Gone" it should be read during today's lesson or prior to today's lesson. • Teachers will need their own draft of memoir in which to vary sentence lengths for modeling today. • Have students start noticing sentence variation in their reading materials and discuss why an author intentionally wrote sentences in different ways.

Connection	• *One of the parts on our Narrative Writing Checklist keeps coming up as I'm conferring with you, so I thought we should focus on it today. It's this part right here.* Teacher points to: **I varied my sentences to create the pace and tone of my narrative** on the Narrative Writing Checklist, p. 401. • *We learned a little about varying our sentences during our information writing unit* (See Fifth Grade MAISA Unit 3; Lesson 19 using the text: Chameleons are Cool by: Martin Jenkins) *but there is so much to learn from how an author intentionally chooses to craft a text.* • *Today, we are going to study one of our mentor texts again through a different lens. Let's look at how the author crafted different sentences to vary their length.*
Teach	• *What I've noticed in your drafts is that many of you are beginning your sentences in the exact same way. We don't want to do that. It's important to start our sentences with different words and it's also important that our sentences are different lengths. When placed properly, a short sentence can offer some amazing contrast and texture to our writing.* • Teacher reads a paragraph from the story: "Going, Going, Gone," and takes time to discuss the different sentence lengths and patterns, highlighting them on an enlarged copy or using a document camera. Any passage can be used for this purpose, a portion of "Going, Going, Gone" is used below: "Sold!" we exclaimed in unison, giving each other a high five. We couldn't believe what was happening. All we did was post a sign that said "Garage Sale," and our yard was swarming with shoppers. We sold the

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	baby crib I'd long since outgrown, clothes, jewelry, dishes, antique records – whatever we could find around the house that was old and seemingly useless. • *You see, having different sentence patterns creates a certain rhythm in our writing and attracts and holds a reader's interest.* As the teacher highlights, she thinks aloud and teaches: *Look how this sentence begins with dialogue and an action. And look at this really short sentence. Look at how this sentence has a series of items in a list with commas. And this sentence has a hyphen. Etc.* • Discuss purpose of short vs. long sentences to create different types of meaning. • Next, the teacher enlarges a portion of her own memoir draft and uses it to revise and vary the sentence lengths and patterns.
Active Engagement	• *I would like you to find a place in your own writing that is a little 'blah.' Maybe you have a portion of your memoir where every sentence in the paragraph begins in the very same way. Or perhaps you might find a spot where all of the sentences are the same length. Can you revise that now? Use some of what we just noticed from Francisco Jimenez's writing, and my draft, to help you.*
Link	• *Writers, our memoir unit is coming to a close soon - so you're going to want to write with all of your heart today. Continue to do everything you've been doing to write an amazing memoir and also remember to vary your sentences. Off you go!*
Independent Writing and Conferring	• Teacher should confer with individuals and meet with small groups as they continue to draft and revise memoir. • Conferring questions that will support students during their drafting today are as follows: What are you working on as a memoir writer? What qualities of good memoir are you trying in your work? What do you like about your writing? How are you being inspired by mentor memoirists? Can you name what the memoirist you are studying is doing in his/her writing that is helping you create your own memoir? Explain the life theme of your memoir. What do you want your readers to try and understand about your life through your memoir? What do you want your readers to know about who you are? What are you really trying to say here? How did this moment shape or change you?
Mid-Workshop Teaching Point	• *Writers, earlier in our unit we spent a lot of time developing our life themes and trying to discover who we really are. So I'd like to remind you to go back to some of those entries and use them as a reference. Your memoirist notebook is just full of ideas. So let's add them into our memoirs!* • *For example, I wrote an entry about 'Who I REALLY Am' back when we were developing our seed ideas. And there are several parts of this entry I can underline, lift, and help me as I elaborate my memoir.* • Teacher underlines a few lines of her entry (see provided example) and models how to add these lines into parts of her memoir that need some elaborated self-reflection. • *You can do the same thing with the letter that you wrote to me earlier in our unit - the one that described the theme of your life. Now I returned those letters to you, so you could keep them in your memoirist notebooks, how about looking them over and lifting some favorite lines? Then, you can add those lines right into your memoirs!* • Teacher adds: **Lift powerful lines from notebook entries** onto the anchor chart titled: **How to Elaborate Memoir** **Who I REALLY Am** I'm the kind of person that cherishes friendships. I appreciate my friends and hold them close to my heart. I'm loyal. It makes me sad when a friend is hurt or when a friend hurts me. Friends like Nicole have crushed me with hurtful names. But then there are friends like Angie who ran to my house the moment she found out that my grandma died and she let me cry on her shoulder. So I think I'm the kind of person that worries too much about fitting in with friends that don't really matter so much. I need to spend my time with the true friends that bring me happiness.
After-the-Workshop Share	• *Writers, here's a tip to not only make your sentences interesting – but to make your dialogue interesting too!* • *When you write dialogue, make sure you do so in just the right way. The way you craft dialogue should reflect the actual person talking.*

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	• *Let's look at how the mom talks to the children in "Going, Going, Gone:"* **Mom, shocked that the children sold items without her consent:** "Do you have any idea what the things you sold were worth?" **Teenage girl who was shocked that the children sold items without her consent:** "Do you guys know, like, how much I paid for all of that stuff? Don't touch my stuff!" • *You'll want to think about the age, gender, and personality of your speaking character and then make sure that character's dialogue matches it. For example, a teenage boy might call his father: Pops, but a little girl would call her father: Daddy. How should your characters be talking? Chat it over with your partners and do some revising right now.* • Teacher provides time for students to work in the meeting area revising the dialogue in their memoirs so it matches the characters that are speaking. • If time allows, teacher might have students study some dialogue in mentor text taking note of how to punctuate it properly: use of quotation marks, commas, first letter in speaking parts are capitalized, etc.

This chart should be co-constructed with students based on how they would describe things, mentor text read, and immersion activities completed.

SAMPLE ANCHOR CHART

How to Elaborate Memoir

- Add internal feelings
- Precise details (write exactly what's happening around you: physical descriptions, setting, etc.)
- Answer the 'So What?' question in your memoir to develop your life theme
- Use reflective stems – transitional phrases
- Use effective repetition
- Include authentic actions and dialogue
- Use figurative language – metaphors and similes
- Use objects or actions as symbols
- **Lift powerful lines from notebook entries**

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Writing Unit of Study
Fifth Grade – Memoir, Unit 6

Session	18
Concept III	Writers craft a second memoir and revise for depth.
Teaching Point	Teacher choice lesson based on students' needs.

Materials	

Tips	• Teachers can use today's lesson to meet the needs of her students at this time. One suggestion might be to add another day of revision craft work here or to review a concept taught earlier in the unit. • Teachers should also begin thinking about the means in which students will be publishing so they can prepare for this work. How will students publish their memoirs? Will memoirs be hand-written or typed? Will a class book of memoir be complied? All of these questions can be considered. Please see session 18 for more information.

Connection	•
Teach	•
Active Engagement	•
Link	•
Independent Writing and Conferring	•
Mid-Workshop Teaching Point	•
After-the-Workshop Share	•

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Writing Unit of Study
Fifth Grade – Memoir, Unit 6

Session	19
Concept IV	Writers edit their memoirs and prepare for publishing.
Teaching Point	Writers choose their favorite memoir to edit and prepare for publishing.

Materials	
• Editing Checklist – Teacher developed, class developed, or the Language Conventions portion of the Narrative Writing Checklist [Writing Pathways p. 402]	• Teacher draft/s for modeling how to edit • Student drafts to edit • Red or different colored pen/s

Tips	• At this point, students are invited to choose their favorite memoir to take to publishing. This memoir should be edited today in preparation for the publication celebration. If time allows, students may edit both drafts but this is not necessary as only one memoir will be published. • Decisions about what conventions to focus on should be based on studying students' work and the Common Core State Standards. Determine which conventions are worth focusing on via mini-lessons for the whole class and which conventions should be addressed in small groups for students needing additional instruction. • Teacher should review routines for editing: i.e. how to use a checklist, utilizing a special pen, etc. • Common Core State Standards for fifth grade include independence with all K-4 conventions, as well as those specific to fifth grade. • Develop a lesson based on students' needs in this area.

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Writing Unit of Study
Fifth Grade – Memoir, Unit 6

Session	20
Concept IV	Writers edit their memoirs and prepare for publishing.
Teaching Point	Writers prepare to celebrate their memoirs.

Tips	• On this day, teachers can plan to prepare students for celebration of their finished pieces. The length of preparation will vary, depending on the means in which students are publishing. See 'Tips about Publishing' for more information about publishing expectations.

Suggestions for Celebration	• Writers could share through reading a favorite portion of their memoir aloud to the class. If choosing this option, students would need time to practice how to read their favorite part aloud with emphasis on important words and pausing appropriately to show the importance of the writing. • Each child's memoir can be published on fancy paper with torn-like edged pages like in Don't Tell the Girls: A Family Memoir by: Patricia Reilly Giff. • Memoirs can be housed in a basket and placed in the classroom library for students to peruse and enjoy. • Memoirs could be shared in small groups with each member taking a turn to read aloud. • If illustrations were encouraged for the memoirs, different mediums might be used for these illustrations: watercolor, colored pencils, etc. The art teacher might be able to collaborate on this project. • Students could publish their memoirs with actual photographs, like those in Looking Back: A Book of Memoires, Childtimes: A Three Generation Memoir, and the endpapers of My Rotten Red-Headed Older Brother. Collecting such photographs could be an additional homework assignment. • Students might complete a family tree project as homework and it could be added to their published memoirs, such as the one found in: Don't Tell the Girls: A Family Memoir by: Patricia Reilly Giff. • Develop a celebration activity to align with Speaking and Listening Standard – Presentation of Knowledge and Ideas**,** Grade 5 Standard #5: Include multimedia components and visual displays in presentations appropriate to enhance the development of main ideas or themes. The school media specialist might be able to collaborate with this work.

Tips about Publishing	• Each school should discuss and establish Celebration expectations. What is the building's stance (and it may vary by grade level) on the degree to which a piece should be 100% conventional. Some schools are comfortable with "finished" pieces, meaning students did their personal best and everything may not be totally edited (e.g. conventional capitalization, usage, punctuation and spelling). Often these pieces would not be publically displayed outside the classroom. The focus would be more on how the student grew as a writer in various areas. Whereas, other schools believe pieces at certain grade levels should be in published/polished form for the celebration – often meaning completely conventional. These pieces are often displayed and shared with a wider audience. If so, it should be determined who will be the final editor for students. Just like in the real world, authors have final editors who assist with standard spelling, punctuation, etc. • The MAISA writing team does not suggest that there is an expectation that students work on a piece until everything is 100% conventional. Students should have goals as they work toward a published piece, but at some point an editor would assist. It is not realistic at the elementary level to expect a child to correct everything on their own. Also, the MAISA writing team does not advocate that students rewrite pieces over so they look neat and everything is correct. This is precious time taken away from them working on more important writing concepts. If a piece is to be in a published form, then every effort should be made that someone else types and corrects everything for them - just like in the real world of publishing. • Please note: If a student's word processing skills are sufficient, then they may draft/revise and finalize on the computer. However, they would still need assistance from an editor to make final corrections. • For assessment purposes, teachers may want to study the piece prior to the final, published product to denote student growth and areas needing additional assistance. A published piece that is conventional does not truly show what the young writer can and can't do if an adult worked on it too.

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Session	21
Teaching Point	Memoir celebration!

	• This day is allotted for students to celebrate and share their work.

Session	22
Teaching Point	Unit Wrap Up Session – Student reflection, goal setting, and cleaning-out folders

	• Student reflection/goal setting day – See Resource Materials Packet for 'Student Self-Reflection.' • If this is the last unit for the year, teacher may want to add a day for reflecting on writing growth across the entire school year. • After celebrating, students should be given some time to clean-out project folders and drafts. This writing could be sent home or place it in a writing portfolio, so students may begin with a freshly cleaned-out folder for the next writing unit.

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