

Bend 1: Writing Personal Narratives with Independence; Session 1: Starting the Writing Workshop		
<p>In this session: You'll invite students to become writers and teach them that writers make New Year's resolutions; they think about the kind of writing they want to make and set goals for themselves to write in ways they imagine.</p> <p>CCSS: W.3.5; W.3.8; W.3.10; RL3.1; SL.3.1.a,b,c,d; L.3.6</p>	<p>Minilesson 5-10 minutes</p>	<p>Connection: "Writers, today is a very important day. It is the very first day of our writing workshop! It is sort of like New Year's Day. Have you ever had a New Year's celebration? Have you celebrated by blowing horns or throwing confetti or clanging glasses? In a minute, let's celebrate the New Year for our writing workshop. I am going to be like the conductor of a symphony. When I throw open my arms like a conductor does, baton in hand, I want each of you to blow an imaginary horn or throw imaginary confetti or clang an imaginary glass – for one minute. It will be loud. But then, when I bring my baton back to the center, let's be totally silent. You ready to celebrate the New Year with me? Do it!" I wave my baton to begin. Then after one minute I wave my arm again to signal silence.</p> <p>"Writers, we celebrate not just with horns and confetti, but with New Year's resolutions. People say, 'This year, I'm going to push myself to run every day,' or 'This year I'm going to save enough money for a bike.' These are resolutions."</p> <p>Teaching: "Today I want to teach you that writers make New Year's resolutions. They think about and imagine the kind of writing they want to make, and they set goals for themselves to write in ways they imagine. Then they work hard to reach their goals." Tell S that writers benefit from having a clear picture in their minds of the kind of thing they are trying to make. T shows the example of her writer's notebook. She shows pictures and the stories inside. Then show an exemplar 3rd grade writer's notebook. Stop and say things like, "Are you noticing what this writer has done that you could do as well? One thing I notice is this notebook is full of stories, true stories right? It helps to try to notice not just what the writer does but how she does it. Let's put that on our list as one thing 3rd grade writers do. What else?"</p> <p>Active Engagement: Set children up in small clusters to talk about what 3rd grade writers do and don't do, then convene to collect observations on the anchor chart.</p> <p>Link: "Today, instead of getting started on your own writing, let's make charts that capture what a writer's notebook is like. That way we can make ourselves some New Year's resolutions." Place pages of an example 3rd grade writer's notebook on each of the tables with a piece of chart paper and markers. Send students off to create their own group chart, "What 3rd grade Writers Do and Don't".</p>
	<p>Work</p>	<p>Conferring and Small Group: Today you will be moving around the room listening in on the groups as they create their charts. Try to reach out to the "writerly" parts of each student. Say things like, "I can tell you appreciate the details in his story. You and I are just alike!"</p> <p>Mid-workshop Teaching: "It is great that you are learning from people at your table, but let's also learn from others in the class. Let's make a museum of our charts. You have 5 more minutes to get your chart ready for the museum." After 5 minutes, signal the class to gather at one table. Have the class silently observe each table's chart. They may signal to others when they see something they like, but not talk – like a museum. Time students at each table.</p> <p>After the museum, writers return to their own tables to talk about their plans for writing. Add ideas you see and hear to the class chart.</p>
	<p>Closing 5 minutes</p>	<p>Share:</p> <p>Review the "What Third Grade Writers Do and Don't Chart" aloud with the class.</p> <p>Display the 2nd grade Narrative Writing checklist. Read the items one by one asking the S to look between the items and one of the entries in the notebook they'd been studying.</p> <p>"Think about this silently." What will you need to work hard to do for your own writing to be the best it can be? What will be your New Year's resolutions? Keep in mind What Writers Do and Don't Do and the 2nd grade Narrative Writing Checklist.</p> <p>Share some of my resolutions. Allow students time to write resolutions.</p> <p>Pass out sticky tape. If any of the writing the students read today could be a goal or mentor text, the S can tape it into their notebooks. S may place stars or decorations near parts of the writing they love.</p> <p>Homework: Ask students to decorate their writer's notebooks with pictures and look for things you can write about.</p>

- Getting Ready:**
- writing area with a chair for you, easel containing a pad of chart paper and markers
 - pointer or chopstick to use as a baton
 - seating arrangement for S in the meeting area and writing tables
 - Chart with heading, "What Third-Grade Notebook Writers..."
 - 3rd grader writer's notebook to be used as an exemplar. Make enough copies so each table has 3 different pages to study.
 - Chart paper and markers on each table.
 - Document camera or overhead
 - Your own decorated writer's notebook filled with 10-plus page-long narrative entries, some starred, some marginal notes alongside, to be used in SHARE all year
 - 2 sample New Year's Resolutions on chart paper, 1 written by you and 1 by an exemplar 3rd grader
 - Narrative Writing Checklist, Grade 2
 - A writer's notebook and pen for each student
 - Sticky tape for children to tape exemplar writing from the 3rd grade notebook to their notebook to remind them of goals and to act as a mentor text.
- Anchor Chart:**
- What Third Grade Notebook Writers....
- Do: Don't:
- Do: Fill their notebooks with true stories that tell what the writer did first, next, after
- Put the date on each page
- Have people that talk in the stories
- Write lots of sentences
- Tell if writing in home/school
- Write about one page each day
- Use lots of punctuation
- Don't: just write one kind of story
- Doodle or draw pictures
- Skip pages or jump all over
- Write too messy
- Erase too much
- Trash the notebook

Bend 1: Writing Personal Narratives with Independence; Session 2: Finding Ideas and Writing Up a Storm			
<p>In this session: You'll teach students that one strategy for generating ideas for true stories is to think of a person who matters, then to brainstorm small moments spent with that person.</p> <p>CCSS: W.3.3.a.b; W3.4, W3.5, W3.10, RL.3.5,SL.3.1.a.b.c.d; L3.6, L3.1</p>	<p>Minilesson 5-10 minutes</p>	<p>Connection: Have students share their writer's notebooks with their partners. If they have pictures of people or places that matter to them have them tell their partners about them. "Writers, yesterday some of you came up with ideas for stories you would like to write. If you have an idea for a story to write, turn and talk to your partner about it." T leans in to listen and give feedback. Call students back to listen. Remind students of the format for writing workshop: a meeting in which they mostly listen, at least half an hour to write, and then time to share.</p> <p>Teaching: "Today, I want to teach you a strategy you can use whenever you are having trouble coming up with an idea for a true story. Here it is." Point to the bullet on the teaching chart. "You can think of a person that matters to you, then list small moments you've had with that person, and then write (or tell) the story of those small moments."</p> <p>Model the step by step process of using this strategy to generate ideas for true stories. Think of a person, list small moments related to that person, choose one, and then write it in the air. Talk through these steps aloud with the students.</p> <p>Active Engagement: "Let's practice this writing strategy. Pretend it is writing time. Open your notebook. You pick up your pen and think, 'Hmm, what should I write?' If you already have an idea, you'll think 'Is this a good idea?' And if it is you'll just start writing. But if you are not sure what to write, you'll reach for a strategy- and soon our chart will hold a bunch of possible strategies. For now, let's try out the strategy we have been learning." Point to the bullet on the chart. Have students think of a person who matters and small moments with that person. Have them turn and talk to the person next to them. As they talk, circulate and provide tips. Share the good work one child has done in a way that provides a model for writers to emulate.</p> <p>Link: "Writers, every day, for the rest of your lives, always remember that if you are not sure what story to tell, you can use a strategy to get you started." Review today's strategy. Remind students that if they can't think of exactly what they were doing or saying at that time, that it is ok. Just make it up. "Okay, Let's get started." Open your own notebook and begin writing." After all is writing, begin to move among the group, tapping writers to return to their seats.</p>	
	<p>Work</p>	<p>Conferring and Small Group: For now, your goal is for children to work hard, writing fast and furiously. You want to teach writers to sustain themselves by becoming resourceful problem solvers. Move about the group giving non-verbal and verbal feedback. If you find yourself wanting to say the same thing to 5 or 6 writers, get the attention of the group and tell the class.</p> <p>Mid-workshop Teaching: "Writers, you know how athletes push themselves to get stronger muscles? Joggers push themselves to go further and faster and wrestlers push themselves to lift more and more weights. Writers push themselves too. Some of you are writing a sentence (pretend to lazily write in the air). Then stop and looking around. What I want to tell you is to get stronger writing muscles you need to push yourselves in writing, just like joggers and wrestlers push themselves. In a minute I want us to start writing and writing. We will write so much that our hands will hurt. If you finish writing one story, go up to your list and grab another and keep going. You'll absolutely get to the bottom of your page and turn the next one. You ready? Go!" Walk around and give compliments. Remind students to keep going.</p>	<p>Getting Ready:</p> <ul style="list-style-type: none"> • Student's decorated writer's notebooks, pen, or pencil, • Your own writer's notebook • "Finding Ideas for True Stories" chart with the heading and first bullet (Think of a person who matters to you, list small moments, choose one, and write the whole story) • The name, thoughts about, and several moments or memories with a person who matters to you • Blank notebook paper to come up with a list of moments under a document camera • "What Third Grade Writers.." from last lesson • Arrow shaped tabs or sticky notes <p>Anchor Chart: What Writers Do and Don't from session 1 Finding Ideas for True Stories (See 3rd bullet above)</p>
	<p>Closing 5 minutes</p>	<p>Share: Gather students in the meeting area. Have students hold up their writing and admire it. Make compliments aloud. "Yesterday we complimented ____'s writing and listed the good things he/she did. Right now, give yourself a compliment. Say 'It's great the way I...' Writers, write your compliment at the top of the page. If you find parts that are really good mark it in the margin." Pass out the arrow sticky notes and ask children to point to parts that are really good. Have S share with partners. Have the partners compliment the writing using the What Writers Do chart.</p>	

Bend 1: Writing Personal Narratives with Independence; Session 3: Drawing on a Repertoire of Strategies		
<p>In this session: You'll teach students that writers sometimes think of a place, list small moments that happened in that place, and then write about one of these moments.</p> <p>CCSS: W.3.3.a,b,c,d; W3.4, W3.5, W3.10, RL.3.5,SL.3.1, L3.6</p>	<p>Minilesson 5-10 minutes</p>	<p>Connection: Establish the systems you will use every day to convene the writing workshop, and then channel the children to share their writing plans for increasing volume. Remind students that they are like athletes and they need to push themselves. Have them turn and talk and tell how they will push themselves to write more. Remind students that writers draw on a repertoire of strategies for generating writing.</p> <p>Teaching: "Today, I want to teach you that writers sometime think not of a person but of a place that matters to them and list story ideas that go with that place, choosing one story to write. Sometimes, instead of listing stories that happened in a place, they map them, and then write, write, write." Reveal the next bullet on the teaching chart, "Finding Ideas for True Stories". Remind S that if an idea pops in their heads that they do not need to use these strategies. Demonstrate the strategy in a step-by-step fashion, tucking in some tips. Name exactly what you did and explain that writers often find true stories hiding in places that matter.</p> <p>Active Engagement: "So let's try this together. Pretend you are stuck, not sure what to write about. You look up at our list of strategies and decide to think of a place that matters. Right now, think of a place that matters to you. You saw how quickly I sketched my map. In your notebook, quick, quick, quick, make yourself a map, too, jot down story ideas onto your map. Remind writers that listing or mapping story ideas is merely a way to warm up for the important part- the actual story writing of one of those ideas.</p> <p>Link: Remind students that whenever they want help thinking of a true story, they can draw from their growing repertoire of strategies. Send them off to write.</p>
	<p>Work</p>	<p>Conferring and Small Group: Move about the room, settling the children into their writing. Then use quickly fashioned, urgent small groups (and table compliments, see session 4) to address the biggest challenges you see. Begin to make time for deep listening. Pull chairs alongside the writer. "I want to help you with your writing. Can you give me a tour of your writer's notebook and fill me in on what you have been trying to do as a writer, on how it is going, and on the sorts of help you are needing?"</p> <p>Mid-workshop Teaching: "Writers, can I have your eyes and your attention? Some of you are telling me that you are done. Writers have a saying, 'When you are done, you have just begun.' There is much more to do! One thing writers do when they think they are done is think, 'What's another true story I have experienced- another story that happened in the same place, or a different place, or with the same person, or a different person. Right now, tell the person next to you what you can write next.'" "When we listen to our partners with rapt attention, we are also doing some work for ourselves. Let's always listen in a way that helps our partners but also uncovers our stores as well."</p>
	<p>Closing 5 minutes</p>	<p>Share: Brainstorm problems and organize clusters of kids to meet in corners of the carpet to problem solve those writing problems. "I think that underneath your restlessness there are a bunch of problems-challenges- that many of you are running into with your writing." Reveal the chart: "The Hard Parts of Writing" I am wondering if maybe you would be willing to try coming up with solutions. Let me list a few problems that I have been seeing and then see if you would be willing to think about how to solve each of those problems." Send the student to groups to come up with solutions. Reconvene the children, sharing a chart you made of solutions one group generated and suggesting similar charts be made showing other groups' ideas. Name the bigger principle: Children can be problem solvers not relying on the teacher to help at every turn.</p>

Getting Ready:

- S Writer's notebooks, pens, and pencils
- "Finding Ideas for True Stories" chart from session 2 with the 2nd bullet prewritten "Think of a place that matters, map small moments, choose one, write it.
- A place that is important to you to demonstrate how to quickly draw a map of the place, with stars and labels showing moments you remember
- A developed story from your map
- "The Hard Parts of Writing" chart written based on observed challenges during independent writing time
- Chart paper and markers

Anchor Chart:

"Finding Ideas for True Stories" from session 2 (see above)

Bend 1: Writing Personal Narratives with Independence; Session 4: Writers Use a Storyteller’s Voice. They Tell Stories, Not Summaries			
<p>In this session: You’ll teach students that one way writers draw readers in is by telling their stories in scenes rather than summaries.</p> <p>CCSS: W.3.3.a,b,c; W.3.4, W.3.8, W.3.5, W.4.9.a, W.4.3.d ,RL.3.2, RL3.1, RFS.3.4, RL.4.2, SL.3.1, L.3.3.a.b., L.3.6, L.3.1, L.4.3.a</p>	<p>Minilesson 5-10 minutes</p>	<p>Connection: Celebrate that your children are telling true stories from their lives. Point out that sometimes the voice they use to tell their stories is that of a storyteller, while other times it is the voice of a news reporter. Give an example of a storyteller voice and news reporter voice by reading your story from yesterday using each type of voice.</p> <p>Teaching: “Today I want to teach you that to make your storytelling voices stronger, you try to make a mental movie of what happened and tell it in small detail, bit by bit, so that your reader can almost see, hear, and feel everything.” Read aloud a piece of <i>Come On, Rain!</i> (p37 in TM) Let’s listen really, really closely to see if Hesse has written in a way that lets us make a movie in our minds. Maybe we can figure out what Hesse did that we could try as well.” Set children up to research how you rehearse a story to write it in a bit-by-bit way. Deliberately model making a mistake while doing this and then fixing it. Debrief by reminding writers to make a movie in their minds, showing, not telling. Show the chart “To Write a True Story”.</p> <p>Active Engagement: Set children up to practice what you’ve demonstrated, using a whole class topic. (Remember when we had the fire drill? Or some other class event) Ask aloud, “what happened first? Then what happened? Oh, wait we forgot that we... Debrief. Highlight what S just did that you hope they will use another time with another text.</p> <p>Link: Tell all the students that you expect them to write their stories in a storyteller’s voice from now on. Look at yesterday’s work. Make sure you say exactly what happened first, then next, and next, adding descriptive text and dialogue.</p>	<p>Getting Ready:</p> <ul style="list-style-type: none"> • S Writer’s notebooks, pens, and pencils • A class shared story written 2 ways – as a story and as a report. Display on document camera • Mentor text: <i>Come On Rain!</i> By Karen Hesse • Your story from session 2, to demonstrate in a reporter’s voice instead of a storytelling voice • A shared class event to have students practice storytelling • “To Write a True Story” chart • Pieces of paper with a 1 or 2 on them. One for each child to use for partnering. • “What Third Grade Writer’s Do and Don’t chart <p>Anchor Chart: “To Write a True Story”</p> <ul style="list-style-type: none"> • Find story ideas that are focused and important to you and write lots of entries • Make a mental movie of what happened, telling it in small detail, bit by bit. <ul style="list-style-type: none"> - Detail the action - Include dialogue
	<p>Work</p>	<p>Conferring and Small Group: Focus on giving table compliments. The goal is to lift the level of work for all writers at the table, so you will need to shift from extolling what one child has done to rallying others at the table to follow suit.</p> <p>Mid-workshop Teaching: Discuss small moment stories. Give examples of “all-day” stories and show how focusing on a moment in the day makes a story more interesting. For example, a S wrote about her mom and her friend. She gave details about each. Then she realized that she wasn’t writing a story. Then she focused on an event with her mom and suddenly she had a story.</p>	
	<p>Closing 5 minutes</p>	<p>Share: Establish the seating arrangements and systems that underlie partnership conversations. Give children slips of paper naming their partner. Beside each name is a 1 or 2. Set up children so they name some qualities of effective writing partners and then plan with their partner how they can assume this role for each other. “As partners, you’ll help each other work toward your writing goals.” Have partner 2 tell Partner 1 who has helped them with writing and how that person helped them. Then have partner 1 do the same. Ask writers to show their partner ways they are growing as writers and how they are working toward their goals. “You are going to take your partner on a tour of your notebooks. Start by showing your partner some of your writing resolutions from the first day. Then show him or her specific parts where you are working toward one of your resolutions.” Then have students switch roles.</p>	

Bend 1: Writing Personal Narratives with Independence; Session 5: Taking Stock		
<p>In this session: You'll teach students that writers sometimes pause to consider what's going well in their writing and what they might try next to take their writing up a level.</p> <p>CCSS: W.3.3.a,b,c; W.3.4, W.3.5, RL3.1, RL.3.3, RL.3.4, SL.3.1, SL.3.6 L.3.3.a.b., L.3.6, L.3.1.i,</p>	<p>Minilesson 5-10 minutes</p> <p>Connection: Explain to children that when people want to get better at something-anything-they check on their progress and set goals for next steps. "We will not just write every day. Every day we will work <i>to get better</i> at writing. And to do that, we need to notice what we are doing that is making our writing better, then think about the next thing to work on, and finally we need to set clear goals for ourselves." Teaching: "Today I want to teach you that when a person wants to get better at something-at anything- it helps to look back and think, 'How have I grown?' And it helps to look forward and ask, 'What can I do in the future to get better?' Then we can work hard toward getting better. Set writers up for the work ahead by reviewing the Narrative Writing Checklist, introducing new 3rd grade goals. Establish the reason for this lesson: writers need the chance to practice using new tools together. As a class, assess a piece of writing. Work together to name what the writer is doing well, what he or she might do next, and then send students off to try some assessing independently. Teach through guided practice: take children through the process of assessing a piece of writing, channeling them to move between partner and whole class conversation as they do. Active Engagement: Ask children to open their notebooks and look across the work of the past few days, this time assessing their own writing using the checklist. Show children how to self-select a goal or two for future writing. Link: "Writers, we've done a lot today. We've learned to assess and set goals. This is exactly what writers do- and really, all people who want to become better at something. Then after a bit, they look back and ask, 'How have I grown?' Going forward you are going to want to think about what you can do to reach your goals." Discuss the new addition to the chart, "To Write a True Story".</p>	<p>Getting Ready:</p> <ul style="list-style-type: none"> • S Writer's notebooks, pens, and pencils • Prepare a metaphor that rings true for you to illustrate the point that we don't just practice something, we expect to get better in the process • Individual student copies of Narrative Writing Checklist, Grades 3 and 4 • A student writing sample to assess against the checklist • Markers or pens to use when self-assessing and goal setting <p>Anchor Chart: "To Write a True Story"</p> <ul style="list-style-type: none"> • Find story ideas that are focused and important to you and write lots of entries • Make a mental movie of what happened, telling it in small detail, bit by bit. <ul style="list-style-type: none"> - Detail the action - Include dialogue • (NEW) Remember your self-assessments of your narrative writing and your goals.
	<p>Work</p> <p>Conferring and Small Group: Study your students' writing and compare them to the Narrative Writing checklist. Meet with students and discuss goals and ways to achieve them.</p> <p>Mid-workshop Teaching: "I am noticing that some of you are slowing down a bit, some are fidgeting, some are talking, and some are even walking around. This reminds me of the other day when we shared a list of problems we were facing as writers, 'The Hard Parts of Writing.'" Pull this chart out to display for the class. "Take a minute right now and choose one strategy that might help you keep going as a writer. Turn and tell the person next to you what you are going to do to keep yourself writing for the rest of our writing workshop time."</p>	
	<p>Closing 5 minutes</p> <p>Share: Ask writers to reflect on their goals and make a plan for how to live their writing lives differently so that they don't forget these goals. Have them think of their goals, plan to meet goals and then turn and talk to their partners.</p>	

Bend 1: Writing Personal Narratives with Independence; Session 6: Editing as We Go		
<p>In this session: You'll teach students that writers don't wait to edit; they take a minute as they write to make sure their writing is as clear as possible for their readers.</p> <p>CCSS: W.3.3.a,b,c; W.3.4, W.3.5, RFS.3.3, SL.3.1, L.3.2.e,f,g L.3.6, L.3.1.i,</p>	<p>Minilesson 5-10 minutes</p>	<p>Connection: "Writers, there are many things you may know by heart: addition facts, your phone number, the Pledge of Allegiance, the words to a favorite song, and so on. Right now, tell your partner 3 things you know by heart. Go!" After a minute, reconvene the class. "Writers, I didn't hear any of you saying, 'I know how to spell spectacular.' But my hunch is that there are many words you can spell by heart. This time, turn and tell your partner some of the words you can spell by heart." Listen and take notes of words they say. Tell students that half the words kids write are the same 36 words. Lots of kids know how to spell those words by heart but don't when they write in their writer's notebook.</p> <p>Teaching: "Writers, today I want to teach you that you don't have to wait until you're finished when writing to ask, 'Am I correctly spelling the words I know by heart?' Because you want people to read your writing, you take an extra second to think, 'Wait, I know that word!' and you spell the word correctly by thinking how the word looks." Tell children it helps to invent ways to remind oneself to spell correctly the words one knows by heart.</p> <p>Active Engagement: Ask children to think about ways they can remind themselves of words they know and to share their ideas with their partners and the class.</p> <p>Link: Reiterate the importance of taking a few seconds to reach for correct spelling, and remind writers that the goal is neither perfection nor an obsession with correctness. "Writers, as you write (not just <i>after you write</i>) you will want to use whatever means work for you to remember to take half a second to spell correctly the words you almost know by heart. Later, partners can check over each other's work."</p>
	<p>Work</p>	<p>Conferring and Small Group: Each student is probably working at a different level. To find out where your students are, here are some guidelines: Assess your students' knowledge of high frequency words. Help students break unknown words into syllables to approximate the spelling. Set your students on course to develop skills for finding correct spellings of unknown words. One idea is to have students reread at least 3 entries and circle words they think they have misspelled. Have them ask, "What seems right here? What seems wrong here?"</p> <p>Mid-workshop Teaching: Have partners check each other's work for the easy-to-miss, all-important words. Writers also take a second to write with periods with capital letters. Writers don't write unpunctuated text and then sprinkle periods in like they are adding jelly beans to a field of grass. Instead, published writers write in sentences from the start."</p>
	<p>Closing 5</p>	<p>Share: Suggest that children search through their notebooks considering which entry, of all they have written, they want to develop into a finished piece. Give students a paperclip to mark their entry. "We'll call it your 'seed idea' because we are going to grow the entry, like one grows a seed into something wonderful!"</p>
		<p>Getting Ready:</p> <ul style="list-style-type: none"> • Word chart with high-frequency words, word cards, and other tools your writers use for spelling • Your own writer's notebook • A couple of sentences to demonstrate writing in phrases versus complete sentences • White board or chart paper • Some tools students can choose to help them with their writing • Sample letter to parents explaining spelling in 3rd grade on CD ROM <p>Anchor Chart: None</p>

Bend 2: Becoming a Storyteller on the Page; Session 7: Rehearsing		
<p>In this session: You'll teach students to rehearse for writing by teaching them that writers story-tell and generate alternate leads as ways to rehearse a story.</p> <p>CCSS: W.3.10, W.3.a,b,c,d; W.3.4, W.3.5, W.3.8, W.4.3.a, RL.3.4, RL.3.5, RL.3.7, SL.3.6, SL.3.4, SL.4.4, L.3.3.a,b; L.3.6, L.3.1</p>	<p>Minilesson 5-10 minutes</p>	<p>Connection: Set children up to story-tell their seed ideas to partners in such a way that they elicit a reaction. Give each student a story booklet and a pocket folder as they come to the meeting area. "This is an exciting day! Each of you has chosen one entry from your notebook, one seed idea that you will turn into a published book. Today, you'll be able to write the story you have chosen—writing it as if it will be a book in the library (and it might become that!). Right now, quickly turn to your partner and tell the story that you will be writing today. Tell it long. Tell it in ways that give your listener goose bumps." Listen as students tell each other their stories. When they have finished tell them you noticed that they seemed to remember more stuff as they told the story. "That is exactly why we story-tell before we write."</p> <p>Teaching: "Most writers don't just pick an idea and then bingo, write the book. Just as a choir rehearses for a concert, writers rehearse for writing. One of the best ways they rehearse is to story-tell their story—and to do so repeatedly in lots of different ways." Model how to tell a story across the pages of a drafting booklet, reliving the moment and then assuming the role of storyteller. Name the replicable moves you made as a writer, asking the children to give thumbs up for each one they notice. "Did you notice I told a lot of details- more than I did the last time I told the story? I don't really remember all of the details of my story but I just made them up to juice up the story. Did you notice I even tapped each new page as I turned to the next part of my story? Kind of silly, but it helps me to remember to chunk my story into different parts. Thumbs up if you noticed that I was making a movie in my mind, picturing it all, and if you noticed that I told it bit by bit so you could picture it too. Thumbs up if you noticed that I didn't even look back at the old entry I wrote about this in my writer's notebook."</p> <p>Active Engagement: Set children up to tell each other their stories, touching pages of a booklet as they proceed through the chronology. As they do this, call out coaching tips.</p> <p>Link: Restate your teaching point. Send children off to rehearse their stories by storytelling them first. Then suggest sketching as a way to hold onto an oral story. So for now, students should sketch and story tell – not write.</p>
	<p>Work</p>	<p>Conferring and Small Group: Everyone will be doing the same work - - storytelling and studying and drafting leads. You will rally behind seed ideas that writers have chosen.</p> <p>Mid-workshop Teaching: Writers, don't forget what Robert Munsch said: stories get much better if we tell them again and again, trying to tell them in ways that really affect listeners and readers. Do you want to make people shiver with fear, laugh aloud, gasp, wince? Right now you and your partner will work together. First, reread your story to figure out what feeling you are trying to give readers at different parts of it. Then take turns reading to each other. Watch to see if you can make your listener's mouth drop open in surprise or lean in closer. "After listening to the stories give students 15 minutes to get started writing the first page of the booklet, writing it so that listeners are drawn in.</p>
	<p>Closing 5 minutes</p>	<p>Share: Convene children. Tell them that writers try out different leads to rehearse for writing. "Authors try out different leads. They know, just as you do, that a lead in a story matters. A great lead sets us up to write a great story." Look again at <i>Come on Rain!</i> By Hesse. "What is this author doing at the start, the lead, of her story?" Channel students to think about great leads, first by noting what Hesse has done to start her story and then encouraging them to try similar techniques. "So what I am noticing is that leads sometimes include," I held up my hand and began listing across my fingers, "the main character saying or thinking something and doing a specific action. The other thing I noticed is that Hesse really plops us right into the story by including the exact actions of Tessie's mother as she responds to Tessie. What are you noticing that Hesse has done to get a good lead? Turn and talk!" Ask for students to give ideas and create a "Leads sometimes include..." chart with the students. End by asking students to try different leads and then come to class tomorrow with a lead chosen.</p>

Getting Ready:

- Students' writer's notebooks with their seed story paper-clipped, to be brought to the meeting area. Students should sit with their partners.
- 4-5 page drafting booklets and a pocket folder for each child and one for you to use while modeling
- Extra drafting booklets in the writing center
- Your own story to tell (and sketch) across the pages of a drafting booklet
- "To Write a True Story" chart
- Mentor text, *Come on Rain!* By Karen Hesse, or another familiar book with a great lead
- "Leads sometimes include..." chart to be created by students

Anchor Chart:

"To Write a True Story"

- Find story ideas that are focused and important to you and write lots of entries
- Make a mental movie of what happened, telling it in small detail, bit by bit.
 - Detail the action
 - Include dialogue
- Remember your self-assessments of your narrative writing and your goals.
- (New) Rehearse for your writing by storytelling the story repeatedly.

Bend 2: Becoming a Storyteller on the Page; Session 8: Writing Discovery Drafts		
<p>In this session: You'll teach students that writers draft by writing fast and furiously, working to capture the mental movie on the page.</p> <p>CCSS: W.3.3.a, W.3.4, W.3.10, W.3.5, RL.3.1, RL.3.3, RFS.3.4, SL.3.1, SL.3.4, SL.4.4, L.3.6, L.3.1</p>	<p>Minilesson 5-10 minutes</p>	<p>Connection: "Writers, you are on the brink of beginning your first draft. You've selected the entry you want to write as literature in a book, and you've rehearsed for your writing, sketching what happens, bit by bit, across the pages of your booklet and then using that booklet to support you storytelling your way through the pages. You've also selected a lead you like. You know a lot about getting ready to write.</p> <p>Teaching: "Today, I'm going to teach you that after carefully crafting each word of a lead, it's good to fix your eyes on your subject and to write your story fast and furious, without stopping." Use a metaphor to tell children that writers sometimes fast-write a discovery draft. Model how this is done and show an example.</p> <p>"Today you'll write fast and furious, writing the same stories (only better) that you told each other yesterday. Remember that earlier you learned to make a movie in your mind of how the story unfolds, starting by thinking, 'Where was I?' 'What exactly, was I doing?'</p> <p>Active Engagement: "Writers, get ready to try this right now. To get started, be sure your lead in on page 1 of your drafting booklet and you've sketched little pictures to remind you of what part of your story goes on each page. Then reread the lead, touch each page of the booklet, and say the part you'll write on that page. Do this for the whole story, telling it fast and furious." Walk around and listen as children try this. Then have students get with their partners and take turns practicing this again.</p> <p>Link: Remind writers of what you've taught today, and tell them they can use this new strategy for the rest of their lives. Add to the "To write a true story" chart,</p>
	<p>Work</p>	<p>Conferring and Small Group: Today's goal is to push children to write fast and furiously without stopping. To interrupt them would defeat the purpose. However, if children are stuck or off-track then approach them and coach them.</p> <p>Mid-workshop Teaching: "Writers, if you are lagging in energy and want to give yourself a second wind, pause, and reread. Reread your own writing as if it is a masterpiece, and let your rereading give you a boost for more writing."</p>
	<p>Closing 5 minutes</p>	<p>Share: Remind students of the strategies they already know for writing with stamina. Remind them of reading as if the piece is a masterpiece. "I even give the characters different voices. I slow way down when I come to the dramatic parts; I speed my own voice up when I come to exciting parts. So do this sort of rereading when you need a second wind." Ask students to try this strategy by reading favorite parts of the story to the whole class. "I'll be the conductor, and you be the instruments in a symphony. When I tip my imaginary baton at you, please read your part to everyone—no discussions, just read them with power. Let your words sing out! You ready?" Voice your appreciation for the writing the children have read aloud. Remind children to use this strategy when they need writing energy.</p>

- Getting Ready:**
- Student's folders with their drafting booklets
 - Sample of student writing, preferably a flash draft
 - "To Write a True Story" chart
 - Your own writer's notebook, drafting booklet, and folder to use while conferring
 - *Come on Rain!* By Hesse
- Anchor Chart:**
"To Write a True Story"
- Find story ideas that are focused and important to you and write lots of entries
 - Make a mental movie of what happened, telling it in small detail, bit by bit.
 - Detail the action
 - Include dialogue
 - Remember your self-assessments of your narrative writing and your goals.
 - Rehearse for your writing by storytelling the story repeatedly
 - Try different leads for your story (Action?, Dialogue?)
 - Write a flash draft, writing fast and furious, eyes on the mental movie.

Bend 2: Becoming a Storyteller on the Page;		Session 9: Revising by Studying What Other Authors Have Done	
<p>In this session: You'll teach students that one way writers revise is by studying other authors' craft and naming what the author does so they can try it in their own writing.</p> <p>CCSS: W.3.3.b,c; W.3.5, W.4.3.d, RL.3.4, RL.3.5, RL.3.7, RL.4.2, RL.4.4, SL.3.1.c,d; L.3.3, L.3.5.a,b,c</p>	<p>Minilesson 5-10 minutes</p>	<p>Connection: Establish the reason for the teaching point, or in this case the inquiry question. You want to know what makes <i>Come On, Rain!</i> so good – and plan to use what you have learned in your own writing. “I started thinking today that we could all work together to figure that out. We all want to make our stories as wonderful as Karen Hesse’s story. We want to make our readers laugh and gasp and pull closer the way Hesse does. Today we are going to do an inquiry. We are going to investigate the question, ‘What does Karen Hesse do to make <i>Come On, Rain!</i> so powerful and meaningful?’ And then we’ll be able to ask, ‘How can we do some of that in our own writing?’”</p> <p>Teaching: Set writers up to investigate <i>Come On, Rain!</i> by guiding them through a series of steps that help them answer the larger, overarching question. Then listen in and coach, eliciting and collecting comments. Have students read the excerpts from Hesse’s work and put a star or heart on parts that they love. Then have them write on a post it why they love that part so much. Prompt children to study Hesse’s use of language carefully by asking questions. “What did she do? What is it about this passage that made me notice it? Notice particular words. What other words could she have used? Why did she choose this word?” Have students turn and tell their partners what they noticed about her work. Listen in and highlight observations students make. Repeat their observations using more precise language and record these on a chart.</p> <p>Active Engagement and Link: Review the chart you made of student observations. Set writers up to use one of these techniques on their own writing. “I could try to teach you how I do that, but you just invented this whole list! How about if you invent ways to do some of this cool stuff in your own writing?” Allow children to use paper, scissors, tape to add sections or cut and rearrange their writing.</p>	<p>Getting Ready:</p> <ul style="list-style-type: none"> • <i>Come On Rain!</i> By Hesse • Copies of a few excerpts or pages from <i>Come On, Rain!</i> That shows powerful descriptive language. Distribute a page or two to each child before the minilesson • Post its and highlighters • “What Hesse Did to Make Her Storytelling Voice So Good in <i>Come On Rain!</i> Chart • Additional picture books that show a variety of craft moves • Narrative Writing Checklist, Grades 3 and 4 <p>Anchor Chart: “What Hesse Did to Make Her Storytelling Voice So Good in <i>Come On Rain!</i>”</p> <ul style="list-style-type: none"> • She put in exact words people say • She wrote <i>how</i> people talk. • She used descriptive details. • She told it bit by bit.
	<p>Work</p>	<p>Conferring and Small Group: Meet with a group of children who are proficient at writing. Give the children a set of books where you have bookmarked places the author has used techniques you’d like them to try. Have them see if they can feel the words creating a rhythm, a music, a spell. The children can explore books for craft moves, looking particularly at how word choice impacts the tone of the story or how the author chose to structure the text. Meet with a second group, and approach reading- writing connections differently. “Writers, earlier you set goals for yourself. Will you look back at these goals right now? What I want to suggest is that <i>Come On, Rain!</i> can probably help you meet some of your goals. Will you work with each other, your goals, and this book while I watch and coach in to help?”</p> <p>Mid-workshop Teaching: “Writers, I want to suggest one more thing that’ll make a world of difference to your writing. Ask yourself this: ‘What am I trying to make my listeners feel?’ When published authors write their stories, they often do so knowing the tone—the mood—they’re hoping to convey.”</p>	
	<p>Closing 5</p>	<p>Share: Convene writers and channel them to study the work a classmate has done, just as they’ve studied a text written by a published author. Display a student’s writing. Have students turn and talk to their partners about what they could do in their own writing that they see in the displayed work. Allow students to use the Narrative Checklist when looking at the displayed work to notice particular things the writer did. Ask students to meet with their partners to assess their work, noticing ways they have and have not met the goals they set earlier. Have students use the 3rd grade and 4th grade checklists to assess their writing.</p>	

Bend 2: Becoming a Storyteller on the Page; Session 10: Storytellers Develop the Heart of a Story		
<p>In this session: You will teach students that writers revise by asking, “What’s the most important part of this story?” and developing that section.</p> <p>CCSS: W.3.3.a,b,c; W.3.4, W.3.5, W.4.3.c,d; RL.3.3, RL.4.3, SL.3.6, L.3.3.a,b; L.3.1</p>	<p>Minilesson 5-10 minutes</p>	<p>Connection: “In life, I cannot take back my words. As I move through my days, if I am clumsy or hurtful or obscure, I can’t rewind and take back my words. But I can recall my writing. I can take whatever I’ve done and make it much, much better. Revising my writing.” Remind students that revision is a compliment to their writing. Some children have the wrong idea that revision is a sign that writing is bad. It is the opposite. Writers revise because a piece of writing has potential. When writing is lousy you throw it out. When it is full of potential, you revise it. Use a story to illustrate the importance of revising in a way that draws out the heart of their writing. “This brings me to the thing I want to teach you today. Revision is not about fixing errors; it is about finding and developing potentially great writing, sometimes by adding more to the heart of the story. Point to the chart as you go over what you did yesterday “.</p> <p>Teaching: One way you develop writing is by adding more to the important parts of the story. Show a student’s work from yesterday. Show the story of his or her revision and tell students that they may want to learn by this example. “Be researchers and listen, seeing if you can list the lessons you learn about revision on your fingers, Pay attention because then you’ll have the chance to try some of these lessons. Think what is the most important part (the heart) of the story? How can you slow this part down, adding descriptive details and using your storytelling voice to add significance to this important moment?”</p> <p>Active Engagement: Set children up to do similar work on the shared class story. “Let’s practice it. Let’s revisit one of our class stories and develop the heart of it. I have written a portion of our story on this chart paper. Would you reread this to yourselves and try to find the heart of it? Think about how you could tell that part with more detail using one of our Hesse storytelling chart to help remind you of all you can do to make your storytelling strong. Let me read it aloud. Tell your partners where the heart is. Make a movie in your mind of what happened at that part of the story- tell to your partner how you’d stretch that part out. Write it in the air with details.</p> <p>Link: “Writers, You really revised that story! You reread it, found the heart of it, made a movie in your mind, and then added more detail to the part where readers should really sit up and take note. That’s what writers do all the time when they revise! You can do that every time you have a really deserving draft in front of you. I can’t wait to see how you stretch out the heart of the story to revise!”</p>
	<p>Work</p>	<p>Conferring and Small Group: Now you will want to build on the show, not tell, work you started in Session 4 and continue to do some longer, complex conferences, developing the heart of a story, making movies in students’ minds, and storytelling bit by bit. This means taking some time to research the writers, observing what they are doing and starting to do, then deciding what to teach next, and recording these observations and decisions.</p> <p>Mid-workshop Teaching: “As I watch you work today, cutting your draft apart and adding more space into it, I am reminded that writing is more like playing in clay than inscribing in marble. You are all realizing that drafts can be cut and spliced “Show samples of students’ work that has been revised with cutting and splicing. “You all can do something similar, if you want.”</p>
	<p>Closing 5 minutes</p>	<p>Share: Highlight a child who took the minilesson to heart. Tell the story of that child’s work in a way others can learn from. Also discuss the “internal Story”. Sometimes authors don’t just tell what the characters said but what they thought. They don’t only tell the external story, the sequence of actions, but the internal story too. Show this in the selected student’s work. “Tomorrow, you may decide to add some of the internal story.”</p>

- Getting Ready:**
- To Write a True Story” chart
 - 2 copies of a child’s draft, 1 they wrote before you conferred with them and the revised draft after the conference on elaborating the most important part of a story
 - Shred class story from session 4 or another shared writing story you have written on chart paper
 - Scissors, strips of paper, tape, staplers, and colored pens and pencils

- Anchor Chart:**
“To Write a True Story”
- Find story ideas that are focused and important to you and write lots of entries
 - Make a mental movie of what happened, telling it in small detail, bit by bit.
 - Detail the action
 - Include dialogue
 - Remember your self-assessments of your narrative writing and your goals.
 - Rehearse for your writing by storytelling the story repeatedly
 - Try different leads for your story (Action?, Dialogue?)
 - Write a flash draft, writing fast and furious, eyes on the mental movie.
 - (NEW) Revise.
 - Try what other authors have done.
 - Develop the heart of the story.
 - (NEW)Bring out the internal story (‘I noticed...’ ‘I wondered...’ ‘I thought...’)

Bend 2: Becoming a Storyteller on the Page; Session 11: Paragraphing to Support Sequencing, Dialogue, and Elaboration			
<p>In this session: You'll show students how writers can revise their stories by grouping related sentences into paragraphs and then elaborating on those paragraphs.</p> <p>CCSS: W.3.3.a,b,c,d; W.3.4, W.3.5, W.3.10, W.4.2.a, W.4.3a,b,c,d; RL 3.3, SL.3.1.a,b,c,d; L.3.2.c</p>	<p>Minilesson 5-10 minutes</p>	<p>Connection: Celebrate all of the work that children are doing to bring out the hearts of their stories. "Writers, I love the way you are bringing out the hearts of your stories. Some of you are stretching out the heart of your story by telling step by step what happened. Others are adding the internal story. Many of you are doing both. Today, I want to remind you that writers are always working on one more thing. While you are finding and stretching out the heart of your story, you also need to keep an awareness in your mind that paragraphing matters, just like spelling and punctuation matter." Books crammed on a bookshelf make us sometimes skim over them, not really seeing them. Your writing should not be like books crammed onto a shelf. We do not want our readers to skim over them because the words are crammed together.</p> <p>Teaching: "Today, as you edit your drafts, I want to teach you that there are a few places where writers typically begin new paragraphs. Keeping these places in mind can help us know when to start a new paragraph. Some of those typical places are when there is a new subtopic, when time has moved forward, and when a new person is speaking. Tell the story of one child's writing in a way that demonstrates how a writer might do this work. Show students how to add the code for a new paragraph (editing mark).</p> <p>Active Engagement: Give each pair a copy of another student's draft... "Each time he/she starts a new paragraph, I want you and your partner to think, 'Why does he/she think this is a new paragraph? Is there a new subtopic? Has time moved forward? Is someone new talking?' Work with your partner to decide and jot the reason for the new paragraph beside the paragraph box she made. If there are places you disagree, write, 'We disagree because...!' alongside the box and mark the text the way you think it should be paragraphed.</p> <p>Link: Remind children that, as they revise and edit, they should be on the lookout for places where a new paragraph would be helpful.</p>	<p>Getting Ready:</p> <ul style="list-style-type: none"> • Examples of students' drafts that illustrate how some writers are stretching out the heart of their stories • "When to Start a New Paragraph" chart • Excerpt from a child's draft with 2 or more subtopics written all together without paragraphs and the same excerpt written in paragraphs • Copies of another child's writing where paragraphs were used • Sample student work that demonstrates creative and useful ways for indicating places to paragraph, for example adding numbers or symbols or adding another page • Narrative Writing Checklist, Grades 3 and 4 <p>Anchor Chart: None</p>
	<p>Work</p>	<p>Conferring and Small Group: Have on hand the Narrative Writing Checklist for grades 3 and 4. Meet with small groups to work on paragraphing. It may be helpful to have students draw a box around sentences they think go into a chunk. Be mindful that some groups may work on other aspects of writing even though the goal today is paragraphing.</p> <p>Mid-workshop Teaching: "Writers, I am noticing that many of you have a zillion tiny paragraphs! Now, on one hand that is great because you have zillions of step-by-step actions and narrative writers want to spell out the small steps in a progression. But, on the other hand, it's almost always true that your paragraphs deserve more than just one quick, thin sentence in them. Probably, each new micro-moment in your story needs more words and sentences. When your piece has lots of tiny paragraphs it is a sign that you need to elaborate more. It means you need to say more about a topic, a moment, a scene before you move to the next paragraph."</p>	
	<p>Closing 5</p>	<p>Share: Spotlight one child's revisions in a way that illustrates elaboration. Use the final moments of today's share as a micro-celebration. "Right now, will you look over your goals, your progress, your revisions, and make marginal stars and smiling faces beside what you have done that you are proud of." Give the children 3-5 minutes for this. Tell students you are going to look at their work to study—in glory—their accomplishments. "We have just finished this year's first piece of writing. Next time we meet we will start a new piece of writing that we will use all of our strategies and tips on." This is a cause for celebration! Just like we did at our New Year's celebration on the very first day of writing workshop, let's get our horns, our confetti, and our glasses ready. When I give you the signal, blare your horns, clang your glasses, and throw your confetti! Ready? Let's celebrate!"</p>	

Bend 3: Writing with New Independence on a second Piece; Session 12: Becoming One’s Own Job Captain		
<p>In this session: You’ll emphasize that writers draw on all they have learned to become their own job captains.</p> <p>CCSS: W.3.3.a,b,c; W.3.5, W.3.10, W.3.4, W.4.4, RL.3.3, SL.3.6, SL.3.3, L.3.1, L.3.2, L.3.3</p>	<p>Minilesson 5-10 minutes</p>	<p>Connection: Celebrate your children’s rough drafts. Talk with the students about the wonderful writing you see. Give specific examples of stories in the class. “This week you will be the boss of your own writing. What I am going to tell you is that you need to produce about a page of writing (or of rewriting) each day. You need to experience the writing process. And your piece needs to be done five days from now.”</p> <p>Teaching: “Today I want to teach you that when writers are in charge of their own writing, they think back over everything they know how to do and they make a work plan for their writing. Writers sometimes use charts and their own writing to remind them of stuff they know how to do.”</p> <p>Create Fanfare around students assuming responsibility for their writing, and point out that they’ll make decisions based on judging their emerging writing. “One child whom I taught once said, ‘I am the mother of my own story. No one else can tell me, “Do this with your story” or “Do that with your own story” because I am the mother of my story.’ And it is true. Each one of you is the parent (or job captain or boss) of your own writing.” Suggest that writers make decisions by listening to their own writing. They let their writing lead the way. “The important thing is that when you are your own job captain, you need to try to make wise decisions about what your process of work will be like—using our charts and your writing to help you make decisions.”</p> <p>Active Engagement: Set children up to begin planning their process, using a chart to keep tabs. “When I’m organizing my writing life, I keep tabs on my progress. I know my writing process usually involves certain steps, so I have a system for checking off when I have completed each step or decided to skip one. That helps me know what to try next.” Set children up to start planning their own writing process for the day, using charts and the writing process guide sheet for support. “I’ve put a guide sheet like this inside each of your folders. You won’t be able to think about your process, however, until you have thought about the possible stories you might write this week.”</p> <p>Link: Get children get started being job captains for themselves, and then send them off to write. Point out the different charts in the room and remind children they can use them every day.</p>
	<p>Work</p>	<p>Conferring and Small Group: In your conferring today, try to teach independence. Invite children to identify and solve their own writing problems. “Reach out for one of the strategies that you have in your mental strategy kit, and see if that helps. I’m going to check back with you in 5 minutes and see how things are going.” Keep a copy of the “Monitoring My Writing Process” guide sheet in your hand as you confer.</p> <p>Mid-workshop Teaching: “There’s not one teacher in the room but twenty-four. You need to become your own job captains and make your own decisions. I can’t be the person who decides what every one of you should be doing. From this day on, when you feel like coming to me for help, take a second to think, ‘Do I really need help? Could I solve this on my own?’ One thing you can always do is use the tools you have around you for help, like the charts in the classroom, your previous work in your writer’s notebook, and each other.”</p>
	<p>Closing 5</p>	<p>Share: Ask writers to examine their work for qualities of good writing from the class chart, “What Hesse Did to Make Her Storytelling Voice So Good in <i>Come On, Rain!</i>” Read the items from the list and have students give a thumbs up if they applied items from the list to their writing. End the session by having students talk with their partners about qualities of good writing they did not use and make plans for their writing tomorrow.</p>
		<p>Getting Ready:</p> <ul style="list-style-type: none"> • Children’s revised stories • Students’ writing notebooks and folders • A copy of the “To Write a True Story: Monitoring My Process” guide sheet in each student’s writing folder • “Finding Ideas for True Stories” chart • “What Hesse Did to Make Her Storytelling Voice Good in <i>Come On, Rain!</i>” chart <p>Anchor Chart: None</p>

Bend 3: Writing with New Independence on a second Piece;		Session 13: Revision Happens Throughout the Writing Process	
<p>In this session: The goal is to help you design your own minilesson, conferring, mid-workshop teaching, and share.</p> <p>CCSS: W.3.5, W.3.3.b, W.4.3.b, W.3.4, RL.3.5, SL.3.1, SL.3.6, L.3.2.c,e,f; L.3.3.a,b</p>	<p>Minilesson 5-10</p>	<p>Connection: Use the previous share lesson to guide you today. Reflect on that lesson and spotlight an area from that lesson your group needs to work on.</p> <p>Teaching, Active Engagement, Link: You will want to teach students that the work writers do during revision and editing stages of the writing process for one piece then moves forward and becomes work that writers do right from the start, the next time they write. Writers should ask themselves, “Does this show everything I know?” and then revise. One way to do this would be to show a very bad example of writing and ask the children to be “job captains” of the piece and then work to make plans for how to fix the piece.</p>	<p>Getting Ready:</p> <ul style="list-style-type: none"> • Children’s revised stories • Students’ writing notebooks and folders • A copy of the “To Write a True Story: Monitoring My Process” guide sheet in each student’s writing folder • “Finding Ideas for True Stories” chart • “What Hesse Did to Make Her Storytelling Voice Good in <i>Come On, Rain!</i>” chart <p>Anchor Chart: None</p>
	<p>Work</p>	<p>Conferring and Small Group: Plan your small groups and conferring. Your children will be at the stages of work that you supported during Sessions 5, 6, and 7 of this unit, so scan the conferring write-ups from those sessions for ideas.</p> <p>Mid-workshop Teaching: To set up your mid-workshop teaching, you might confer with one writer in a way that you think could be broadly applicable to the whole class. For example, you might suggest one writer keep either his last final draft, the class’s mentor text, his goals, or the narrative checklist out on the desk as he writes, referring often to that example.</p>	
	<p>Closing 5</p>	<p>Share: For your share, look back on previous shares and see if the format of one feels applicable to the work your writers are doing today. You may want to use the share session to set writers up to choose a seed idea if they haven’t done so already, just as you did at the end of Session 6.</p>	

Bend 3: Writing with New Independence on a second Piece; Session 14: Drafting		
<p>In this session: You'll teach students that writers replay life events in ways that let readers feel the experience.</p> <p>CCSS: W.3.3.a.b.c; W.3.4, W.3.8, W.3.10, W.3.5, W.4.3.b, RL.4.6, RL.3.5, SL.3.1, L.3.2.c,e,f; L.3.3.a.b; L3.6</p>	<p>Minilesson 5-10 minutes</p> <p>Connection: Put today's work into the context of the writing process so that children can see how today's work fits into the cycle of rehearsing, drafting, revising, and editing. Then give an example of the power of writing to help us step inside a moment. "For me, there is a thin line between reading and imaging. I begin reading words, and soon I am in another world. You could say that I become the character in a play, acting out the drama. I am telling you this because writers, like readers, get lost in a story. They pick up the pen and step into another time, another place. As they get ready to draft, they can relive that event, re-experience that time."</p> <p>Teaching: Point out to children that we all have memories that are seared into our minds forever. Give examples. (9/11 was given in the book) "As a writer, I have come to realize that I can go back and relive not only the traumatic, life-changing events, but also little moments that for some reason have mattered to me. You already know that before writers start to story-tell, they make a movie in their minds. But now, I'm going to tell you that they don't just watch the movie. They are a part of it." Demonstrate to show that you write by reliving. Write making sure to suggest the movie in your mind. Be inside the memory reliving it, not just reporting what happened.</p> <p>Active Engagement: Ask kids to try the strategy you've introduced. In this case, have them relive an important moment from the day before and write it down as they lived it. Then share one child's writing as an example.</p> <p>Link: Remind children of the different choices they might make as job captains in charge of their own writing. "Before you get started, will you think for a moment about the work you will do today? There are probable some of you who began drafting yesterday and have decided you're going to start over on a new sheet of notebook paper or in a new drafting booklet, revising like writer's revise, so that you really live inside your story. Some of you haven't begun your draft. Remember that you are job captains for your own writing lives. I can't wait to see what you decide to do today. And remember to relive the episode as you write it. This is how we make our writing intense and real."</p>	<p>Getting Ready:</p> <ul style="list-style-type: none"> • Students' writing notebooks and folders • A favorite book or time you have become lost in the story, to show there is a thin line between reading and imaging • A moment seared into your memory so you can relive the moment bit by bit like it was happening again. Plan for what you might write and where you might model getting into trouble, and how you might find your way out of trouble. • Story prompts that encourage children to practice writing from a recent memory, reliving the moment, remembering how it started, what was said, and what was done • Monitoring My Writing Process checklist • Chart paper and/or document camera to model writing in front of students • Narrative Writing Checklist <p>Anchor Chart: None</p>
	<p>Work</p> <p>Conferring and Small Group: It is recommended that teachers generally begin a writing conference by learning what it is the child has been trying to do as a writer. Open most conferences by asking, "What are you working on as a writer?" Follow-up questions would be, "What strategies have you been using? And can you show me where you have done that?" As you look at children's writing think of something to compliment. Keep in mind the purpose of conferring is to give writers individualized support by targeting their area of greatest need.</p> <p>Mid-workshop Teaching: "Today is day three of you being your own job captains, the boss of your own writing, making decisions about what you are doing and how you are doing it. But here's the thing. We also have a deadline looming. In two days we said we would finish a second story, from the notebook to draft, from revision to final edit. Deadlines are a part of every writer's life. So this means you need to take out your 'Monitoring My Process' guide sheet and take a look at where you are in the writing process. Ask yourself, 'What do I need to do to get ready to finish my second story two days from now?' Then you need to make a plan, give yourself some deadlines of your own, like 'I need to be finished with my first draft tonight so I can start revising tomorrow.' Make notes about what you plan to do right now."</p>	
	<p>Closing 5</p> <p>Share: Explain that writers can make goals for themselves by looking at their past writing and deciding what to aim for in future writing. Share the story of one child who did that. Have students get with their partners and look over each other's first pieces. Then, partners create goals together for their future writing, starting with the next piece.</p>	

Bend 3: Writing with New Independence on a second Piece; Session 15: Revision			
<p>In this session: The author turns the reins over to you, helping you to imagine the teaching you might do.</p> <p>CCSS: W.3.3.a.b.c; W.3.5, W.3.10, W.4.3.b, RL.3.5, SL.3.6, L.3.3.a,b</p>	<p>Minilesson 5-10 minutes</p>	<p>Connection: Today's session will be about revision, but your connection is a good opportunity to remind kids that they are their own job captains, that they know all of the steps in the writing process, and that they can make decisions about how and when to cycle through them.</p> <p>Teaching, Active Engagement, Link: One powerful revision strategy you might teach today is that writers balance the kinds of details in their stories. In other words, they take care to not let one kind of detail overwhelm the piece. Because this lesson is designed to support revision, be sure to model how you would either add carets or numbers or another symbol to show where you add text, and show how you add more pages if you need more space. Show too, how you cross out. Possibly, have students partner up and look at each other's work. Where can they apply these strategies? Have them plan what strategies to use when they are revising. Before you send them off, remind writers in your link that they can use these techniques in their own writing every day from now on. Add this technique to the anchor chart for the unit, under ways to revise.</p>	<p>Getting Ready:</p> <ul style="list-style-type: none"> • Children's revised stories • Students' writing notebooks and folders • A copy of the "To Write a True Story: Monitoring My Process" guide sheet in each student's writing folder • "Finding Ideas for True Stories" chart • "What Hesse Did to Make Her Storytelling Voice Good in <i>Come On, Rain!</i>" chart <p>Anchor Chart: Revise: ~ Try what others have done. ~Develop the heart of the story. ~Bring out the internal story. ~Check to make sure your details are balanced and that dialogue doesn't overwhelm.</p>
	<p>Work</p>	<p>Conferring and Small Group: You could draw on the conferring sections in Sessions 9 and 10 of this unit as you plan your small groups and your conferring. You have a few choices about how to formulate your small groups. You could group writers according to where they are in the writing process. Even though you are giving your writers greater independence as they move through the writing process, you will still want to keep an eye on those who are lagging behind.</p> <p>Mid-workshop Teaching: As you confer, be on the lookout for teaching you do that feels applicable to other writers, and use this to plan your mid-workshop teaching. You might want to use this opportunity to remind writers of all the tools they have at their disposal should they run into trouble while steering themselves through the writing process. If you find energy lagging, recall some of the earlier teaching. Remind students that they know what to do if they run out of gas and invite them to set goals for themselves.</p>	
	<p>Closing 5 minutes</p>	<p>Share: You have a few choices on how to structure your share at the end of this session. You could draw on the work of one student and point out the lovely work that he or she did that others could try. Or you could celebrate some of the elaboration moves your writers are trying with a symphony share.</p>	

Bend 3: Writing with New Independence on a second Piece; Session 16: Commas and Quotation Marks		
<p>In this session: You'll draw on a mentor text to teach students how writers correctly punctuate dialogue.</p> <p>CCSS: W.3.5, W.3.3b, W.4.3.b,d; RL.3.5, SL.3.6, L.3.2.c,e,f,g; L.3.3.a,b; L.3.6, L.4.3.b</p>	<p>Minilesson 5-10 minutes</p> <p>Connection: Celebrate all that writers have done to write inside the moment with precise details. Highlight one student's writing and give specific examples of what the child did to balance the kinds of details he or she added to the story. "Writers, when you write with such wonderful details and with people's actual words, this makes your writing more beautiful—and more complicated. And complicated writing requires more sophisticated punctuation. And that—sophisticated punctuation—is the subject of today's minilesson." "Writers, when you include people talking in your story, you need to capture their exact words and use quotation marks to signal, 'These are the exact words the person said.' It is actually more than that. You can study what published writers do to punctuate quotations and try to do those same things." Teaching: Set up writers to investigate how Karen Hesse captures talk by using quotation marks in purposeful, powerful ways. "Let's look again at the lead from Karen Hesse's <i>Come On, Rain!</i>, and this time, let's look closely at how she uses quotation marks. Reveal chart paper with the lines you want to use already written. Have students study the lines looking closely at what Hesse does when punctuating quotes. Have students turn and talk about what they notice. Then have students look at their own pieces and see if they have done the things they noticed Hesse did. After a minute, begin to circle punctuation on the chart and talk aloud about what you heard students saying. Be sure to find an opportunity to say something like this, "Notice in both cases that the quotation marks have surrounded not just the words, but the end punctuation, too. The punctuation captures not only the talk, but how it ends as well." Active Engagement: Set writers up to practice adding quotations to your demonstration story. "Let's give this a try together. I am going to tell my story. As I do, I'll get to places where I make people talk or think and I give their actual words. I want you to capture the beginning of those quoted parts by hooking your two fingers on your left hand." Hold your two fingers alongside the left of your mouth. "When I finish those parts, catch my last words with the two fingers on your right hand." Then hold up your two fingers to the right side of your mouth. Tell your story and allow students time to add the marks using their fingers. Be sure to give props to someone for adding the comma before quotations. Link: Invite readers to make plans to revise and edit their stories using all they know.</p>	<p>Getting Ready:</p> <ul style="list-style-type: none"> • Students' writing notebooks and folders • A student's work that illustrates what has been taught so far, especially action details, dialogue, internal thinking, and descriptive details • Lead from <i>Come On, Rain!</i> enlarged on chart paper or projected by document camera • Chart paper and markers to create a chart, "Look How Hesse Punctuates Quotes" • An excerpt from a book or your own text that includes dialogue. Practice reading it aloud in a way that highlights where quotation marks might go (See Active Engagement) • Student work that illustrates how to punctuate direct quotes and how they can keep a story in the moment (see Share) <p>Anchor Chart: "Look at How Hesse punctuates quotes." She...</p> <ul style="list-style-type: none"> • Begins with a capital letter • Ends with punctuation • Surrounds both words and punctuation with quotation marks
	<p>Work</p> <p>Conferring and Small Group: You may notice that children struggle with this skill. Circulate and give lots of feedback. Mid-workshop Teaching: "Writers, I noticed many places in your drafts where you summarize conversations rather than using the exact words someone said. I noticed you writing things like, 'My mom told me to get in the car' instead of, "'Get in the car!' yelled my mom.' Do you see what a difference doing it the second way makes? When you summarize conversations, it feels like you are not living inside the memory of that moment anymore. It feels like you are looking back on that moment and writing a report of what happened. Right now, look through your story and see if there are places where you summarized conversations instead of writing the exact words that someone said. Look for phrases that might be clues that you summarized, ones that sound like: 'she told me' or 'she said to me.'</p>	
	<p>Closing 5</p> <p>Share: Convene the class to share one writer's decision making that led to clearer, more powerful writing. "Remember that we want to be in the moment, not just report on the moment, and one way to do that is to write with exact details. Write the exact things you said, the exact things you saw, and the exact things you thought. And when it comes to showing your reader the talking and the thinking of the people in your story, don't forget to use punctuation and quotation marks!"</p>	

Bend #4: Fixing Up and Fancying Up Our Best Work: Revising and Editing; Session 17: Writers Revise in Big, Important Ways			
<p>In this session: You'll teach students how revision can bring writing to a new level so that it rings with clarity and purpose.</p> <p>CCSS: W.3.3.a,b,c; W.3.5, W.3.10, RL.3.1, RFS.3.4, SL.3.1.a,b,c,d; SL.3.6, L.3.2.c, L.3.3.a,b; L.3.1, L.3.6, L.4.6</p>	<p>Minilesson 5-10 minutes</p>	<p>Connection: Set children up to see their writing with new eyes. Point out that writers need to take a step back to ask questions about their writing so they can see it with a fresh perspective. "Writers, have you ever seen a sculptor work? It is a fascinating thing to watch. A sculpture is like a writer. First, he takes a bit of clay and throws it onto his work board. The same way a writer throws out words onto a page in a quick first draft." Discuss how sculptures work the clay to include all the parts, just like writers do. Writers take words and shape them until the story has a heart, a beginning, ending, etc. Then sculptures step back and look at their work. It may 'look' finished but they can make it better. They rip off the nose or smooth the head. They make it the best it can be. The best writers do this, too.</p> <p>"Today, I want to teach you that when writers finish a piece of writing, they revise in big, important ways. They try to read their finished work like a stranger might, asking, and 'Is this clear? Can I take away part or add a part to make it <i>clearer</i>?' They read it aloud to themselves, checking if it flows.</p> <p>Teaching: Demonstrate how reading aloud can help a writer hear whether or not parts sound right, flow smoothly, and are important to the story. Use your shared story and talk through the revisions. Name the specific questions a writer asks to determine what words to keep and what words to cross out. (Who am I writing about? What am I trying to say?)</p> <p>Debrief. Point out that writers not only get rid of extra words. They also ask, "What am I writing about?"</p> <p>Active Engagement: Set children up to reread their own writing, looking for places that are not clear and parts that may not be necessary to the flow of the story. Have students find a place in their writing that feels done. Then have them work in partners to ask each other the questions "Who are you writing about?" And "What are you trying to say?"</p> <p>Link: Remind children that revision is about making the writing clear, and that means that sometimes writers must take parts away that might confuse the reader.</p>	<p>Getting Ready:</p> <ul style="list-style-type: none"> • Students' current drafts and writing folders • An oral story or metaphor that shows how revising can change something in big and important ways • Your own story you used from an earlier session, projected on the document camera • Reasons you might be writing your story, to share who and what you are writing about • Questions you want students to consider, on chart paper, "Who are you writing about?" "What are you trying to say?" • Narrative Writing Checklist, grades 3 and 4 <p>Anchor Chart: none</p>
	<p>Work</p>	<p>Conferring and Small Group: The work you begin today is significant, but not always easy. We must teach our writers to find their own themes independently. Resist the urge to walk up to a struggling writer and suggest a theme. If we do then we have deepened their reliance on us. Instead say, "This piece can be about anything you want it to be. You're the writer. You can't be wrong!"</p> <p>Mid-workshop Teaching: Celebrate some of the brave writing moves you saw in today's lesson. Give examples of students crossing out words and changing or adding words to their writing. Remind students to go back and read aloud their revised writing to make sure it flows and sounds good to the ear. "Writers, from now on, remember to read your words out loud in ways that sound like literature. If it doesn't sound like literature, maybe you need to do some more revising."</p>	
	<p>Closing 5</p>	<p>Share: Ask students to reflect on their growth as narrative writers. Have them look at the "on-demand" narrative that they wrote at the start of this unit. Then have them use the Narrative Writing Checklist with that piece of writing. After a few minutes, have students turn to the piece of writing they revised today. Have them use the Narrative Writing Checklist with this piece of writing. Have students compare the 2 pieces with the checklist. Have students make fireworks, add stars or hearts to parts of their writing where they improved on the checklist. Celebrate students' growth and ask students to reflect on their goals for the unit.</p>	

Bend #4: Fixing Up and Fancying Up Our Best Work: Revising and Editing; Session 18: Revising Editing			
<p>In this session: You'll teach students that writers deliberately craft the endings of their stories, and you'll show students how to learn techniques for improving their own work by studying published writing.</p> <p>CCSS: W.3.3.d, W.3.4, W.3.10, W.3.5, W.4.3.e, RL.3.3, RL.3.4, SL.3.1.a,b,c,d; SL.3.6, L.3.1.e,f; L.3.3.a,b</p>	<p>Minilesson 5-10 minutes</p>	<p>Connection: Narrative stories have a plot and also a resolution. "Writers, you've all discovered how writers lead into stories, luring the readers to follow them with a special lead. But the secret that many beginning writers don't know is that writers work just as hard—well, maybe even <i>harder</i>—on their endings. Today, I want to teach you some ways to do that using the ending of our mentor text, <i>Come On, Rain!</i> by Karen Hesse."</p> <p>Teaching: Show the text from <i>Come On, Rain!</i> Read it aloud and ask students to think about ways Hesse made her ending powerful. Then read it again and think aloud while you read, marking up the text. "Look, the first thing in this ending has Tessa hugging her Mamma hard, and she hugs her back. Karen made it so the girl is doing something, right? But not just any old thing; she is not going home, she's hugging her Mamma and her Mamma is hugging her back. I bet the author chose those actions. I'm going to write 'important action' right here to remind me of something I can try in my endings. Will you see if there are other important actions in this ending?" Give students time to turn and talk. Have them point to the exact words used to show important action.</p> <p>Active Engagement: Have children reread the text and notice other important decisions made by the author. Debrief by naming what you hope children have learned. "The things we notice Hesse puts in her writing were important actions, important dialogue, and important images. You can try doing these things with your endings."</p> <p>Link: Get children started rethinking their endings. "We can begin to plan—to rehearse—for an ending. One way to do this is to reread your draft, asking, 'What is the important message I've conveyed?' So please reread your drafts and mark the places in the text that seem to you to be especially important. Your ending will want to somehow relate back to those places." After a few moments, say "Reread your draft again, and this time mark any important actions, words, and images that could maybe be woven into your final scene, your final image." Then send writers off to continue their work.</p>	
	<p>Work</p>	<p>Conferring and Small Group: Group children according to needs today. Some may need help with punctuation. Some may need to be more selective in the details they put in their stories.</p> <p>Mid-workshop Teaching: "Writers, I've noticed that a bunch of you are having a problem that I have too when I'm writing. When I write a true story, I already know how the story goes because I am the one it happened to! Sometimes I forget that my readers weren't there. I might say, 'Michelle got lost.' And my reader doesn't know if Michelle is a cat or a child! When I leave out important details, my story doesn't make sense! This is what I do to fix that problem: now and then, I read my draft to a person who doesn't know the story. I ask, 'Can I read this to you? Will you stop me if it is confusing?' Could everyone take a moment right now and read your draft through a stranger's eyes? If you find confusing places, stop and revise. You'll need to do this from time to time from now on."</p>	<p>Getting Ready:</p> <ul style="list-style-type: none"> • Students' drafting folders • Pens or pencils • A few examples of student leads that used the weather, the time of day, or bit-by-bit actions (See Connection) • Copies of the ending of <i>Come On, Rain!</i> or a different ending to put on chart paper or document camera • Exemplar student work with strong endings (see Share) <p>Anchor Chart: None</p>
	<p>Closing 5</p>	<p>Share: Share the work of one child who wrote several possible endings, trying to be sure they referred to important actions, dialogue, and images from the story.</p> <p>Extract lessons from the one child's work. "Writers, did you notice that Jill reread her whole narrative, paying attention to what it was she really wants to say in her ending? Then she drafted three versions of an ending. Next, she plans to take the best of all three, but she could have selected one. At the end of today, she'll have produced four lines of text, but that'll be a good day's work."</p>	

Bend #4: Fixing Up and Fancying Up Our Best Work: Revising and Editing;		Session 19: Using Editing Checklists	
<p>In this session: You'll remind students that writers edit to make their writing exactly how they intend it to be for readers, using checklists to help them.</p> <p>CCSS: W.3.5, W.3.10, W.3.4, W.4.4, RL.3.1, SL.3.1.a,b,c,d; SL.3.6, L.3.1.b,d,e,l; L.3.2.c,e,f,g; L.4.1.a</p>	<p>Minilesson 5-10</p>	<p>Connection: Create a context for today's lesson by talking about self-help books that fill bookstores and top best-seller lists. "I want to teach you that most writers rely on an editing checklist—either a concrete physical list or mental one—and each item on the checklist reminds them of a lens they can use to reread and to refine their writing. If we have six items on our checklist, we're apt to reread our draft at least six times, once with each item as our lens." Teaching: Tell children they each have a personalized editing checklist. Demonstrate how to read through a draft, using an item on the checklist as a lens. The author uses "Read, asking, 'Will this make sense to a stranger?'". Active Engagement: Ask children to read through their drafts with their partners, focusing on one item of the checklist. Link: Remind children that they can use this strategy forever when they write.</p>	<p>Getting Ready:</p> <ul style="list-style-type: none"> • Editing checklist that includes the conventions you expect children to know from second grade, along with those you have taught during this writing unit • Personalized editing checklists for each child's folder • Chart-sized version of the editing checklist • Sample writing that needs editing to make more sense, written on chart paper or projected • Colored pens or pencils <p>Anchor Chart: None</p>
	<p>Work</p>	<p>Conferring and Small Group: Today, focus on verb tenses and pronouns. Meet with groups to be sure stories are written using the appropriate verb tenses. In general, past tense is the usual tense for storytelling. Also pay attention to pronouns. You'll see that children often overuse <i>he</i> or <i>she</i>, and the reader can't keep track of the characters. Mid-workshop Teaching: "Writers, you can also ask a writing buddy to look it over to see if they find other areas where editing would make the piece stronger. All writers have a friend who helps them edit, or they rely a lot on their editors who help them publish their poems and stories and articles. Please exchange papers right now and be another pair of eyes for your partners."</p>	
	<p>Closing 5 minutes</p>	<p>Share: Ask children to show each other what they've done, what they've learned, and what they've resolved to do. "Today is the prelude to another sort of holiday—our first author celebration—and I love the quickening in the air as we ready ourselves. You could say that we are approaching our first deadline, then. For me, however, deadline is all wrong. When I need to hurry to make my writing ready for publication, I feel as if I've been given not a deadline, but a lifeline. Tonight your partner is going to look over the drafts you've edited today. He or she will function as a copy editor. Every author sends his or her books to a copy editor who reads the manuscript over and makes added corrections. Tomorrow won't be a usual writing workshop, because every minute of the day will be reserved for making final copies of our pieces. Before you leave your draft with your partner, take a few minutes to savor this special time. Meet with your partner and tell your partner what you did to make your story even better today and what you learned as a writer that you'll carry with you always." Homework: Act as a copy editor for your partner's work.</p>	

Bend #4: Fixing Up and Fancying Up Our Best Work: Revising and Editing; Session 20: Publishing			
<p>In this session: You'll celebrate being a community of flourishing writers and share students' writing with the public.</p> <p>CCSS: W.3.4, W.3.5, RL.3.1, RL.3.3, SL.3.1.a,b,c,d; SL.3.6, SL.3.4,L.3.6, L.3.1</p>	Minilesson 5-10 minutes	<p><i>This is the last Session in the book. It does not follow the previous template because it is a celebration.</i></p> <p>Celebration! This first end-of-unit celebration needs to make your writers feel proud and strengthen their motivation for writing while still leaving room for fancier celebrations to come. As children's writing strengthens and deepens, so must the celebration that honors that work. For now, plan to celebrate children's change into writers rather than celebrating exquisite writing.</p> <p>Start the school day building excitement about the approaching celebration.</p> <p>When it is time to celebrate, ask the guests in. Explain the structure for today's celebration.</p> <p>"When you have finished reading, please leave a little bit of time for silence. Let there be just a moment when no one speaks and everyone lets the story sink in. Then one of you can ask the writer a writing question- just one for now."</p> <p>When each member of the group has shared his writing and answered one question, ask everyone to gather in the hallway beside a shrouded bulletin board. Call the students one at a time. Give them stickers to decorate their piece and then display the piece.</p> <p>Bask in the glory of progress, writers. Remind writers that a whole year for writing stretches ahead of them. Create time for children to complement each other's writing.</p> <p>Remind students of the previous celebrations and how you pretended to blow horns and clang glasses.</p> <p>"Today let's celebrate by blowing some real horns and toasting with real glasses. Here's to the authors of classroom ___! Let the party begin!"</p>	<p>Getting Ready:</p> <ul style="list-style-type: none"> • A place to display each child's published writing. For example, 9" x 12" sheets of construction paper, one piece for each child, labeled with each child's name. • Several designated areas for sharing, with an author's chair in each area. • Invite a class of younger students to attend the author celebration. • Stickers for children to decorate their published writing. • Your baton and party horns from session1. • Party-like food and drink to toast and celebrate the authors and their accomplishments. <p>Anchor Chart: None</p>
	Work	<p>Conferring and Small Group:</p> <p>Mid-workshop Teaching:</p>	
	Closing 5	<p>Share:</p>	