



Oakland Unified School District
Writing Proficiency Project

Process Writing Assessment
(PWA)

First Grade

Winter

Narrative:
An Unusual Journey

<p><u>First Grade Fall Prompt</u> Narrative: An Unusual Journey</p>
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Overview of week*:

Suggested time:

Day One	<p><i>Topic Introduction:</i> --Share read aloud --Activate background knowledge</p>	30 minutes
Day Two	<p><i>Draw and Share:</i> --Draw --Develop topic vocabulary</p>	40 minutes
Day Three	<p><i>Pre-Write: Story Outlines</i> --Mentor text study --Identify story components</p>	30 minutes
Day Four (Optional)	<p><i>Craft Mini-lesson:</i> --Study mentor text --Practice new writing skill</p>	10-40 minutes
Day Five	<p><i>Assessment Day–Write!:</i> --First draft for assessment</p>	40 minutes

* You may distribute the time allotted to each activity differently across the days, or combining or splitting lessons as seems appropriate, taking up to two weeks to complete them all. You may also wish to pause a lesson at a natural break, and then resume the lesson after a recess.

Summary of Activities:

A class read-aloud of a book about a journey introduces the topic. Children’s ***background knowledge*** and ***oral language*** around the topic are developed as they share stories about real journeys they have experienced, and ideas about imaginary journeys they could take.

Next, students ***draw*** a picture of an imaginary or real destination. Students then have an opportunity to talk about their drawings. During these conversations, the teacher begins a ***word bank*** containing words they use to talk about their journeys and keeps it posted throughout the assessment week. By the end of this session, each student

will have identified a story idea for a *fiction or non-fiction narrative* about a journey.

In the next session, each student completes a simple *graphic outline* to identify the beginning, middle and end of a fiction or non-fiction narrative about a journey.

In the optional fourth session, the teacher leads a *mini-lesson in craft*, inviting students to study a *mentor text* for ideas about adding *sensory description* to their writing. Students practice writing sensory descriptions orally, as a class, and individually.

Finally, each child is given a prompt paper and invited to *write* and illustrate a story about a real or imaginary journey.

CA Standards Addressed by the 1st Grade Winter PWA

1.0 Writing Strategies

Organization and Focus

- 1.1 Select a focus when writing.
- 1.2 Use descriptive words when writing.

Penmanship

- 1.3 Print legibly and space letters, words, and sentences appropriately.

2.0 Writing Applications (Genres and Their Characteristics)

- 2.1 Write brief narratives (e.g., fictional, autobiographical) describing an experience.

1.0 Written and Oral English Language Conventions

Sentence Structure

- 1.1 Write and speak in complete, coherent sentences.

Grammar

- 1.2 Identify and correctly use singular and plural nouns.
- 1.3 Identify and correctly use contractions (e.g., *isn't*, *aren't*, *can't*, *won't*) and singular possessive pronouns (e.g., *my/mine*, *his/her*, *hers*, *your/s*) in writing and speaking.

Punctuation

- 1.4 Distinguish between declarative, exclamatory, and interrogative sentences.
- 1.5 Use a period, exclamation point, or question mark at the end of sentences.
- 1.6 Use knowledge of the basic rules of punctuation and capitalization when writing.

Capitalization

- 1.7 Capitalize the first word of a sentence, names of people, and the pronoun *I*.

Spelling

- 1.8 Spell 3- and 4-letter short-vowel words and grade-level-appropriate sight words correctly.

Pre-Teaching: SUGGESTED MINI-LESSONS

If your writing program has not already included these mini-lessons so far this school year, you may want to take some time in the weeks preceding Assessment Day to teach any of the following lessons you think would be most beneficial to your students' success as writers.

Mini-Lessons on the Management of Writers' Workshop

- **How to use materials:** including where to find them, when they are available, how to share them, how to take care of them (cap pens, sharpen pencils, etc.), how to put them away
- **Think-pair-share**
- **Silent writing time**

Mini-Lessons on Conventions of Print

- **Directionality:** where to start writing, which direction to continue, return sweep (left-to-right, top-to-bottom)
- **How to find/copy/write your first and last names**
- **How to use the alphabet strip to write**
- **Letter formation review:** upper- and lower-case letters
- **Alphabetic principal:** using letters to approximate spelling by representing sounds heard in words
- **Beginning, middle and ending sounds**
- **Ending punctuation for sentences:** . ? !
- **Capitalization:** first word of a sentence, names of people, and the pronoun I.
- **Sight words**
- **How to use a Word Wall**
- **Vowel sounds and short vowel words**
- **Making nouns plural**
- **Contractions**
- **Singular possessive pronouns:** my/mine, his/her, hers, your/s
- **Leaving spaces between words**

Mini-Lessons on the Writer's Craft

- **Everyone is a writer**
- **Telling stories about your life**
- **Adding detail**
- **Descriptive words**
- **Beginning, middle and end of stories (plot)**

Materials and Photocopies:

Day One: TOPIC INTRODUCTION

One read-aloud of your choice featuring a journey (see Suggested Books on pages 34 - 36 for ideas, or use *Where the Wild Things Are*, by Maurice Sendak—full text provided on pages 21 - 22.

Collection of books about imaginary and real journeys (*optional*)

Day Two: DRAW and SHARE

Blank white paper for drawing
Drawing materials (crayons, markers, etc.)
Chart marker
Large chart paper
Pointer
Tape or magnets

Day Three: PRE-WRITE—STORY OUTLINE

Copy of *Where the Wild Things Are*, by Maurice Sendak (or use full text provided on pages 21 - 22)

Sample of blank Story Outline for teacher (photocopy from page 24) on paper or transparency

Overhead projector (*optional*)

Class supply of Story Outlines (photocopy from page 24)

Pencils with no erasers

Important Part of a Story on chart or sets of index cards (see pages 19 - 20 for details) (*optional*)

Day Four (Optional): CRAFT MINI-LESSON—SENSORY DESCRIPTION or DETAILS

Copy of *The Little Engine That Could*, by Watty Piper (or excerpt on page 30)

Transparency of *The Little Engine That Could* (page 30) or other selected mentor text (*optional*)

Day Five: ASSESSMENT DAY—WRITE!

Class supply of prompt paper: (2-sided copies of pages 37-38 and 2-sided copies of pages 39- 40 for prolific writers)

Pencils with no erasers

Erasers

For Scoring: 6 copies each of scoring rubric and completed half-page Cover Sheet (page 41)

Teacher Instructions: GETTING READY

1) Review all introductory material and instructions in this manual, and prepare materials for the lessons prior to beginning assessment. For all PWA lessons preceding Assessment Day, feel free to make any modifications that seem appropriate to the needs and abilities of your current class. This might mean adding, skipping or changing lessons/materials, according to your expert judgment as classroom teacher. See page 5 for some suggested mini-lessons you may wish to teach prior to beginning the assessment.

IMPORTANT: On Assessment Day, be sure to follow instructions exactly, with NO modification of materials or procedure. See pages 8- 10 for details.

2) During your regular Writers' Workshop or Language Arts time, introduce the lessons over the course of one to four weeks.

3) After Assessment Day, collect assessments and evaluate in grade level teams, using the included rubric and anchor papers to guide scoring.

4) SUGGESTED-Continue the writing process with the students, helping them revise, edit and publish or present their work.

 Teaching Tip: Throughout the instructions, look for teaching tips marked with this symbol.

 Say: Throughout the instructions, look for the words you will say aloud to students marked with this symbol. Except on assessment day, feel free to modify the language you use with your students to suit their vocabulary, interest and understanding.

Teacher Instructions: ASSESSMENT DAY

1. *The writing assessment must be completed in one sitting.* You may wish to schedule the assessment before recess or lunch to accommodate students who need more time to finish the prompt (whether because they write slowly, want to complete very detailed drawings, have a lot to write, or have an IEP indicating extended time for assessments). Students who have not finished may get up, get their food, then return to their table to finish drawing and writing. Midway through the writing time, reassure students who are worried about running out of time about the plan to give them more time.
2. *It is essential that you transcribe all emergent student writing for later assessment.* Students who are not yet writing phonetically to create decipherable text should be asked to read their work aloud to you. Record what the student says below the text, even if it does not match. Use both the student writing and the transcription for assessment. See teaching tips on next page for management ideas.
3. *This assessment may be conducted entirely in students' primary language.* Student writing in the primary language may be assessed using the grade level rubric by a teacher literate in that language.

Teaching Tips for Assessment Day

-  Have the children complete the assessment at a time when they normally write.
-  If guidelines for a silent writing time have not already been established, be sure to establish them before beginning. Talk about how to get help and materials without disturbing other writers.
-  Be sure children know what to do when they finish writing. It should be an independent, silent activity that is commonly available (so as not to provoke undue motivation to finish writing quickly in order to get to the second activity). Suggestions: silent reading or coloring a take-home book.
-  Some students may need regular reminders about time elapsed or a time deadline in order to finish their writing. A timer may be helpful.
-  You may wish to allow time for students to share their writing with each other or the class at the end of the activity or later in the day.

 You may want to administer the assessment to small groups of six children at a time while the rest of the class works on their journals. This will make it easier for you to transcribe student writing. Or, you may choose to transcribe and score only six samples altogether. To determine which six samples to collect, do an alternate ranking of your students' writing ability. See next page for an example.

Alternate Ranking Example: For a class of 20, number a sheet of blank paper from 1-20. Write the name of the student who most excels in writing in the #1 spot. Then write the name of the student most challenged in writing in the #20 spot. Continue by listing the second-best writer in the #2 spot, and the second-worst writer in the #19 spot, and so on until every child has been assigned a "rank." Divide the list into thirds, and choose two students from the top, middle, and bottom third. Be sure to transcribe those student stories, make copies, and bring those six samples only to the collaborative scoring session. Keep in mind that an alternate ranking is a subjective assessment, and that collaborative scoring of a writing sample using a common rubric will produce a more accurate picture of each student's strengths and weaknesses in writing, as well as provide information about strengths and weaknesses in your writing program.

 As you listen to students read their work, you may wish to tape-record them for later transcription.

 Recruit classroom aides, parent volunteers or older students to help you with transcriptions. Train them to record exactly what the student reads aloud underneath the corresponding student writing.

 After Assessment Day, give students the opportunity to revise, edit and publish their work. In individual writing conferences, help students identify ways to improve their pieces by adding more detail or description, or correcting errors in spelling, capitalization or punctuation. With each student individually or in small groups, reread first drafts together and invite students to notice what they can do make their writing more interesting or readable. Focus on no more than 1-2 types of error, and use a color pen to correct them on the draft. Invite students to rewrite their stories using their best printing and spacing, making the corrections indicated on the draft. Alternatively, parent volunteers can type up the finished stories for students to illustrate. Bind published stories in a book, post them outside the classroom, or include them in students' writing portfolios.

Day One: TOPIC INTRODUCTION (30 minutes)

Academic language that students may need to know for this lesson: *author, journey, destination, details, description, transportation, luggage, vehicle, companion, landmarks, resolution, imaginary, fiction, non-fiction,* _____

 **Teaching Tip:** ELL students need comprehensible input. Feel free to adapt the language provided in the lesson to language in the zone of proximal development for your class.

Share Read Aloud

1) Generate interest

 **Say:** *People like to read stories about other places, real and imaginary. Good authors think about interesting places they've been or would like to go when they are looking for story ideas. We're getting ready to write stories of our own this week. Let's look at one author's story of a journey to see what idea s/he gives us about writing journey stories.*

Generate excitement by showing the children a read aloud about a journey. Use *Where the Wild Things Are* (full text on pages 21-22) or another selection from the Suggested Books on pages 34 - 36. Identify the book as fiction or non-fiction.

 **Teaching Tip:** Choose a book from the included list of suggested books or make your own selection. Look for a book that you think will be interesting and accessible to your students. Students may be especially drawn to stories about people like themselves. When pre-reading the book, look for features of the author's craft that students can use in their own stories about their journeys.

2) Read

Take about 15-20 minutes to read the book aloud, pausing to use the **think-aloud strategy** to note the author's attention to any of the following:

- interesting details about the mode of transportation, items packed for the journey, travelling companions, landmarks or destinations, etc.
- the "hook" at the beginning of the story, the problem in the middle of the story, the resolution at the end of the story
- descriptive words

Students listen attentively to read-aloud.

3) Discuss

Lead a 5-min. whole-class discussion about the read aloud using 1-3 of the following questions:

What details did the author include about the journey? How did they help make the story more interesting or easy to imagine? What made this journey unusual?

What “hook” did the author use at the beginning to draw readers into the story?

What made the end of this story satisfying?

What descriptive words did you notice?

Students take turns commenting on what they noticed about the author’s craft in the read aloud.

 **Teaching Tip:** During the group discussion, you can use name sticks to promote broader participation among ELL students. Simply write every student’s name on a wooden clothespin or popsicle stick and keep in a can. To choose the next speaker, pick one name from the can. Keep choosing different names until all students have had an opportunity to speak.

Activate Background Knowledge

4) Define topic

 **Say:** *This author wrote a pretty interesting story about a journey. What interesting journeys have you been on? If you could go anywhere in the world or in your imagination, where would you go?*

Invite children to talk about real and imaginary journeys with the class for about 5 minutes, using 1-2 of the following questions as discussion guides:

What is the most unusual journey you have ever been on or can imagine?

What kinds of things have you packed or would you pack for a journey?

Who would make a good travelling companion? What would be an interesting vehicle?

Students take turns sharing stories and ideas about journeys.

 **Teaching Tip:** You may wish to spend some time discussing the difference between a “journey” and a “trip.” Generally, a trip is a short journey, often to a place and back again. For example, one can make a trip to the grocery store. The word journey implies a longer trip, a more distant destination, or a process of

development (such as a spiritual journey). A journey story usually involves a purpose, preparation, time at the destination, and often a return to the starting place, but with a changed perspective or increased wisdom. The words “trip” and “journey” are largely synonymous, but you may wish to distinguish between them and avoid using them interchangeably to encourage students to develop ideas about more extensive or significant journeys.

 **Teaching Tip:** You may wish to discuss the difference between “real” and “imaginary” journeys with the class. Help them to think of examples in life and literature of each kind, and make the connection between real journeys and *non-fiction*, and imaginary journeys and *fiction*.

 **Teaching Tip:** If your school follows the Open Court pacing guide, the topic and timing of this prompt coincide with the teaching unit currently in use—Grade 1, Unit 6: Journeys. Either way, you may wish to spend several weeks prior to proceeding with the following lessons reading many different examples of mentor texts featuring real and imaginary journeys. Compare and contrast journeys, writing styles and fiction/non-fiction accounts.

Introduction of Writing Purpose

5) Conclusion

 **Say:** *Tomorrow we are going to start working on our own journey stories.*

 **Teaching Tip:** Make a collection of books about journeys available to students during sustained silent reading, center/choice time, Workshop, or to check out and take home.

Day Two: DRAW and SHARE (40 minutes)

Academic language that students may need to know for this lesson: *imaginary*,
Word Bank, *category*, *chart*, *unusual*, _____

Draw

1) Generate ideas about topic

 *Say: Yesterday we read this book about a journey and we started talking about our own real and imaginary journeys. Today we're going to get some ideas for stories about journeys, which we will write later this week. Drawing a picture is something many authors do to get ideas about what to write.*

Show the students the drawing paper and materials. Review expectations for use of materials, movement, noise level and signals for attention, then distribute materials.

 *Teaching Tip:* Use established systems for the distribution of papers, involving students in the set-up, clean-up, and care of writing/drawing materials.

 *Say: Think of a journey you've taken that was unusual in some way, or imagine an unusual journey you'd like to take. Use these materials to draw a picture about your unusual journey.*

Students work independently to draw a picture about a journey.

As the students are working, circulate to talk to them about their drawings. Some students may include packing lists or begin to label their drawings, which is fine. Encourage students to look at each other's papers and engage in conversation about the topic of journeys while they draw.

 *Teaching Tip:* Some students may invest great care into elaborate and detailed drawings. Others may simply sketch their ideas. Both ways are fine. Encourage students who may wish to use their initial drawings as part of their published stories to keep them safe in a writing folder.

As students indicate that they are finished, help them generate additional ideas.

 *Say: See if you can add a few more details to your drawing.*

 *Teaching Tip:* Students who finish their drawings early can be encouraged to turn the paper over and draw another scene from the story, or a suitcase full of items packed for the journey, or a close-up of the vehicle used in the journey, etc.

Develop Topic Vocabulary

2) Share

When everybody is finished drawing, gather the students in a circle and invite interested students to briefly share their drawings with the class.

 *Say: Tell us one thing about your drawing.*

Students talk about their drawings to the whole class.

As the children are talking, record the words you hear them use on a posted piece of chart paper labeled, Unusual Journeys. You may want to loosely categorize the words as you record them (for example: Destinations, Items to Pack, Travelling Companions, Descriptive Words, etc.). Write the words quickly without drawing attention away from the sharing.

 *Teaching Tip:* Call on a few confident speakers first to model some vocabulary before inviting ELL students to join in.

3) Introduce Word Bank

 *Say: As you were talking about your journeys, I wrote down some of the words that you used.*

Read a few of the words aloud to the class with a pointer. Invite children to find words that may be known to some of them (i.e. house, street), and encourage them to find a few other words using letter cues (i.e. car, train). Read the rest of the words together.

 *Teaching Tip:* Select kinesthetic learners, ELL students, or students below grade level in reading or writing to hold the pointer while you are reading the Word Bank.

 *Say: Are there any more words you think we could use to talk or write about our journeys?*

Students suggest additional words for the Word Bank.

Record the students' suggestions on the chart paper in the appropriate place.

 *Teaching Tip:* Add miniature illustrations to the chart to help students identify words.

5) Conclusion

 *Say: We'll leave this chart up all week to help us with our stories about our journeys. If you think of more words to add to the list, please let me know!*

 *Teaching Tip:* You may wish to use tape or magnets to display student drawings in order to spark more conversation about journeys.

 *Teaching Tip:* Incorporate the word bank chart into your Sounds and Letters time by looking for phonemic and letter connections (all the words that start with the featured letter of the day, all the words that “sound like __,” etc.).

 *Teaching Tip:* You may invite students to work with the words on the vocabulary chart throughout the week during Workshop or centers time. Some ideas:

- Leave a pointer near the posted word bank so that students can “read” them during centers/choice time or Workshop.
- Set up a writing center near the word bank with paper and pencil to copy the words.
- Invite the students to make the words on the word bank with magnetic letters.
- Students may enjoy copying words onto individual chalk/whiteboards.

NOTE: *Leave the vocabulary chart/s posted in a prominent location and add to it all week.*

Day Three: PRE-WRITE—STORY OUTLINES (30 minutes)

Academic language that students may need to know for this lesson: *character, classic, graphic outline, problem, first draft*, _____

Story Components

1) Introduce concept

 *Say: All good stories have the same important parts. They have an interesting main character. They have a beginning that hooks the reader. They have a middle part in which the main character has to struggle with some kind of problem. And they have an end in which the main character solves the problem in a satisfying way.*

Hold up a copy of *Where the Wild Things Are*, by Maurice Sendak (or use text provided on pages 21 - 22).

 *Say: This book is a classic, which means many people have read it for many, many years because it is so well-written. Let's read it and try to figure out what the main parts of this story are. We'll use this graphic outline to keep track of the parts.*

Display a blank copy of the Story Outline on page 24 on the board or on an overhead projector.

Mentor Text Analysis

2) Read the book aloud. If your students have never before heard this story, read it straight once through before proceeding with the story analysis. For the analysis, use the guide on the next page to prompt students to discuss the story components with their partners. Gradually complete the Sample Story Outline using the steps outlined below.

- A) Read the book aloud slowly. Pause at the places indicated by the text in Column Two.
- B) At each pause, ask the question in Column Three.
- C) Invite students to discuss their responses to the guiding questions in Column 3 with a partner.
- D) Record the contents of Column 4 in the appropriate spaces on the sample Story Outline. See page 23 for a sample of the completed Story Outline.

Guide to Analyzing *Where the Wild Things Are*

Col. 1	Column 2	Column 3	Column 4
Page #	Read until these words:	Ask students this question:	Record on Story Outline:
3	“and another”	<i>Who is the main character of this story and what makes him interesting?</i>	Max naughty wears a costume
5	“so he was sent to bed without eating anything”	<i>What is Max’s main problem?</i>	Gets in trouble Mom mad at him No dinner
13	“and he sailed off through night and day”	<i>What does Max do in the middle of the story?</i>	Sails away Imaginary trip
27	<i>third picture of wild rumpus</i>	<i>What else does Max do in the middle of the story?</i>	Meets wild things Tames wild things Wild rumpus
37	“and it was still hot.”	<i>How does the story end?</i>	Max goes home Dinner is waiting

Students discuss the component parts of the mentor text with partners.

 **Say:** *Let’s take a look at this completed Story Outline. What do you notice about it? Do you agree with what I’ve written here?*

Read through the completed Story Outline for *Where the Wild Things Are* together. Invite students to agree/disagree with your definition of the various story components, and change or add any of your entries. **Be sure to point out that you have completed the Story Outline with words and phrases (not complete sentences).**

Students discuss the completed Story Outline as a whole class.

 **Teaching Tip:** Maintain interest by moving this analysis along quickly. Avoid soliciting student responses for the completion of the story outline. Instead, let students discuss their answers to each question with a partner, then go ahead and supply the content for the Outline, using Column 4 as a guide.

 **Teaching Tip:** When using partners, know how you will pair students before lesson begins. Be sure to establish clear guidelines before beginning. These include: taking turns, listening, staying on topic, and responding to the signal for teacher attention.

Partner Share

3) Develop story ideas

 Say: Now let's think about our own journey stories. When I give the signal, you are going to take turns telling your partner who the main character of your journey story is, and what problem that character has. If you're still deciding about these things, ask your partner for ideas.

 Say: Now take turns telling your partners one thing that happens in the middle of your story and how your story ends. Ask your partner for ideas if you need to.

As children share, circulate and help partners take turns, listen with attention, and flesh out their story ideas.

Students discuss the component parts of their own journey stories with partners.

 Teaching Tip: ELL students may be partnered with English-speaking students. You may set up the partnerships so that native English speakers take the first turn.

 Teaching Tip: At this point in the week, every student should be clear about whether the story they are writing is *real* or *imaginary*. This lesson is a great time to help young writers clarify the difference between fiction and non-fiction.

Complete Story Outline

 Teaching Tip: For some students or classes, it may be better to have students elaborate their story ideas through talk rather than complete a story outline. Students who really struggle with writing may find the pre-writing involved in completing the outline to be exhausting, and have nothing left for their first drafts on Assessment Day. If you suspect this might be the case for a large number of students in your class, you can have them define the elements of their stories by talking with a partner. Post a simplified chart of the story components:

Important Parts of a Story

- Character
- Problem
- Beginning
- Middle
- End

Then pair students and have them develop and discuss their story ideas with each other. Alternatively, you can give each partnership a set five index cards, each listing one of the five important parts of a story. The students can use these cards to prompt and guide their discussion.

4) Give directions

 *Say: Good authors write down some ideas about their stories before writing a first draft.*

Give directions for completing the Story Outlines for their own journey stories. Review expectations for use of materials, movement, noise level and signals for attention, then distribute Story Outlines.

 *Teaching Tip:* Lucy Calkins suggests having materials helpers distribute materials to work spaces before gathering the class for the introductory lesson, so that students can get straight to work once you have given the final instructions for the writing activity.

 *Teaching Tip:* If the class is already accustomed to using a particular graphic organizer whose design suits the purpose of this activity, feel free to substitute it for the one provided.

Students work at tables to complete their story outlines.

 *Teaching Tip:* Because this report has an assigned topic, some children may be slow to get excited about the project. Be prepared to coach children in writing conferences or as they work to help them develop story ideas. Some children may want to create a story to accompany a wordless book like *Freefall* or *Trainstop* (see Suggested Books on pages 34 - 36 for bibliographic details).

6) Conclusion

 *Say: You have great ideas for stories about some very unusual journeys. I can't wait to read the first drafts!*

Full Text of Where the Wild Things Are **by Maurice Sendak**

In this story, Max misbehaves and is sent to his room without supper. The illustrations show the walls of his room dissolving into a jungle. Max travels by ocean to where the Wild Things are, stays to rule them for a while, then returns home.

“The night Max wore his wolf suit and made mischief of one kind
and another

his mother called him “WILD THING!”
and Max said “I’LL EAT YOU UP!”
so he was sent to bed without eating anything.

That very night in Max’s room a forest grew
and grew—

and grew until his ceiling hung with vines
and the walls became the world all around

and an ocean tumbled by with a private boat for Max
and he sailed off through night and day

and in and out of weeks
and almost over a year
to where the wild things are.

And when he came to the place where the wild things are
they roared their terrible roars and gnashed their terrible teeth
and rolled their terrible eyes and showed their terrible claws

til Max said “BE STILL!”
and tamed them with the magic trick
of staring into all their yellow eyes without blinking once and
they were frightened and called him the most wild thing of all

and made him kind of all wild things.

“And now,” cried Max, “let the wild rumpus start!”

(3 pages of wordless illustrations of the wild rumpus)

“Now stop!” Max said and sent the wild things off to bed
without their supper. And Max the king of all wild things was
lonely and wanted to be where someone loved him best of all.
Then all around from far away across the world he smelled good
things to eat so he gave up being king of where the wild things
are.

But the wild things cried, “Oh please don’t go—
we’ll eat you up—we love you so!”

And Max said, “No!”

The wild things roared their terrible roars and gnashed their
terrible teeth and rolled their terrible eyes and showed their
terrible claws but Max stepped into his private boat and waved
good-bye

and sailed back over a year
and in and out of weeks
and through a day

and into the night of his very own room
where he found his supper waiting for him

and it was still hot.

Author's First Name: _____ Teacher's _____ Author's Last Name: _____ Name _____

Sample Story Outline

Name of main character:

_____ Max _____

What's interesting about this character? _____ naughty, wears a costume _____

Main problem of the story: _____ gets in trouble, Mom mad at him, no dinner _____

This story is: fiction (imaginary) non-fiction (true) (check one)

Use words or pictures (NO SENTENCES!) to show the beginning, middle, and end of your story. Be sure to show how the problem gets solved at the end!

Beginning:

sails away
imaginary trip

Middle:

meets wild things
tames wild things
wild rumpus

End:

Max goes home
dinner is waiting

Author's First Name: _____ Author's Last Name: _____

Story Outline

Name of main character: _____

What's interesting about this character? _____

Main problem of the story: _____

This story is: fiction (imaginary) non-fiction (true) (check one)

Use words or pictures (NO SENTENCES!) to show the beginning, middle, and end of your story. Be sure to show how the problem gets solved at the end!

Beginning:

Middle:

End:

Day Four (Optional): CRAFT MINI-LESSON (10-40 minutes)

NOTE TO TEACHERS—

Based on your assessment of your students’ talents, needs and developing journey stories, you may choose to teach the following mini-lesson to help them further refine their writing ideas. This mini-lesson can be taught prior to Assessment Day (in which case it might positively influence your students’ scores on this assessment), or after the writing assessment as part of the revision process (in which case it will help them become better writers for future writing projects). The mini-lesson can be easily incorporated into your regular Writers’ Workshop time and may focus on the journey stories or other writing projects.

This Craft Mini-Lesson on Sensory Description addresses the rubric standard: “Begins to use some descriptive language” (Level 3, Language and Audience).

About Craft Mini-Lessons

According to Fountas and Pinell (Guiding Readers and Writers, 2001, 66), the content of a mini-lesson can focus on: ***management*** (writers’ workshop routines and procedures), ***strategy and skill*** (conventions), or ***craft***. “*Craft* mini-lessons help students improve the quality of their writing over time by learning what makes good writing” (Fountas and Pinell, 69) and include the study of writing genre.

Characteristics of a Good Mini-Lesson:

- Takes place at the beginning of Writers’ Workshop
- Brief, focused and inspiring
- Explicit
- Ten minutes or less!
- Avoids questions to elicit content from the children
- Multiple points of entry
- Responsive to the work the children are doing in their writing
- Includes careful, catchy language which becomes part of the class lexicon

The preceding recommendations and the following structure are paraphrased from *The Nuts and Bolts of Teaching Writing*, by Lucy Calkins (p. 46), using her names for the parts of a mini-lesson.

Structure of a Good Mini-Lesson

Part 1: Connection

You say:

- What you are going to teach
- How it's connected to what the children are learning and doing
- Why it's important

Part 2: Teach

Then use one of the following methods to teach your content:

- Demonstration
- Explicitly tell and show an example
- Inquiry

Part 3: Active Engagement

Children then do one of the following:

- Discuss what they've just seen and heard
- Guided practice

Part 4: Link

You say:

- How you'd like the children to use/practice the new strategy
"Today and every day..."

Part 5: Mid-Workshop Teaching Point

You briefly interrupt the children's independent writing to:

- Share an observation from your conferences, or
- Highlight a particular example of good work, or
- Address a widespread problem that you've noticed

Part 6: Share

Gather all students at the end of writing time to:

- Share work
- Follow up the day's workshop with additional, related teaching points

Mini-Lesson: Sensory Description

(Mentor Text: The Little Blue Engine That Could)

Academic language that students may need to know for this lesson: *readers, description, describe, descriptive, senses, sight, sound, texture, smell, odor, taste, sensory, onomatopoeia, adjective,* _____

1. Connection

 *Say: Good writers use words that help their readers really imagine the story. Nod your head if you've ever read or heard a story that was so good it made you feel like you were in the story. (pause for nods) These special words that writers use to pull you into their stories like that are called "description." Today we're going to look at an example of good description and learn how to write description ourselves. Then you'll know how to really pull your readers into your journey stories so they'll never want to stop reading what you've written!*

2. Teach (tell and show and example)

Show the students the book, *The Little Engine That Could*, by Watty Piper. If you do not have the book, use the excerpt included on page 30. For students unfamiliar with the story, briefly summarize the story.

 *Say: I'm going to read you part of this story and I want you to pay really close attention to the words that the author uses to help you imagine the train and her cargo.*

Students listen attentively to the excerpt read aloud.

 *Teaching Tip:* Some students may benefit from having a physical copy of the text in their hands. You can photocopy the excerpts on page 30 for those students or partnerships. You may want to ask for volunteers to hold the very special copies in order to confer status on those students receiving a paper.

 *Say: Writers can do two things to add description to their stories. First, they can use their five senses to write about what's going on. They tell you what things in the story look like, sound like, feel like, taste like, or smell like. Think in your head of some words the author Watty Piper used that helped you imagine what something in the story looked like, sounded like, or tasted like.*

 *Say: Writers also use a special kind of word called an “adjective” to add description. Adjectives are words that tell you more about nouns. For example, Mr. Piper doesn’t just write that it was a “train”—he tells you it’s a “little train.”*

3. Active Engagement (discuss what they’ve just seen and heard)

 *Say: I’m going to read the same part of the story again. When I’m done, I want you to tell your partner one example of description that you noticed—when Mr. Piper used the senses or adjectives to help you imagine his story.*

Students listen, then share examples of descriptions with their partners.

 **Teaching Tip:** You may wish to project a copy of the mentor text excerpt on the overhead screen. After the partner share, you can highlight some of the examples of descriptive language that you overheard them identifying.

4. Link and Conclusion

 *Say: Tomorrow we’re going to write the first drafts of our journey stories. Today and every day, use descriptive language to pull your readers into your stories.*

(OPTIONAL) Students either practice descriptive writing in their independent writing task for the day, or label their journey drawings with some descriptive words.

NOTE: Do not allow students to begin writing their journey stories. They should save their writing for Assessment Day.

5. (Optional) Mid-Workshop Teaching Point

Briefly interrupt the children’s independent writing to:

- Share an observation about their descriptive writing from your conferences,
- Highlight a particular example of good description, or
- Address a widespread problem with description that you’ve noticed.

6. (Optional) Share

Gather all students at the end of writing time to share work, or follow up the day’s workshop with additional, related teaching points.

 **Teaching Tip:** See pages 68-73 of *Guiding Readers and Writers* by Fountas and Pinell for more ideas on possible mini-lessons. Not all the suggestions may be appropriate for Grade 1, but most can be easily adapted for any grade level. As you assess student writing throughout the year, use these lists to get ideas about what to teach students about the craft of writing.

***Excerpt from The Little Engine That Could,
by Watty Piper***

In this story, a cheerful red engine is carrying a jolly load of toys and delicious food over the mountain to the boys and girls who live in the valley. She breaks down, and asks three passing engines to help pull her train over the mountain. They all refuse for different reasons, and it is the fourth and smallest engine that finally agrees to help. This passage describes the train and her cargo (pages 1-7).

Chug, chug, chug. Puff, puff, puff. Ding-dong, ding-dong. The little train rumbled over the tracks. She was a happy little train for she had such a jolly load to carry. Her cars were filled full of good things for boys and girls.

There were toy animals—giraffes with long necks, Teddy bears with almost no necks at all, and even a baby elephant. Then there were dolls—dolls with blue eyes and yellow curls, dolls with brown eyes and brown bobbed heads, and the funniest little toy clown you ever saw. And there were cars full of toy engines, airplanes, tops, jack-knives, picture puzzles, books, and every kind of thing boys or girls could want.

But that was not all. Some of the cars were filled with all sorts of good things for boys and girls to eat—big golden oranges, red-cheeked apples, bottles of creamy milk for their breakfasts, fresh spinach for their dinners, peppermint drops, and lollypops for after-meal treats.

Best Practices in the Teaching of Writing:

Mini-Lessons

(Tips from Lucy Calkins and others)

- When introducing a mini-lesson, avoid using questions to elicit guesses from children about the content. Simply state what you are going to teach straight out and save your questions for true inquiry.
- Avoid repeating yesterday's mini-lesson as an introduction to today's.
- Make sure that lesson content offers multiple points of entry for writers at different places along the learning continuum.
- Show writers explicitly when and why they might use the strategy or skill you're teaching. Remind children that the lesson is for "Today, and every day you write..."
- Avoid the temptation to highlight every step you take as a writer when modeling in a mini-lesson: just focus on the featured skill.
- Choose the teaching method best suited to showcase the chosen strategy: Demonstration; Explicitly Tell/Show an Example; Inquiry; or Guided Practice.
- Use the Think-Aloud strategy to highlight the skill you are demonstrating.
- With young children, use a shared text or partner talk to invite children to practice the new skill in the context of the mini-lesson.
- Use careful and inspiring language to talk about writing and writing strategies. This helps make the skills you teach memorable and creates a class lexicon for talking about writing.
- To conclude, crystallize the lesson into a clear, catchy phrase.
- Strictly limit the mini-lesson to 10-15 minutes; save the rest of writing time for practice and sharing!

Day Five: ASSESSMENT DAY—WRITE! (40 minutes)

Academic language that students may need to know for this lesson: *approximated spelling, sound it out, spaces, penmanship, illustration, capital letters, lower-case letters, Word Wall, sight words, period, question mark, exclamation point, apostrophe, _____*

Generate Interest

1) Introduce activity

 *Say: All week, we have been reading books about journeys and getting ready to write our own stories about real and imaginary journeys. Today is the day!*

Introduce Materials

2) Introduce prompt paper

Show samples of the prompt paper to the class. Indicate where to write first and last names, where to draw the illustration if desired, and where to begin writing the story. Show samples of fully lined paper (pages 39 - 40) for students who need more space for writing. Review expectations about use of drawing and writing materials.

Give Directions

3) Give prompt

 *Say: Each of you is going to write your own story about an unusual journey on this special piece of paper. Later we will publish all of these stories!*

 **Prompt: Write a real or imaginary story about an unusual journey. Be sure to include some descriptive details to make the story interesting.**

4) Give guidelines

 *Say: This is a first draft. The most important thing is to get your ideas down on paper. But you will be publishing this eventually, so it's important that you and other people be able to read your writing. Do your best work on spelling, punctuation and handwriting, without erasing. Remember to use two fingers to leave spaces between words as you write. If you don't know how to spell a word, try sounding it out, or look on the Word Wall or our chart about Unusual Journeys.*

NOTE: Make sure students know that creating a new illustration is optional.

Draw and Write!

5) After setting expectations for the activity (time, noise level, materials, getting help), distribute the prompt papers, students' completed illustrations from Day 2 and completed Story Outlines from Day 3, drawing materials and pencils.

Students work independently and silently on their journey stories.

As students draw and write, circulate through the classroom to assist and encourage. Do not correct children's errors or prompt them to remember directionality, punctuation or spacing as they work. Do not provide spelling but encourage children to sound out words. Midway through the lesson, say, *If you haven't already begun to write your words, now is a good time to start.* Then move through the classroom helping children who are still drawing transition to writing by listening to them talk about their drawing or plan the words they will write. Make 2-sided copies of pages 39 - 40 available to prolific writers.

6) Give prompts for writing and revision

When students first indicate they are finished writing, individually give the following prompt for initial revision.

 *Say: See if you can add a few more descriptive details to your story or drawing.*

When most students are nearly finished and have already gone back to add details, give the following prompt for initial editing to the whole class. Make erasers available.

 *Say: Before you turn your story in, please reread it and check to make sure it will be easy for me to read. Did you use capital letters at the beginning of sentences? Did you put punctuation at the end of your sentences? Did you check your spelling?*

5) Conclusion

 *Say: I can't wait to read these stories!*

Collect all the papers and see instructions for scoring and reporting. Be sure to transcribe any emergent writing.

Suggested Books: Journeys (fiction and non-fiction)

Books included in Open Court Level 1, Unit 6

Across the Big Blue Sea: An Ocean Wildlife Book, by Jakki Wood.
Captain Bill Pinkney's Journey, by Bill Pinkney. Ill. Jan Adkins.
Our Class Trip. (pp. 20-25 Of Second Reader)

Books included in Open Court Level 1 Leveled Library (See *Open Court Teacher's Manual* for story summaries.)

Rosie's Walk, by Pat Hutchins.
Amelia's Fantastic Flight, by Rose Bursik.
Ferryboat Ride, by Anne Rockwell. Ill. by Maggie Smith.
The Train Ride, by June Crebbin. Ill. by Stephen Lambert.
I'm Not Moving, Mama! by Nancy White Carlstrom. Ill. by Thor Wickstrom.
The Josefina Story Quilt, by Eleanor Coerr. Ill. by Bruce Degen.

Extended Annotated Bibliography

Amos and Boris, by William Steig. Square Fish, 2009.
Amos the mouse is rescued from his sea voyage by Boris the whale. They become friends and Amos later returns the favor.

And the Train Goes..., by William Bee. Candlewick Press, 2007.
As assorted passengers comment on their train ride, and the train itself goes "Clickerty click, clickerty clack," the station parrot is carefully listening to every sound.

Captain Jonathan Sails the Sea, by Wolfgang Slawski. North-South Books, 1997.
A tugboat captain longs to join all the big ships as they travel to distant lands, but when he finally fulfills his desire, he finds out what he really needs to be happy.

Free Fall, by David Wiesner. Scholastic, 1988. Lothrop, Lee and Shepard Books, 1988.
In an imaginative wordless picture book, a boy tours a dream world suggested by the books and objects in his room.

Grandfather's Journey, by Allen Say. Houghton Mifflin, 1993.

A Japanese American man recounts his grandfather's journey to America which he later also undertakes, and the feelings of being torn by a love for two different countries.

Great Migration: An American Story, by Jacob Lawrence. HaperCollins, 1993.

Paintings by Jacob Lawrence chronicle the migration of African Americans from the rural South to the industrial North from 1916 to 1919.

Henry's Freedom Box, by Ellen Levine. Ill. Kadir Nelson. Scholastic, 2007.

A true story of the Underground Railroad. A Caldecott Honor book.

I Fly, by Anne Rockwell. Ill. Annette Cable. Crown, 1997.

A child describes his airplane trip to visit his cousins.

I Have an Olive Tree, by Eve Bunting. Harper Collins, 1999.

After her grandfather's death, eight-year-old Sophia fulfills his last request and journeys to Greece with her mother to see the land where her roots are.

John Muir and Stickeen, by Julie Dunlap and Marybeth Loriecki. NorthWord Press, 2004.

The story of the dog Stickeen, who was part of an expedition headed by John Muir to map Alaska's glaciers.

Lassie Come Home, by Rosemary Wells. Ill. Susan Jeffers. Scholastic, 1996.

Sold in financial desperation to a wealthy duke, a collie undertakes a 1000-mile journey in order to be reunited with her former master in Yorkshire.

Mailing May, by Michael O. Tunnell. Ill. Ted Rand. Greenwillow Books, 1997.

In 1914, because her family cannot afford a train ticket to her grandmother's town, May gets mailed and rides the mail car on the train to see her grandmother.

Mr. Gumpy's Outing, by John Burningham. Holt, Rinehart and Winston, 1970.

Mr. Gumpy accepts more and more riders on his boat until the inevitable occurs.

My Diary From Here to There/Mi diario de aqui hasta alla, by Amada Irma Perez. Children's Book Press, 2002.

In an autobiographical outing written in English and Spanish, Amada tells her diary all about her fear of moving from her home in Juárez, Mexico, to not only a new town, but also a new country.

My Father's Dragon, by Ruth Stiles Gannett. Ill. Ruth Chrisman Gannett. Random House, 1948.

A humorous adventure story about a boy who uses his wits to rescue an enslaved baby dragon.

Round Trip, by Ann Jonas. Greenwillow Books, 1983.

This book isn't just the story of a round trip--it is a round trip. Read forward and look at the sights, then flip the book over to see something different on the way back. Ann Jonas' amazing two-way trip is guaranteed to change the way you look at things.

Stanley at Sea, by Linda Bailey. Ill. Bill Slavin. Kids Can Press, 2008.

Wandering from a picnic hosted by their stingy owners, a gang of ever-hungry dogs end up aboard a red rowboat that rushes them to "the end of Outside."

The Little Engine That Could, by Watty Piper. Platt and Munk, 1930.

Although she is not very big, the Little Blue Engine agrees to try to pull a stranded train full of toys over the mountain.

The Phantom Tollbooth, by Norton Juster. Epstein and Carroll, 1961.

Milo finds himself in a world of comical chaos after he drives through a mysterious tollbooth that appears in his room. Juster's marvelous wordplay and humor make this a delightfully wise and funny story.

The Polar Express, by Chris Van Allsburg. Houghton Mifflin, 1985.

Van Allsburg's Polar Express is an old-fashioned steam train that takes children to the North Pole on Christmas Eve to meet the red-suited gentleman and to see him off on his annual sleigh ride.

The Three Pigs, by David Weisner. Clarion Books, 2001.

This wordless retelling of the three little pigs won the Caldecott Medal.

Train to Somewhere, by Eve Bunting. Clarion Books, 1996.

In the late 1800s, Marianne travels westward on the Orphan Train in hopes of being placed with a caring family.

Trainstop, by Barbara Lehman. Houghton Mifflin, 2008.

In this wordless picture book, a young girl takes a train and makes a stop at a most unusual place where she has an important task to perform.

Where the Wild Things Are, by Maurice Sendak. HarperCollins, 1963.

Max is sent to bed without any dinner. He sails off to a world inhabited by weird creatures.

AUTHORS: Please write your first and last name on the *back* of each page of your story, on the lines below. Do NOT write anything else on this side of the page.

Author's First Name: _____ Author's Last Name: _____

DO NOT WRITE IN THIS SPACE

Handwriting practice lines consisting of 10 sets of three horizontal lines (top solid, middle dashed, bottom solid).

Teacher: Be sure to have the author read the story aloud and record a transcription here if necessary.

AUTHORS: Please write your first and last name on the *back* of each page of your story, on the lines below. Do NOT write anything else on this side of the page.

Author's First Name: _____ Author's Last Name: _____

DO NOT WRITE IN THIS SPACE

Cover Sheet
First Grade Process Writing Assessment
Winter
Narrative: An Unusual Journey

Teacher Name: _____

School Name: _____

Date administered: _____

Fill in the above information before photocopying. Fill in the score once the assessment has been completed and scored. Attach completed score sheet to each scored prompt with a staple or paperclip.

Score: _____

Cover Sheet
First Grade Process Writing Assessment
Winter
Narrative: An Unusual Journey

Teacher Name: _____

School Name: _____

Date administered: _____

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