

**Units of Study in Opinion, Information and Narrative Writing
Grade 5 Pacing Guide**

Unit 1 - Narrative Craft

Wk														
1	Mastering Workshop Routines													
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3	Mastering Workshop Routines													
3	On Demand Narrative Assignment, Found in Writing Pathways Assessment Book, Page 182													
Bend 1: Generating Personal Narratives														
Wk	Session	Mini-Lesson	Pg	Teaching Point	Pg	Active Engagement	Pg	Link	Pg	Conferring	Pg	Share	Pg	CCSS
4	1	Starting with Turning Points	2	"Here is a strategy that helps people write powerful stories. It usually works to jot moments that have been turning points in your life. These might be first or last times or a time when you realized something important. Then take one of those moments and write the whole story, fast and furious"	5	Students make a quick list of first and last times or times they realized something important. Students can share their moments	7	Remind students that they can use this strategy while adding it to the Strategies Chart, then let students begin writing	8	Helping Writers Sustain Energy for Writing	9	Learning from Best and Worst Writing Times	11	W5.3, W5.8, W5.10, RL5.2, SL5.1, SL5.4, L5.1, L5.2, L5.3
4	2	Dreaming the Dream of the Story	13	"Writers of true stories, as well as fiction, climb inside the story, walking in the shoes of the character, experiencing the story as it unfolds and putting that onto the page so readers can experience it too"	16	Students will choose one of their stories and story-tell to a partner, bit-by-bit, to put their partner inside the moment	18	Remind students to write from inside the story	18	Setting Down to Confer (An Overview of the Conference)	19	Celebrate the Powerful Writing Children are Already Doing	21	W5.3, W5.4, W5.5, W5.8, W5.10, RL5.4, SL5.1, SL5.4, SL5.6, L5.1, L5.2, L5.3
4	3	Letting Other Authors' Words Awaken Our Own	24	"Writers read great stories in order to write great stories. An author's stories and ideas will often spark the reader's stories and ideas"	25	Reread the Eloise Greenfield excerpt and have students write from it	27	Remind students that they can write from literature and encourage them to continue writing	27	Uncovering Internal Details by Reenacting the Story	28	Setting the Stage for Powerful Partnerships	30	W5.3, W5.4, W5.5, RL5.2, RL5.10, SL5.1, SL5.4, SL5.6, L5.1, L5.2, L5.3
5	4	Telling the Story from Inside It	33	"When you write personal narratives, it is important to put yourself inside the skin of the main character, and then tell the story through that person's eyes, exactly the way he or she experienced it"	35	Students will practice telling a story from the narrator's perspective. Ask them to reread a pretend draft where the point of view needs to be remedied"	36	Rename the teaching point for students. Encourage them to climb into the skin of the narrator and begin writing	37	Using Details that are True to the Event	38	Using Details from the Moment	40	W5.3, W5.4, W5.5, RL5.2, RL5.6, SL5.1, SL5.4, SL5.6, L5.1, L5.2, L5.3

5	5	Taking Stock and Setting Goals	42	"I want to remind you that it helps to pause sometimes and to look back on your progress as writers, asking 'Am I getting better?' 'What should I work on next?' and 'What will help me keep getting better in big, important ways?'"	43	Invite students to share with a partner their observations about the Goosebumps excerpt. Students will then read each other's draft in order to elaborate and describe	46	Remind students of the teaching point, and provide the Narrative Writing Checklist for students to plan for their writing work	46	Setting Goals for Your Writers	48	Mentoring Yourself to a Classmate's Work	50	W5.3, W5.5, W5.10, RL5.1, RL5.2, SL5.1, SL5.4, L5.1, L5.2, L5.3
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Bend 2: Moving Through the Writing Process: Rehearsing, Drafting, Revising, and Editing

Wk	Session	Mini-Lesson	Pg	Teaching Point	Pg	Active Engagement	Pg	Link	Pg	Conferring	Pg	Share	Pg	CCSS
5	6	Flash-Drafting: Putting Our Stories on the Page	54	"Writers recall how they've decided to start a story, keeping their minds fixed on the mental movie, then write fast and furious, pages and pages, finishing (or almost finishing) a whole draft in a day"	57	Encourage students to reread their draft, revise their lead, and release students to write	58	Once students have a story to tell, let them write	58	Launch Kids Who Need Help Then Take Time to Assess	59	Reading Our Drafts Aloud to Imagine Ourselves in the Story	61	W5.3, W5.5, W5.10, RL5.1, SL5.1, SL5.4, SL5.6, L5.1, L5.2, L5.3
6	7	What's This Story Really About?: Redrafting to Bring Out Meaning	63	"After drafting, writers pause and think, 'How else could I have written that whole story?' As writers rewrite, they are working with the question 'What is this story really about?'"	66	Encourage students to ask themselves, 'What is this story really about?' Let them imagine that there is more than one way their story can be told	68	Students will rehearse their stories by storytelling them first	69	Rally Writers' Energy for Multiple Rehearsals by Teaching Partners to Listen	70	Sharing Our Process and Progress as Writers	72	W5.3, W5.5, W5.10, RL5.2, RL5.5, SL5.1, SL5.4, SL5.6, L5.1, L5.2, L5.3
6	8	Bringing Forth the Story Arc	74	"One of the most powerful ways to improve your personal narrative is to look at it as a story, and think about whether you have brought everything you know about how stories go to bear on your draft"	76	Retell shortcut, using voice intonation to help children perceive the story's structure	79	Remind students that stories follow a form and that knowledge of story structure can help them revise their work and decide upon their next steps	80	Developing Elements of Story	81	Mapping Internal and External Story Arcs	83	W5.3, W5.4, W5.5, RL5.1, RL5.3, RL5.5, RL5.10, SL5.1, L5.1, L5.2, L5.3
6	9	Elaborating on Important Parts	85	"Writers vary the pace of a story for as reason. Writers elaborate on particular parts of a story to make readers slow down and pay attention to those specific scenes"	88	Ask students to circle an important part of their story so they can center on that for elaboration and then to elaborate, in various ways, as you've demonstrated	90	Students will begin to elaborate on strategic spots in their stories	90	Supporting Elaboration	92	Using Our Classmates as Writing Teachers	94	W5.3, W5.5, RL5.2, SL5.1, L5.1, L5.2, L5.3

7	10	Adding Scenes from the Past and Future	96	"Authors sometimes make characters in personal narratives travel through time and place. They often do this to highlight the meaning they most want to show, and do it by imagining future events or remembering past events that connect to what their story is really about"	97	Students will study a piece of writing to notice when the author jumps forward in time	99	Remind students to draw on their entire repertoire of strategies when writing. Add the Past or Future Events strategy to your Techniques Chart	101	Patching Together the Truth to Tell a Poignant Story	102	Writing Flash-Forwards	104	W5.3, W5.4, W5.5, RL5.2, RL5.5, RL5.6, SL5.1, L5.1, L5.2, L5.3
7	11	Ending Stories	106	"Like E.B. White, you can write an ending that leaves your reader with something big to say at the end. Writers think back to what they most wanted or struggled for in their stories and ask, 'What is it I want to say to readers about this journey?' Then write an ending that shows this"	107	Encourage students to revise their endings in the same way to show the heart of the story	109	Remind students of all of the strategies found on the Techniques Chart, then send them off to write	110	Supporting Revision	111	Sharing Powerful Endings	113	W5.3, W5.5, RL5.2, SL5.1, L5.1, L5.2, L5.3
7	12	Letter to Teachers: Putting on the Final Touches	115											

Bend 3: Learning from Mentor Texts

Wk	Session	Mini-Lesson	Pg	Teaching Point	Pg	Active Engagement	Pg	Link	Pg	Conferring	Pg	Share	Pg	CCSS
8	13	Reading with a Writer's Eye	120	"Writers look at other people's writing differently. They look behind the meaning of writing to note, 'What is the clever trick this writer has done to affect the reader this way? Must try this'"	122	Suggest that students read like writers, noting parts of the text that feel powerful. Ask them to note what exactly an author has done	124	Students will study mentor texts to inform their own writing entries	125	Helping Students See More as they Study Mentor Texts	126	Revising Entries and Setting Assignments	127	W5.3, W5.5, W5.9, RL5.2, RL5.10, RF5.4, SL5.1, SL5.6, L5.1, L5.2, L5.3
8	14	Taking Writing to the Workbench	129	"In order to learn from a mentor text, you can't just read the text and hope it rubs off on you. Use your writer's notebook not just as a place to gather entries, but as a workbench where you work on making your writing do specific things"	131	Ask students to locate a powerful part of the mentor text, noticing specifics about it, then trying to use their notebook to try the strategy or strategies	133	Remind students of using their notebooks as workbenches, and the reading-writing connection. Share the Lessons from Mentor Narratives Chart	134	Working with Determination Toward Goals	135	Writers Set Up Their Tools	137	W5.3, W5.5, W5.9, RL5.2, RL5.10, SL5.1, L5.1, L5.2, L5.3

