

Curricular Plan for Writing Workshop
Grade 5

Unit 5: Option 1 Historical Fiction

Students should understand and be able to:

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| <ul style="list-style-type: none">• Collect ideas for historical fiction with an emphasis on meaning and significance connected to the time period.• Draft story ideas with both imagination and quick research | <ul style="list-style-type: none">• Develop stories of historically true characters and plots• Craft and publish a compelling historical fiction story |
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Mentor Texts

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| <ul style="list-style-type: none">• A variety of historical fiction books• <u>The Babe and I</u> by David Adler• <u>Roll of Thunder, Hear my Cry</u> by Mildred Taylor• <u>My Brother Sam is Dead</u> by James Collier• <u>Number the Stars</u> by Lois Lowry | <ul style="list-style-type: none">• <u>Rose Blanche</u> by Christophe Gallaz• Use film, photographs and stories to help learn about specific eras in history• Some examples (Civil Rights) for read alouds during reading workshop could include: <i>Goin' Someplace</i>, <i>The Other Side</i>, <i>Freedom on the Menu: The Greensboro Sit-Ins</i>, <i>The Bat Boy and His Violin</i>• Gathered folders of articles and photos from a specific time period• Videos of short clips of historical documents |
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Possible Teaching Points

Part One: Launching the Historical Fiction Writing Workshop

Rehearsal Involves Collecting, Selecting between, and Developing Story Ideas

(W.5.3a, W.5.3b, W.5.3c, W.5.3d, W.5.3e, W.5.4, W.5.5, W.5.6, W.5.10, L.5.1b, L.5.1c, L.5.1d, L.5.2a, L.5.2b, L.5.2e, L.5.6)

- Historical fiction writers begin their work by rehearsing for their stories. This involves...
 - Thinking about lots of possible story ideas and generating possible stories.
 - Thinking deeply about one of those ideas and considering the setting, characters and different ways the story might spin out!
 - Asking, "What would make a great story?"
 - Asking, "What might have occurred during that time and place that might make a great story?"
 - Merging your ideas you dream up with the work of researching the historical era.
- Historical fiction writers become researchers and learn as much as they can about a time period that interests them by:
 - Asking, "What stories are hidden here?"
 - Collecting writing in our notebooks about daily life, timelines of events during that period, and personal issues from that time.
 - Collecting photographs from that time period
 - Exploring possible characters or plots.

- Historical fiction writers also collect story ideas by thinking about themes and issues they've seen throughout other narratives and then thinking about how those themes might play out differently in a different era.
- Historical fiction writers develop characters for our stories by:
 - Considering how the time period and the plot connect with the character's internal and external traits.
 - Considering what issues exist during the time period.
 - Asking, "What kind of traits could add tension during this time period?"

Part Two: Developing Your Story-Shaping Historically Characters and Plots

(W.5.3a, W.5.3b, W.5.3c, W.5.3d, W.5.3e, W.5.4, W.5.5, W.5.6, W.5.10, L.5.1b, L.5.1c, L.5.1d, L.5.2a, L.5.2b, L.5.2e, L.5.6)

- Historical fiction writers collect and study information about not just the events of the period but also the details of daily life, personal and social issues, inventions, and even important places. We can do this by:
 - Continuing to pause and ask, "What stories do you think are hidden here?"
 - Jotting down facts, writing longer entries about what you imagine and envision, and making sketches.
 - Creating two timelines in our minds--one of the events that are going on that affect the story and one of the character's plotline.
- Historical fiction writers not only collect ideas for stories but also to test out those ideas by drawing on all they know about the era and about the genre. We do this by rereading and asking,
 - "Does this make sense for the time period?"
 - "Does it ring true?"
 - "What is a different way it could go?"
- Historical fiction writers are writing about people and issues that feel true to the time period. We can do this by:
 - Taking struggles of our own lives and give those struggles to a character
 - Realizing that people in history struggled with the same issues and thinking about how those struggles may have looked in another time and place.
- Historical fiction writers work to make their protagonist become more real by:
 - Creating a realistic and historically accurate setting.
 - Writing a quick entry about their character's internal and external characteristics.
 - Thinking about their character's motivations and obstacles.
 - Writing a scene everyday that brings the character and their storyline to life.
- Historical fiction writers choose a final story idea that they will publish by focusing on two or three small moments.
- Writers decide on a tool that can help them plan out the progression in their story. We can do this by:
 - Using a blank story booklet.
 - Making a double timeline-one showing the historical struggle of the era and one showing the protagonist's personal struggle.

Part Three: Drafting and Revising-Crafting a Compelling Historical Fiction Story

(W.5.3a, W.5.3b, W.5.3c, W.5.3d, W.5.3e, W.5.4, W.5.5, W.5.6, W.5.10, L.5.1b, L.5.1c, L.5.1d, L.5.2a, L.5.2b, L.5.2e, L.5.6)

- Historical fiction writers set the scene. They let the reader know, through the details they include, when and where this story takes place.
 - Reread the opening scenes from historical mentor texts noticing what details/clues the author chose to use to explicitly set the scene.
 - Headings (“Boston, 1776”)
 - Details about transportation, inventions, technology, housing, clothes
 - Narrator simply telling the reader
 - Try to be right inside the time period as you draft as if you were walking in the character’s shoes.
- Historical fiction writers think about the heart of their story and then think of objects or settings that could be developed and used as symbols.
- Historical fiction writers are careful in how they handle shifts of time in their stories. Ways we can do this include:
 - Describing the historical background through back stories and flashbacks
 - Have one character ask a question and another answer, giving a little history
- Historical fiction writers revise the mood and atmosphere of their story.
 - Weather changes to match the feelings of the character
 - Creating an emotional atmosphere while also giving physical details about the setting
- Historical fiction writers revise their stories for believability. We can do this by:
 - Noticing the scenes where the main characters face a crisis, choice, or problem.
 - Making the characters complicated, believable, or flawed.
 - Basing the characters on people you know, self-reflections, or observations of those around us.
- Historical fiction writers can end without having to resolve the historical struggle. Instead you could...
 - Celebrate overcoming adversity
 - Bears witness to suffering
 - Learn from the past

Part Four: Editing and Publishing-Preparing the Historical Fiction Story for Readers
(W.5.3a, W.5.3b, W.5.3c, W.5.3d, W.5.3e, W.5.4, W.5.5, W.5.6, W.5.10, L.5.1b, L.5.1c, L.5.1d, L.5.2a, L.5.2b, L.5.2e, L.5.6)

- Historical fiction writers use what they already know about ways to edit their pieces. They do this by:
 - Paying attention to words they chose to use to describe objects, places, and people and then editing for word choice, keeping in mind the time period.
 - Considering how punctuation changes the sound of a character’s voice-short and choppy, long-winded, excitable, etc.—and making sure that character’s voice is consistent throughout the story.
 - Looking for verb tense and being consistent throughout the story.
- Historical writers publish their work appropriately. They want their readers to get lost in the world they create!
 - Pairing narrative with a historical artifact
 - Including graphics and photographs
 - Dressing up like a character from that time period
 - Speaking just like a person from that time period
 - Working as a group to act out a scene

Helpful Tips

- Before the unit, you may want to spend some time helping students develop an understanding of the genre.
- Take a look at the fiction stories your students wrote during the earlier fiction unit and do an on-demand assessment so that you approach the unit with a clear sense of what your students have mastered and what they need to learn to do.
- This unit offers a nice parallel to a reading unit on historical fiction. Students writing as well as reading historical fiction will make them far more astute readers and will enrich book club conversations and help them look across texts through the lens of how writers develop themes, character, and settings.
- It is essential that the writer knows about the historical period in which their story will be set in.
- You may structure your social studies curriculum work so that your class studies a historical era and then all of them set their historical stories within that one era.
- Help students to realize that the story they write needs to revolve around two or, at most, three small moments.
- Through the entire writing process, encourage students to sometimes bring their drafts to book club discussions.
- If you have connected your historical fiction work with your social studies instruction then you may want to tie in word wall from content-area instruction.

Unit 5: Option 2 Fantasy Fiction

Students should understand and be able to:

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| <ul style="list-style-type: none"> Find story ideas that have depth and significance Craft a compelling story through developed character and plots that are fantastical yet believable | <ul style="list-style-type: none"> Prepare a fantasy story for readers through editing and revision |
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Mentor Texts

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| <ul style="list-style-type: none"> Picture books Short story collections with short, finely crafted stories with streamlined plots that represent a variety of cultures. <u>Merlin and the Dragons</u> by Jane Yolen <u>Stranger in the Mirror</u> by Marlene Steinberg <u>Raising Dragons</u> by Jerdine Nolen | <ul style="list-style-type: none"> <u>The Rain Babies</u> by Laura Krauss Melmed <u>Fire Wings</u> by Tui T. Sutherland <u>But That's Another Story</u> by Sandy Asher <u>A Glory of Unicorns</u> by Bruce Coville |
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Possible Teaching Points

Part One: Collecting Ideas for Fantasy Fiction-Finding Story Ideas That Have Depth and Significance
(W.5.3a, W.5.3b, W.5.3c, W.5.3d, W.5.3e, W.5.4, W.5.5, W.5.6, W.5.10, L.5.1b, L.5.1c, L.5.1d, L.5.2a, L.5.2b, L.5.2e, L.5.6)

- Fantasy writers collect ideas as they look at their own lives and imagine how events and issues could be turned into fantasy stories. We can do this by:
 - Rereading our writer's notebooks and thinking about issues that matter most to us or even simple moments in our lives that could be used as a fantasy story idea.
 - Imagining possible quests that a character could embark upon.
- Writers consider different settings as another way to develop possible story ideas and the characters that might inhabit these settings. These could include:
 - Settings in our world
 - Passageways into another world
 - Entirely fantasy worlds
- Writers use their notebooks to think of possible fantasy ideas by:
 - Noticing what they have been passionate about in their previous entries.
 - For example, if a student is passionate about the environment then they may create a setting of a magical forest that is being destroyed by evil.*

- Writers can begin collecting ideas for fantasy stories by thinking about their characters.
 - What do you already know about characters from other kinds of fiction (internal, external, motivations)?
 - The best characters need to feel ‘real’—even the hero in a fantasy should have flaws and weaknesses.
 - Develop a character that you know will change by the end of the quest.
- Writers sometimes begin or end in a magical place. We can do this by...
 - Imagining the setting as if it were our world and all that it entails but is somehow different.
 - Playing a mind game of “What if?” to help our imaginations get going.

Part Two: Developing Your Story-Shaping Fantastical Yet Believable Characters and Plots

(W.5.3a, W.5.3b, W.5.3c, W.5.3d, W.5.3e, W.5.4, W.5.5, W.5.6, W.5.10, L.5.1b, L.5.1c, L.5.1d, L.5.2a, L.5.2b, L.5.2e, L.5.6)

- Writers have the power to change the people who read their stories. We can do this by...
 - Choosing ideas that have the potential to change the way someone feels, thinks, or acts.
 - Growing the other elements of the story from your ‘seed idea’ (a character, setting, issue, plot, etc.).
- Writers can develop settings by visualizing the place and thinking about how the place affects the character. To do this,
 - Sketch out a map of your world (ex. Narnia, Middle Earth).
- Writers plan their stories in a way that works best for them.
 - Timeline, story booklets, story mountains

Part Three: Drafting and Revising-Crafting a Compelling Story

W.5.3a, W.5.3b, W.5.3c, W.5.3d, W.5.3e, W.5.4, W.5.5, W.5.6, W.5.10, L.5.1b, L.5.1c, L.5.1d, L.5.2a, L.5.2b, L.5.2e, L.5.6)

- Fantasy writers create a convincing fantasy story by getting lost in the story. We can do this by...
 - Closing our eyes and allowing ourselves to get lost in the story we are about to write.
 - Letting our imagination picture every little detail we are about to put on paper and *then* begin to write it.
- Fantasy writers draft knowing that they are going to need to do a little convincing to get their readers to suspend disbelief and make a world that rings true. We can do this by...
 - Making the world of the story feel as realistic as possible, even if the ideas are very unrealistic.
 - Using as much specificity and elaboration as possible.
- Writers can suspend disbelief for the reader by...
 - Making sure anything important that is magical is introduced early so the readers are not taken by surprise when the element is used.

- Fantasy writers know the importance of staying in the moment. They...
 - Write scenes with action, thoughts, and dialogue—not just a summary.
 - Use elaboration when describing things of importance.
- Fantasy writers know how to grapple with the passage of time. They know when to write in the moment, or in the scene, or in summary.
 - Study mentor authors and how they use these different types of writing in fantasy.

Part Four: Editing and Publishing-Preparing the Fantasy Story for Readers

W.5.3a, W.5.3b, W.5.3c, W.5.3d, W.5.3e, W.5.4, W.5.5, W.5.6, W.5.10, L.5.1b, L.5.1c, L.5.1d, L.5.2a, L.5.2b, L.5.2e, L.5.6)

- Fantasy writers edit for craft. We can do this by:
 - Considering how different speakers will have a different rhythm to the way they speak)
 - Making sure that a character’s cadence is consistent throughout the story.
 - Showing cadence through punctuation.
- Fantasy writers use fantasy-type vocabulary throughout the story. We can do this by:
 - Paying close attention to word choice (*feast* instead of *meal*, *minstrel* instead of *singer*, etc.).
 - Creating names for creatures or places that don’t really exist
 - Being consistent with the language.
- Fantasy writers pay close attention to spelling so that our readers are not abruptly pulled out of the story by a misspelled word. We do this by:
 - Rereading our stories with a close eye.
 - Making good use of partner work, teacher conferences, and technology.
 - Being sure that even words we make up follow conventional spelling rules.
- Fantasy writers publish their works with an audience in mind by taking special care to fancy up their writing.

Helpful tips

- This unit is a nice parallel to the reading unit at this time because they will be reading picture books and chapter books, which will be full of masterly writing craft.
- Their observations will enrich their book club conversations and help them to look across texts using the lens of how writers develop themes, characters, and settings in fantasy.
- Consider creating a small basket of photographs, geologic guides, nonfiction books on animals and the environment
- Before launching the unit, consider doing a quick writing-on-demand fantasy piece to see what they already know about narrative writing in general and fantasy stories in particular.
- Give explicit examples from mentor texts.
- Encourage students to collect several ideas and explore them before deciding on one.
- It is crucial that students plan and that you frequently check in with students while they plan.
- Use Robert Frost quote (“No tears in the writer, no tears in the reader. No surprise in the writer, no surprise in the reader.”) to discuss with students how fantasy writers get lost in the stories and sometimes even surprise themselves with what happens.

Common Core State Standards

W.5.3a Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

W.5.3b Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

W.5.3c Use a variety of transitional words, phrases, and clauses to manage the sequence of events.

W.5.3d Use concrete words and phrases and sensory details to convey experiences and events precisely.

W.5.3e Provide a conclusion that follows from the narrated experiences or events.

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.5.6 With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.

W.5.7 Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.

W.5.10 Write routinely over extended time frames

L.5.1c Use the verb tense to convey various times, sequences, states, and conditions.

L.5.2a Use punctuation to separate items in a series

L.5.2b Use a comma to separate an introductory element from the rest of the sentence

L.5.2e Spell grade-appropriate words correctly, consulting references as needed.

L.5.6 Acquire and use accurately grade-appropriate general academic and domain specific words and phrases, including those that signal contrast, addition, and other logical relationships.