Tony Stead • Linda Hoyt

Explorations in Nonfiction Writing

Grade 5
CONTENTS

Introduction to Explorations in Nonfiction Writing ................................................................. v
Getting Ready to Teach Explorations in Nonfiction Writing .................................................... vii
   Infusing Explorations into Your Curriculum ........................................................................ ix
   Setting Up Your Classroom for Explorations ........................................................................ xii
Teaching Explorations in Nonfiction Writing ........................................................................... xv
   The Resources .................................................................................................................... xv
   Session Walk-Throughs:
      Extended Writing Units (EWUs) ....................................................................................... xix
      Power Writes ....................................................................................................................... xxv
Assessment in Explorations in Nonfiction Writing .................................................................... xxviii
Overview of Learning Objectives ............................................................................................. xxxiv

Inform ............................................................................................................................................. 1
   Extended Writing Unit: Writing an Explanation ...................................................................... 8
      Power Write: Pass-Around Explanation .............................................................................. 28
      Power Write: Dictionary of Terms .................................................................................... 30
      Power Write: Partner Description: List Poem ...................................................................... 32
      Power Write: Scientific Description .................................................................................. 34
      Power Write: Summary with Headings ............................................................................. 36
      Power Write: Explanation Focused on Why ...................................................................... 38
      Power Write: Explanation Focused on Why and How ...................................................... 40
      VL Power Write: Diagram with Key .................................................................................. 42
      VL Power Write: Flowchart .............................................................................................. 44
      VL Power Write: Investigation ........................................................................................... 46

Instruct .......................................................................................................................................... 51
   Extended Writing Unit: Writing a Procedural Text ................................................................. 58
      Power Write: Instructions ................................................................................................... 78
      Power Write: Partner Explanation .................................................................................... 80
      Power Write: Problem-Solving Guide .............................................................................. 82
      VL Power Write: Oral Presentation ................................................................................... 84
      VL Power Write: Partner Line Graph ................................................................................ 86

VL Indicates Power Writes that focus on visual literacy
**Narrate** ................................................................................................................................................. 91
Extended Writing Unit: Writing a Personal Narrative ................................................................. 100
Extended Writing Unit: Writing an Informational Narrative .................................................. 120
  Power Write: Personal Narrative with Suspense ................................................................. 140
  Power Write: Personal Narrative of a Single Focused Moment in Time ...................... 142
  Power Write: Informational Narrative ........................................................................ 144
  Power Write: Key Words and Summary ..................................................................... 146
  Power Write: Narrative Poetry with a Partner ................................................................. 148
  Power Write: Partner News Article ........................................................................... 150
    **VL**  Power Write: Flowchart .................................................................................. 152
    **VL**  Power Write: Team Investigation .................................................................. 154

**Persuade** .............................................................................................................................................. 159
Extended Writing Unit: Writing a Persuasive Article .......................................................... 166
  Power Write: Maybe Framework ............................................................................. 186
  Power Write: Public Service Announcement ................................................................ 188
  Power Write: Electronic Slide Show ........................................................................ 190
  Power Write: Video Commercial ............................................................................. 192
  Power Write: Debate Plan ......................................................................................... 194
  Power Write: Formal Letter ......................................................................................... 196
  Power Write: Multi-Paragraph Essay ....................................................................... 198
    **VL**  Power Write: Persuasive Framework ............................................................. 200
    **VL**  Power Write: Investigation ........................................................................... 202

**Respond** ................................................................................................................................................. 207
Extended Writing Unit: Writing a Critical Book Review ...................................................... 214
  Power Write: Quote It! ................................................................................................. 234
  Power Write: Summary: Main Ideas ........................................................................... 236
  Power Write: Compare and Contrast .......................................................................... 238
  Power Write: Summarizing from Multiple Sources .................................................... 240
  Power Write: Partner Book Review ........................................................................... 242
  Power Write: Two-Word Strategy: Lewis and Clark ...................................................... 244
    **VL**  Power Write: Sketch to Stretch ...................................................................... 246
    **VL**  Power Write: Venn Diagram (Three-Circle) ................................................... 248

**Resources** ........................................................................................................................................ 253
Research Opportunities ........................................................................................................ 253
  The R.A.N. Strategy ................................................................................................... 260
Index of Model Lessons by Subject Area ......................................................................... 270
Index of Lessons by Writing Form ................................................................................... 274
Index of Lessons by Mentor Text .................................................................................... 278
Tools Researchers Use ...................................................................................................... 279
Additional Resources ......................................................................................................... 280
  Ongoing Monitoring Sheets, Daily Planners, Individual Assessment Records, and Personal Checklists
Introduction to
Explorations in Nonfiction Writing

from Tony and Linda

We undertook the creation of this resource because we both have devoted many years to opening the door to nonfiction for teachers and students. We believe that children should be surrounded by nonfiction reading and writing from the very beginning. Not only does nonfiction reflect real-world demands—to meet standards, to communicate information, to build world knowledge—but exploring nonfiction can also capitalize on our learners’ curiosity and their fascination and willingness to learn about the world around them.

In a climate of inquiry and research, nonfiction writing flourishes. Facts and information provide an infinite pool of ideas to write about. Writing for a specific audience and purpose—to inform, narrate or retell, instruct or lay out a procedure, respond, or persuade—gives momentum to those ideas.

Immersion in nonfiction writing does not happen by chance. It requires a dynamic teaching environment in which nonfiction writing is regularly and explicitly taught, not touched upon occasionally or extrapolated from a creative writing process. The unique features and thinking that go into creating nonfiction texts demand teacher modeling and gradual release of responsibility for writing and learning to the students.

Perhaps most important, nonfiction writing has the power to transform a classroom: to generate energy and excitement in all learners and to meet every writer where he or she is, no matter how experienced or inexperienced. When children are constantly engaged in thinking and drawing and writing about what they are learning, knowledge sticks.
We believe that young writers deserve:

- Extended, in-depth writing projects that allow them iterative practice of the entire writing process
- Brief, intensive writing tasks that build their fluency in writing a variety of text types
- Opportunities to study mentor texts—professional models and models constructed with their teacher—in order to discover the characteristics and features of a variety of written forms
- Authentic writing experiences—messages they want to communicate to an audience they care about for a real purpose—that infuse them with enthusiasm for writing
- Time to research topics they are passionate about—to immerse themselves in print and other media, to ask and answer questions, to explore collaboratively and independently
- Clearly scaffolded instruction that begins with teacher guidance and culminates in the students’ independent approximation of a form
- Assessment with explicit expectations that makes students partners in their own learning: self-assessment for writers, formative and summative assessment for teachers
- Frequent opportunities to share and celebrate their accomplishments as writers
The Extended Writing Units (EWUs) and Power Writes you will find in each section of this lesson book are meant to be teaching models, not prescriptions. It is essential to remember that the topics presented in each are simply suggestions—possibilities for you to consider. You may want to take advantage of the organization and content provided and use them just as they are written. However, we also encourage you to personalize them and make them your own!

The real goal of this resource is to give you examples that assist you in linking nonfiction writing to the interests of your students and your curriculum. The following walk-throughs will highlight the teaching framework for all the lessons. By all means, use this framework to teach whatever content works for your class. If an Extended Writing Unit is on the planets but you have terrific resources and a curriculum goal that focuses on life cycles of insects, change it! Slip your own topic into the session framework, and go for it! The structure and focus points of the Extended Writing Unit will work just as well with your topic as the topic you find here. If a Power Write is about writing directions on how to build a circuit board, feel free to switch it to how to solve a math problem, how to play safely on the playground, or how to read a book.

We would love nothing more than to hear how you have personalized the EWUs and Power Writes to create a powerful support system that is finely tuned to the needs of your students and your curriculum. When you infuse a strong writing emphasis into content learning, your students will remember more while at the same time thriving in an atmosphere where writing is a tool for content retention.

Tony Stead and Linda Hoyt
To make informed decisions about how to use this resource, what to teach first, and how to integrate nonfiction writing into your classroom practice, you need to know that the Explorations in Nonfiction Writing lessons are organized by writing purpose and that you have two kinds of lessons to choose from.

**WRITING PURPOSES**

The first thing you’ll notice as you thumb through this resource is its organization around critical nonfiction writing purposes. (See A Guide to Teaching Nonfiction Writing, Grades 3–5, for an expanded discussion.) The lessons in each of the tabbed sections focus clearly on one of these purposes.

- **INFORM** to provide information: describe, explain, give the reader facts, tell what something looks like, summarize.
- **INSTRUCT** to tell the reader how to do something: outline a process, detail a procedure.
- **NARRATE** to draw the reader into an event or sequence of events to provide insights into the life of a person, other living thing, or situation: Personal narratives are about the writer’s own experience; nonfiction narratives are about a person, thing, or event outside the writer.
- **PERSUADE** to influence the reader to take action or to subscribe to a belief.
- **RESPOND** to express ideas about a text or topic: engage in critical, evaluative thinking; may include a specific prompt or format.
EXTENDED WRITING UNITS AND POWER WRITES

Next, you’ll find that within each of these tabbed sections, there are two kinds of exploration.

1. Extended Writing Units

Each Extended Writing Unit (EWU) outlines a two-week writing project during which children research, write, and publish a particular form for a given purpose. Each unit comprises ten 40- to 60-minute sessions. You may adapt EWUs to any topic for which you have resources or a curriculum need.

Every unit presented here follows the same gradual-release teaching model: each session is rich in teacher modeling and coaching as well as student-to-student collaboration, but students then work independently to apply what they’ve learned in the whole-class minilesson to their own writing projects. Throughout the EWU sessions, you will notice the familiar routines you expect to see in a writing workshop. After the unit, you will find suggestions for planning and implementing follow-up units in which students have more control over their choice of topic. These personal writing projects also encourage greater independence for student writers.

2. Power Writes

Following the EWU in each section is a collection of Power Writes. These brief cross-curricular writing experiences are designed to be taught in a single teaching session and linked to your curriculum in science, social studies, math, language arts, and so on. Power Writes offer opportunities for increasing cross-curricular writing volume through brief experiences with a wide variety of text types. Power Writes serve as a springboard for using the target text type again and again as a tool for solidifying cross-curricular understandings.

Like EWUs, Power Writes gradually release responsibility to the student. They begin with explicit teacher modeling and think-alouds before moving to guided and then independent practice.

INFUSING EXPLORATIONS INTO YOUR CURRICULUM

The lessons in Explorations in Nonfiction Writing can be used to support a variety of instructional purposes in the content areas as well as in language arts. The important goal is to provide your writers with the full spectrum of purposes and text types for nonfiction writing—across the curriculum. Doing a single report on animals is simply not enough to build nonfiction writing power in your students.

Following are three models for ways you might integrate Explorations into your classroom. No matter which way you choose, it is critical to note that the order of the tabbed sections (alphabetical) and the lessons within them (Extended Writing Units first, then Power Writes) is not meant to be prescriptive; that is, you are not meant to work from beginning to end in this collection, starting your year with the report in the Inform Extended Writing Unit and ending your year with a Respond Power Write, nor do you need to start a unit on narration, for example, with the
EXPLORATIONS IN NONFICTION WRITING

These are resources from which you may pick and choose depending on the requirements of your curriculum.

USE EXPLORATIONS AS THE FOUNDATION OF YOUR WRITING CURRICULUM

If you want to strengthen your students’ nonfiction writing, it is helpful to begin with Extended Writing Units and identify those you plan to teach. Then, map out a yearlong plan for how they will fit into your curriculum. There are six EWUs in your resource guide, so if you do one per month, you can select at least two units to revisit—with a new topic as the focus. You can arrange the units in any order that best matches your learners and your curriculum.

The sample year-long plan that follows lays out one possible scenario. As you review it, notice that this plan provides two EWUs for personal narrative and informational report, as these two text types are of high utility for writers. The combinations you create and the order in which you present them to your students have endless possibilities.

Note: Samples of grade-specific year-long plans can be found on the Resources CD-ROM.

If you are making Explorations in Nonfiction Writing your core writing curriculum, you have a choice of where to start. Some teachers like to start with an Extended Writing Unit and then use Power Writes to ensure that skills and strategies built during the EWU are supported all year long. Power Writes keep writers tuned up and ready to go with a wide variety of text types, ensuring that nonfiction writers don’t forget the writing traits and understandings they developed during an EWU.

Other teachers like to begin nonfiction writing through Power Writes, as these lessons are quick and easy, yet they are filled with intentional instruction that launches writers into the text type. Power Writes provide explicit teacher modeling of the features and the form and then propel writers into guided practice as they generate nonfiction writing in response to their learning. Once writers have done several Power Writes, you will find that they have developed momentum that will launch them easily into an in-depth Extended Writing Unit.

So, you can start with an Extended Writing Unit and use Power Writes to extend and secure learning, or you can start with Power Writes to build momentum for a longer study with an Extended Writing Unit. You are in the driver’s seat!
**SLIP EXPLORATIONS INTO YOUR EXISTING WRITING WORKSHOP**

Both Extended Writing Units and Power Writes can slide easily into your existing writing workshop, providing rich diversity within your existing workshop format. If you have a writing workshop up and running already, you might:

- Use an Extended Writing Unit as a change-of-pace replacement for a unit of study
- Try out an EWU between two established units of study
- Teach Power Writes to add depth to a unit of study

Again, map out the year-long plan for your writing workshop, and identify the places that a nonfiction Explorations unit might contribute to what you are already doing or provide some variation. In the sample year-long plan below, we matched EWUs to an established writing workshop curriculum and specified a choice of Power Writes with the same writing purpose. Once mapped this way, all your choices will align with your core writing curriculum. You can choose to use Explorations as additional enhancements or as alternatives to your established plan.

<table>
<thead>
<tr>
<th></th>
<th>OCTOBER</th>
<th>NOVEMBER</th>
<th>DECEMBER</th>
<th>JANUARY</th>
<th>FEBRUARY</th>
<th>MARCH</th>
<th>APRIL</th>
<th>MAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writing Workshop</td>
<td>Argument</td>
<td></td>
<td>Writing Craft</td>
<td>Author Study</td>
<td>Procedures</td>
<td></td>
<td>Persuasion</td>
<td>Fiction</td>
</tr>
<tr>
<td>EWUs</td>
<td>Persuasive Letter</td>
<td>Informational Narrative</td>
<td>Explanation</td>
<td>Response</td>
<td>Procedural Text</td>
<td>Description</td>
<td>Persuasive Poster</td>
<td>Narrate</td>
</tr>
<tr>
<td>Power Writes</td>
<td>Any from the Persuade section</td>
<td>Any from the Inform section</td>
<td>Any from the Instruct section</td>
<td>Any from the Inform section</td>
<td>Any from the Persuade section</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Sample Year-Long Plan: Using Power Writes and EWUs as Alternatives or Additions in Writing Workshop

**EMBED EXPLORATIONS INTO EVERY LEARNING EXPERIENCE**

Nonfiction writing is a natural and important aspect of content-area learning, and *Explorations in Nonfiction Writing* lends itself to enhancement of all curriculum activities. Extended Writing Units can go hand in hand with social studies or science units, providing a platform for expressing new concepts and ideas. In addition to the traditional science or social studies report (the Inform EWU), writers might narrate a bit of the history they are studying, create a flyer to persuade the school to care for the environment, respond to a historical fiction read-aloud, or instruct another class on how to do a science experiment. Embedding an ongoing EWU into a content-area unit does triple duty. It provides sustained writing instruction; it consolidates content-area learning; and perhaps most important, it provides a purposeful learning experience. Students have reasons to write. Writers have reasons to learn.
Power Writes are especially easy to infuse into every dimension of the learning day. Most Power Writes can be completed in a single session, so you will find that they merge easily into math, science, social studies—even read-aloud and snack time. The goal with Power Writes is to create opportunities for short bursts of writing in every subject area, every day. If you set aside just five minutes of every time segment and write to remember, write to wonder, write to understand—you will see a difference in both content retention and writing expertise.

Note: See grade-specific examples of ways you might integrate Power Writes and Extended Writing Units into your learning day on the Resources CD-ROM.

**SETTING UP YOUR CLASSROOM FOR EXPLORATIONS**

To optimize your teaching of nonfiction writing, you will want to plan your space, set up a system for keeping track of your writers’ work, find and organize resources to support research, and establish “thinking partners” to give each student a writing buddy. The “Setting the Stage for Nonfiction Writing: Scaffolds for Success” section of *A Guide to Teaching Nonfiction Writing, Grades 3–5*, provides a wealth of practical, classroom-savvy management ideas. In addition, for a look into an inquiry-based classroom where all of these structures are in play, check out the two DVDs in *Nonfiction Writing: Intentional, Connected, and Engaging*, also published by Heinemann.

**SPACE**

*Explorations in Nonfiction Writing* operates best in a classroom that supports students’ curiosity, talk, collaboration, and concentration as well as your own teaching flexibility.

You need space:

- To gather the whole class for focused instruction
- To pull a small group together for a differentiated lesson
- To circulate among writers, coaching and encouraging
- To confer with individuals about their writing

Writers need space:

- To research their topics
- To work together in pairs and small groups
- To write on their own
- To confer one-on-one with their teacher

Plan for your whole-group instruction first, making sure you can seat the class comfortably for a focused minilesson, and then plan an area for your own small-group lessons or individual writing conferences. Next, seat writers at tables to encourage collaboration and sharing. Finally, organize the space for your students...
to have access to different resources, and carve out some corners for students to write on their own or share with a friend.

**RESEARCH OPPORTUNITIES**

When gathering resources, make available different types of resources, and organize them for easy access when students are researching. Disperse resources across several areas of your classroom to provide spaces in which writers can productively engage with a variety of media tools to collaborate, share information, and learn together. Ensure that your librarian knows about the topics you are studying so that he or she can help students locate information when they are researching in the library.

Some useful resources include:

- Books and magazines
- Pictures, photographs, and models
- Realia or observations
- Computer and Internet access
- DVDs and websites

The Resources section at the back of this book provides extensive guidance in selecting, managing, and teaching students to use research materials, including setting up task management boards and using research notebooks and organizers.

**WRITING AND RESEARCH FOLDERS OR NOTEBOOKS**

If a sustained writing effort is part of your classroom, you probably already have a system for keeping track of writers’ ongoing work and for archiving finished pieces in a portfolio. If not, *A Guide to Teaching Nonfiction Writing, Grades 3–5*, provides a mini-course in organizing a writing workshop. You’ll at least want to set up and teach students to manage their own writing folders—and to store them in a central location where you can regularly review their work (and keep the work safe from hazard and loss!).

A specially designated research notebook, folder, or organizer is a good idea for each project explored in the nonfiction writing classroom. State standards as well as the Common Core standards make it clear that nonfiction writers are expected to develop a wide array of strategies for researching and organizing nonfiction information. In an Extended Writing Unit especially, significant amounts of time are dedicated to research so that your writers are empowered with facts and data to infuse into their writing projects. In the Resources section at the back of this lesson book, you’ll find specific descriptions of a variety of research tools—notebooks, folders, concept webs, organizers, and so on—that will enhance your writers’ information gathering.
RESEARCH STRATEGIES

Both the Extended Writing Units and Power Writes in this resource are rich in opportunities for students to learn, practice, and apply a range of effective research strategies. For example, the R.A.N. (Reading and Analyzing Nonfiction) strategy (first explored in \textit{Reality Checks: Teaching Reading Comprehension with Nonfiction}) is a tool for organizing information gathered from research during Extended Writing Units. Students can use this strategy throughout a research project to record and categorize information on the go. The R.A.N. strategy helps writers in three critical ways: first, to be aware of and critically examine their thinking; second, to raise questions that spur further inquiry about a given topic; and third, to organize their research information in preparation for writing. The Resources section at the end of this book contains a fuller description of the R.A.N. strategy as well as other research strategies students will apply to their writing projects.

THINKING PARTNERS

You’ll notice in the following sample lessons that writers are asked to turn and talk at key moments during the focused minilesson or during sharing and reflecting.

Whether you assign thinking partners yourself or let writers choose their own, it helps to establish the partnerships before the lesson so that partners can sit together. The moment of turning and talking is then completely focused on the target learning. There is no time wasted searching for a conversation partner. The distributed discourse of a Turn and Talk—first between thinking partners and then shared with the group—empowers language use and improves content retention.

Thinking partners can also be useful collaborators during researching, peer editors during revising and editing, and colleagues during publishing. If you choose to make significant use of thinking partnerships, you might want to pair students for social reasons (for example, a more focused learner with a more active one) or for instructional reasons (a strong writer with a challenged one).
Teaching
Explorations in Nonfiction Writing

Explorations in Nonfiction Writing provides teaching tools and models the methodology for integrating nonfiction writing into your school day. As you roll up your sleeves and prepare to utilize Explorations with your students, you’ll want to become familiar with what it offers.

THE RESOURCES

Explorations in Nonfiction Writing provides four key resources:

› This book drives instruction with classroom-based teaching models.
› The Resources CD-ROM packaged with this book contains printable versions of support materials for students and teachers.
› The Book of Mentor Texts supports the sessions with exemplary writing models for students to emulate, six of which are full-size, four-color posters.
› A Guide to Teaching Nonfiction Writing, Grades 3–5, lays out the professional underpinnings of effective teaching of nonfiction writing with primary-grade writers.

EXPLORATIONS IN NONFICTION WRITING LESSON BOOK

In this tabbed, spiral-bound lesson book, you will find Extended Writing Units (EWUs) and Power Write lessons organized according to the major purposes for which nonfiction writing is created: Inform, Instruct, Narrate, Persuade, and Respond. Behind each purpose tab is an EWU (two EWUs in the narrative section) and a collection of Power Writes, all focused on writing a particular form to meet that writing purpose.

Extended Writing Units

Each Extended Writing Unit (EWU) outlines a two-week writing project during which students research, write, and publish a particular form for a given purpose. Each unit comprises ten 40- to 60-minute sessions. You may adapt EWUs to any topic for which you have resources or a curriculum need.

Every unit presented here follows the same gradual-release teaching model: each session is rich in teacher modeling and coaching as well as student-to-student collaboration, but students then work independently to apply what they’ve learned in the whole-class minilesson to their own writing projects. Throughout the EWU sessions, you will notice the familiar routines you expect to see in a writing workshop.
Power Writes

Following the EWU in each section is a collection of Power Writes. These brief cross-curricular writing experiences are designed to be taught in a single teaching session and linked to your curriculum in science and social studies, with a wide variety of text types. They serve as a springboard for using the target text type again and again as a tool for solidifying cross-curricular understandings.

At least two Power Writes in each purpose section highlight visual sources of communication—photographs, labeled diagrams, drawings, and the like—in the mentor texts and in the nonfiction writing that writers construct. Look for the visual text label in this lesson book’s organizing charts and table of contents to locate these important lessons.

Like EWUs, Power Writes gradually release responsibility to the student. They begin with explicit teacher modeling and think-alouds before moving to guided and then independent practice.

BOOK OF MENTOR TEXTS

This richly crafted collection of texts is used throughout the EWUs and Power Writes to show writers exemplary models of various text forms. The texts showcase beautiful visuals so your young writers can easily access high-quality linguistic features, text features, visuals, and nonfiction content. Six of these mentors are full-size, four-color posters. With these models, your writers will soon be writing like experts!
RESOURCES CD-ROM

All of the selections in the Book of Mentor Texts are on the Resources CD-ROM so you can easily print the selections for the enjoyment of your students both at school and at home. Stored on this disk you will also find a wide array of ready-to-use, printable writing tools like a personal R.A.N. chart, word lists, and editing and revising checklists, as well as teaching tools like Ongoing Monitoring Sheets and Self-Assessment forms.

A GUIDE TO TEACHING NONFICTION WRITING, GRADES 3–5

This guide is loaded with tips and tools for helping you launch an exciting adventure with nonfiction writing. You will find a rationale for why nonfiction writing is so important to the future of the students we serve, explanations of the unique features of nonfiction texts, help with setting up and managing a writing workshop, ideas for conducting effective writing conferences, and a vast array of additional information to make your class’s nonfiction writing experiences powerful.
THE LESSONS

As you take a look at the following pages from an Extended Writing Unit and a Power Write, you will notice the harmony in their routines. The three-part lesson structure is identical in both EWUs and Power Writes and follows the gradual release of responsibility model: Focused Minilesson (teacher-directed, student-engaged); Writing and Coaching (student-driven, teacher-guided); and Sharing and Reflecting (student-centered, teacher-supported).

1. Focused Minilesson

The lesson guides you to set the stage for your writers and focus attention on specific learning tasks. This may be done by interacting with the Book of Mentor Texts or the posters, by thinking aloud and creating a piece of modeled writing, or by engaging nonfiction writers more deeply with their research or writing strategies.

2. Writing and Coaching

There is no replacement for time to write. For our learners to become proficient writers, they need lots of writing time. During Writing and Coaching, children research, draw, write, meet with partners, confer, and join guided-writing or shared-writing sessions. They are active, engaged—and writing! And there is no replacement for your own time to circulate among your writers, observing, praising, questioning, giving hints, making notes for future minilessons, or calling small groups together. You will find many tips for management and conferring in A Guide to Teaching Nonfiction Writing, Grades 3–5.

3. Sharing and Reflecting

This is a time to consolidate the learning. Partners or individuals share the drawing, writing, and research they have done; consider the learning goals of the session; and consider how they can continue to move forward as nonfiction writers. You will want to take this opportunity to summarize and restate the teaching points in the lesson as well as ask partners to turn and talk about their work. In the Power Writes, a summary chart icon reminds you to create a chart of the text features (listed at the beginning of the lesson) that you have taught.

TURN & TALK EWUs and Power Writes also share abundant opportunities for partners to turn and talk. This is important. If you call on only one student, only one learner is thinking, using language, and taking responsibility for understanding. On the other hand, if you pose a question and ask all students to turn to a thinking partner, suddenly all writers are engaged—thinking, using language, and taking responsibility for understanding.
Extended Writing Units (EWUs)

An Extended Writing Unit is designed to be taught over approximately two weeks. It first guides writers through discovery of a specific text structure and its features and then models the writing process in minilessons that may focus on research strategies, writing traits and craft elements, mechanics, or presentation strategies. Then, the focus shifts to the students as they apply what the teacher has just taught and modeled to their own writing. An EWU can be planned to support any unit of study—in math, science, or social studies—that requires collecting and organizing information in order to convey it to an audience.

The overview to each EWU provides:

- A description of what this particular unit is about, a chart laying out the teaching and learning tasks in each three-part session, and suggestions on how to pre-assess students’ writing strengths and weaknesses
- Specific guidance for advance preparations: charts to make, research stations and notebooks to set up, a standards rubric to plan for, and the like
- Ways to make the unit most effective before, during, and after teaching

The afterward to each EWU provides:

- Suggestions for planning and implementing personal writing projects in which students cement their understandings from the model unit and apply them to their own writing lives through writing projects of personal interest that encourage greater independence
- Suggested topics and forms for personal writing projects
A SESSION FROM AN EXTENDED WRITING UNIT

Headers tell you where you are in the Extended Writing Unit.

The lesson title and a brief description let you know what happens in the session.

The Session Snapshot helps you focus your instruction on the stages of the writing process, writing traits, and the recommended mentor text.

At the beginning of every session, a teacher-directed Focused Minilesson invites writers to explore the features of a text and models some aspect of the writing process.

A mentor text from the Book of Mentor Texts provides the initial model for text features, language features, and conventions. Most minilessons begin with examination of the mentor text.

Suggested think-aloud language helps you model the steps in the writing process as you focus on key writing traits. See A Guide to Teaching Nonfiction Writing, Grades 3—5, for a full explanation of each stage and some sample lessons.

Teaching language in italics gives you a model for how you might think aloud, explain, or guide students’ participation.
Explanations needed for CD ROM explanations. Note: Copies of examples, noticing how they are partners time to read several that you have gathered. Give Resources

Before The lesson

Mentor Text:

Organization, Voice

Drafting

Process Focus:

Session Snap Shot

Writers turn research notes and sketches into a draft.

Running Text

Turning Notes into

SESSION 4

"System," by Amy Gilbert

INFORM : Extended Writing Unit

...g

Modeling

write in paragraph form.

turn and talk about what they have learned so far.

"Every cell in your body needs oxygen—but how does it get there? You take about 20,000 breaths a day. This question that would get us actively thinking about her topic and also

Do you notice how the author began this piece? She started with a

explanation.

Resources, , , , and so on. (See the

sequence such as , , , when

research notes and turn them into sentences. Emphasize words of

bodies begins when. . . .

my next paragraph:

The Journey Begins.

I return to the left margin and here comes

in my flow chart. Watch as I leave a line blank and then write my

new paragraph. I also want to be sure to use the heading that I inserted

blood flows to the atrium.

I want to be sure to start a

writing. It says,

Now I am ready to take the first box on my flow chart and use it in my

propels. . . .

because I am going to explain how every minute of every day, your heart

to join them in celebrating the information they are

researched together, they will each be creating

their own drafts.

As writers begin to draft, some may realize that they need more research

and need to return to that phase of the writing process.

Help writers remember that nonfiction writing needs to have visual

supports. Even though this is just a draft, it can be a powerful time to

consider where to include a heading, a labeled diagram, a boldfaced

word, and so on.

SHARING and REFLECTING

**TURN & TALK** Drafting is messy work. It is a time when notes, sketches, and graphic

organizers fuel our thinking and help us create the final pieces of

writing that will wow our readers. Find a partner and talk about your

drafts. What went well? What challenges did you face today? How are

you doing at converting your notes and flow charts into sentences?

Lead a class discussion about converting research notes, graphic

organizers, and sketches into powerful pieces of writing: What worked

well? What was difficult? What can be done tomorrow to improve the

process?

Gather the drafts and analyze your students’ attempts to turn notes into

running text. Identify writers who may need additional modeling as well

as those who are ready for higher levels of sophistication.

Sample **Modeled Writing** is provided throughout, but you may want to customize the

models to make them your own.

During **Writing and Coaching**, students research and write their own texts. Over time they
collect, organize, write, revise, and edit information for the texts they are creating. During
this independent work time, you confer with individuals and small groups as needed.

Teaching **Tips** provide explanations, advice, and ideas for managing and tailoring the

session to all students.

At the close of each day’s lesson, the **Sharing and Reflecting** section prompts

writers to discuss progress, lingering questions, and goals for the next step in the process.
Facilitate this conversation, helping students consolidate knowledge and summarizing important teaching points for
the day

Regular **Turn & Talks** give

writers a chance to consolidate and share understandings.
CONSIDERATIONS FOR IMPLEMENTING EXTENDED WRITING UNITS

Teachers who have piloted the Extended Writing Units (EWUs) in their classrooms have shared valuable insights. Following is their advice for managing efficient, effective Extended Writing Units.

Collaborate.

- Where possible, team up with colleagues and implement the units at the same time. This will enable you to share resources as well as plan and evaluate the units together. Your students will also be able to share their class and individual projects with other classes that have explored similar text types and topics.
- Take advantage of the expertise of your school or town librarian. Alert your librarian in advance so he or she can assemble a cart of related books and periodicals—and perhaps videos and a website list—that can support your writers’ research.

Plan ahead.

- Read the entire series of sessions ahead of time so you know what’s coming up. This will assist you in assembling resources, choosing teaching priorities, and planning the timing of your sessions.
- Initially, there may be a lot of prep work with gathering resources, but once they are up and running, they will be a powerful means to have students locate information for themselves, rather than being spoon-fed facts. Give yourself a pep talk as you organize your learning environment: you are helping your students become curious, self-motivated learners. Inform your school librarian about topics you are exploring, and visit the local library/media center in your area to collect additional resources.
- If your EWU is centered on a science or social studies topic, be familiar with the content. This will enable you to help students gather relevant and accurate information.

Teach routines.

- If this is your students’ first time working with an Extended Writing Unit, they will need time to get used to the process of investigation. You may need extra sessions to assist them with researching, recording information, and using the writing process. Once students are familiar with the routine, you will find that the EWUs will run smoothly.
During every EWU session, there are many opportunities for students to turn and talk. To ensure this works successfully, make sure each writer has a learning partner, and guide partners to sit together during focused minilessons and sharing/reflection time. Demonstrate to students how to both share their thinking and listen to their partners.

**Focus on teaching priorities.**

- Remember that you are not trying to accomplish all of your writing goals in one EWU. Be selective about what you concentrate on, and go deep rather than trying to achieve too much.
- When using the mentor texts for writing instruction, keep the students focused on the strategy or feature you are teaching. Avoid getting lost in the content of the text. The posters and selections in the *Book of Mentor Texts* have been designed to represent the text structure and language features of specific text types. If you want to explore the content of the mentor texts further, use your reading and/or content time to achieve this.
- When students are writing, many may need assistance at one time. Throughout independent writing time, coach for independence. Teach writers strategies for working on their own instead of waiting for help. For example, when writers are unable to spell a word, show them how to write the letter for the beginning sound, then draw a blank line for the rest of the word, and keep going. This will keep writers writing and on the path toward success.
- When students are researching, make sure they are not spending all their time finding information. They need quality time to discuss and record their findings. Don’t skip the sharing and reflecting time at the end of each session. Often this is the most valuable opportunity for consolidating knowledge.

**Be flexible.**

- Although each EWU session is designed to be accomplished in forty to fifty minutes, it is likely that you’ll need to adjust the number of sessions or their duration to fit your students’ needs. Use the unit’s sessions as the foundation of your teaching, adjusting the time frames as necessary to give your students time to research, draft, revise, edit, and publish.
- If something suggested in an EWU doesn’t work well, ask yourself what adjustments you can make to ensure it works better next time.
- If you find your students are already knowledgeable about something suggested in an EWU, extend their understandings with deeper demonstrations and discussions.
- When students are publishing, don’t expect perfection. Celebrate their attempts, but also stretch them to produce their best and take pride in their work.
Integrate writing across the curriculum.

- The topics explored in these model EWUs are only suggestions. They are a vehicle for showing how to develop students’ skill with and understanding of different text types. Many other topics that suit your students and your curriculum can be substituted for what you see here. With this said, if you select an EWU on a topic from your science or social studies curriculum, you will also be able to develop key content understandings through the units.

- Although these are writing units, the emphasis on reading is strong. Integrating the reading/writing process is important. Use your shared, guided, and independent reading times to support your Extended Writing Units.

- You will find that each time you implement an EWU, you will become more confident and knowledgeable in providing a wonderful series of lessons that will help your students grow as nonfiction writers. Each year, it helps if you select some of the same topics as in past years but also do a couple of new ones based on the class’s interests or your curriculum. That way you begin creating another great set of explorations you can repeat in the future. This means you will gradually accumulate resources and become familiar with the supports and challenges of implementing a variety of units.
Power Writes

A Power Write is an introductory lesson designed to be taught in a single thirty- to forty-minute block. The lesson begins with your on-the-spot creation of a mentor text accompanied by a think-aloud narrating your thinking process as you write. This focused minilesson allows young writers to see and hear the process of writing a specific form and has the added potential to directly reflect something that is going on in their own school lives. It is easy to see how you might substitute a topic you just studied or an audience (the librarian in place of the principal?) or even a purpose (narrate instead of instruct?) in the lessons provided.

Power Writes are designed to slip into your day as a natural part of your curriculum. When students engage with manipulatives during math, with a multimedia experience in art, with the science experiment conducted as a group, or with the books and videos shown to help social studies come to life, they are engaging in research that can be turned immediately into a written form. The Power Writes give you ideas for following your curriculum activities with writing lessons that give students a chance to work in a meaningful way with the information they have just learned. Power Writes help you link to the content of your curriculum so that nonfiction writing can become a part of every subject, every day.

Some Power Writes in each section focus on creation of a visual text—a cross section, graph, map, table, labeled diagram, and so on. In addition, each section always includes investigations in which writers work with the layout of a magazine-like “spread” that requires pleasing, informative placement of pictures, captions, diagrams, and the like to develop students’ visual literacy as it develops their ability to create the form.
A POWER WRITE

The lesson title names the writing and relates the form to the purpose.

The Features list calls out the distinctive features of the form that you will want to emphasize for writers. Arrows indicate features not explored in the main lesson but addressed later in the Take It Forward section.

Brief opportunities to use Turn & Talk keep students on task, provide access to others’ ideas, and give them time to think about what they want to say or write.

The think-aloud model that begins every Power Write narrates the process of creating a Modeled Writing sample. This becomes the mentor text for the lesson.

Flowchart

Use a flowchart to show how the body processes foods.

FEATURES

• Title
• Boxes with arrows to show time/order
• Caption
• Explanations
• Summative paragraph to explain the process
• Linking words to show time/order

FOCUSED MINILESSON

The parts of the digestive system move food through a sequence of events that nourish our bodies. Today I want to create an explanation of how our bodies process food. I am going to create a flowchart, a visual snapshot of a process. A flowchart is a great tool to show any sequence at a glance. Watch as I begin with a title so that my readers will know the purpose of the flowchart: How does the body process foods?

Now I can begin the flowchart. Watch as I draw a box on the far left side of the paper. I want to leave plenty of room for the rest of the events. In the box, I am writing the first part of the process: Saliva in the mouth breaks down food. Notice that my writing is pretty simple and straightforward. I want to create a visual that a reader can easily scan, so I am not focusing on rich description. Instead, I am making sure that each part of the process is accurate and that I put the boxes in the correct order from beginning to end. Now I am drawing an arrow, creating another box, and then writing the next part of the explanation in the second box: Food moves down the esophagus to the stomach.

Turn & Talk

Partners, think together. The next part of the process happens in the stomach, where the stomach breaks down the food into smaller pieces. Give me some advice! How should I reflect this part of the process in the flowchart?

Continue modeling and thinking aloud as you complete the flowchart. Demonstrate how you enclose each step in a box, writing it succinctly. You connect the boxes to show the order. You might show a revision after placing the box in the wrong order. Emphasize the importance of checking your work to be sure the steps in the process are in the correct order in your flowchart.

Writers, my flowchart captures the steps in food’s journey through the body! Now I want to write a paragraph to summarize the information. This process is sequential, so I am going to focus on using linking words that show time order to keep my writing organized. Right at the beginning, I am going to use a linking word: As food enters the mouth, . . .
Continue writing your paragraph, using a variety of linking words to show time order. Point out that, because you are writing a paragraph, your sentences are enriched with deeper description—the small boxes don’t confine you. Writers, I have a flowchart that gives an at-a-glance view of a process and a paragraph that sums up the flowchart with more detail. Together, these elements explain a process so that readers can understand it.

**Writing and Coaching**

A flowchart can capture a variety of sequences and processes. Use a flowchart to show how another body system works. How does the skeletal system help the body move? How does the circulatory system bring oxygen to your blood? Don’t forget to put each step in a box and use arrows to show the flow of the steps. Then write a paragraph to explain the process.

As writers create flowcharts, confer with them to be sure they are writing concise sentences in each box. Distribute the “Linking Words to Show Time/Order” resource for students who need support as they write their summative paragraphs.

**Sharing and Reflecting**

Sum It Up! Your flowcharts are visuals that offer a snapshot of a process from beginning to end. As you wrote your summative paragraphs, you masterfully chose linking words to explain how a process works.

**Take It Forward**

- Students can use flowcharts throughout the year to record various processes such as the steps in a science experiment, the events that happen to trigger an earthquake, important events in the life of a historical figure—any topic that flows in sequential order.
- Have students revisit other explanations they have written to revise for strong sequential order using linking words that reflect time. The lists of linking words from the Resources CD-ROM can serve as references as they write.

**Assess the Learning**

Provide writers with the Self-Assessment Checklist from the Resources CD-ROM so they can review their work. Then have them record their flowcharts in their writer’s notebooks as a resource for other flowcharts they may create in the future.

**Self-Assessment**

1. Title  
2. Boxes with arrows to show time/order  
3. Explanations  
4. Summative paragraph to explain the process  
5. Linking words to show time/order

**Assess the Learning**

A teacher think-aloud is the heart of every focused minilesson. Think aloud as you create a writing model that captures the features of the form you are introducing. In keeping with the gradual release of responsibility, this part of the lesson is the most teacher-supported.

An **Assess the Learning** feature in every Power Write frames your evaluation of student work. The accompanying **Self-Assessment** provides a way to focus writers’ attention on key conventions and elements of the form.

Hand over the writing to students as you provide guidance and, if needed, additional teaching during **Writing and Coaching**.

A summary chart icon reminds you to create a classroom chart of the text features in the lesson for writers to use as a resource.

Each Power Write ends with a distilled summary of the important teaching points for the day in **Sharing and Reflecting**. Think about giving children the last word here, too, with a **Turn & Talk** that lets them share what they have learned.

A **Take It Forward** feature with every Power Write nudges you to extend students’ experiences to include explorations of additional features and forms.
Assessment in
*Explorations in Nonfiction Writing*

Assessing and monitoring students’ competencies as writers is a critical component in planning and implementing a focused, balanced nonfiction writing program. In *Explorations in Nonfiction Writing*, it is a daily occurrence. Pre-assessment, ongoing monitoring, and final assessment enable you to:

- Plan Extended Writing Units, Power Writes, and focused minilessons based on the common needs of the class
- Tailor instruction to the needs of each writer through conferences and small-group instruction
- Document each student’s growth as a writer
- Give students an opportunity to see their own growth as writers

**WHAT WILL I ASSESS?**

You may be embedding nonfiction writing into your content curriculum—writing letters to town officers in a Power Write or writing a persuasive essay to the school principal in a social studies EWU—but resist the temptation to confuse students’ content learning with their writing performance. Judge the merits of their writing by how well it reflects the text features and writing traits you have taught.

Identifying the specific traits that students need as nonfiction writers is critical. It enables you to provide targeted formal and informal assessments and look at specific attributes and strategies while monitoring students’ growth and planning instruction.

**Purpose-Centered Writing Rubrics**

Every section of this book begins with an introduction to the writing purpose and contains a rubric, Key Skills and Understandings, that is specific to the type of text being studied. This rubric is a helpful tool that will guide your pre-assessment, help you choose focused minilessons, direct your individual student conferences, and
help you assess the progress of your writers. Keep the rubric at your fingertips—or use the Ongoing Monitoring Sheet that is a direct copy of the rubric on a tracking form—when teaching Extended Writing Units and when assessing writing products that result from Power Writes. (Full-size copies of the Ongoing Monitoring Sheet can be printed from the Resources CD-ROM or found in the Resources section at the back of this book.)

In addition, each Power Write begins with a notation of the critical features of the form or text type that students will be writing and ends with a focused summation and assessment of these same features. You always know what is important for students to know and for you to teach and assess.

Focusing instruction on the text and visual features of each text type ensures writers' effective creation of that text.
Before, During, and After an Extended Writing Unit

You can assess students’ strengths and needs during each unit in an additional session beforehand or by analyzing student work that you already have on hand.

**Formal Pre-Assessment:** After a basic introduction to each writing purpose and form as well as a review of various examples, have students write in the same form about a topic they already know a lot about. Encourage students to use as many of the features of the particular writing form as possible, but don’t provide direct support. The goal here is to find out how much students already know about the writing purpose and form so you can tailor your teaching accordingly.

**Experimentation in Writer’s Notebooks:** You might want to stop short of a formal pre-assessment and instead ask students to experiment with writing in their writer’s notebooks at the end of the first session. This exercise may be less unnerving for some students and should yield enough information to form the basis of your pre-assessment.

**Looking Back at Previous Work:** Whether you choose to assess students’ writing skills before beginning an Extended Writing Unit or during the first session, we recommend that you also consider unrelated writing projects that you’ve already collected from students. These may not reveal much about your students’ ability to write a coherent procedure, for example, but should tell you a great deal about their grasp of writing conventions and other traits such as focus, organization, voice, and sentence fluency. Depending on how much student work you already have on hand, you might not have to devote any class time to pre-assessment.

Your analysis of students’ strengths and weaknesses will tell you what they already know—thus, what you do not need to teach—and what they don’t know about a particular form and purpose. This information scaffolds and supports planning of minilessons to specifically target learner needs while providing a way to celebrate the understandings that writers bring to the unit of study.

Use the class Ongoing Monitoring Sheet (copy the full-size version from the Resources section at the back of this book, or print a copy from the Resources CD-ROM) or a recording form of your own to record the results of your analysis and keep track of the key skills and understandings students need to learn. Use whatever notation system works for you to monitor student performance and to identify what you need for whole-class and small-group instruction or for individual teaching conferences in order to ensure understanding. Record observations on your Ongoing Monitoring Sheet, and update it throughout the EWU as you collect and review student work. (If you want to keep a separate record of each student’s understanding, use copies of the Individual Assessment Record on the Resources CD-ROM and in the Resources section at the back of this book.)

This teacher uses her Ongoing Monitoring Sheet to record what students can do and to identify small groups and individuals for additional instruction.
At the conclusion of the unit, analyze each student’s individual piece, and use the Ongoing Monitoring Sheet or the Individual Assessment Record to track individual growth. Use these results to inform future units.

**With Every Power Write**

The Assess the Learning feature of every Power Write lesson provides you with specific tips for looking at students’ writing. You can make your assessment part of your observational notes as you circulate among writers, helping them during the Writing and Coaching part of your lessons. Or you might use the tips either to establish the final step in children’s daily writing or to guide Sharing and Reflecting.

During Sharing and Reflecting, Assess the Learning offers students a variety of self-assessment opportunities. Children may be asked to compare their writing to the model you created to be sure that their work includes all the features of the target text type. They may be invited to meet with a partner and identify the elements they are most proud of in their writing. In addition, each Power Write contains a self-assessment checklist designed for children. You’ll note that this checklist reflects the precise features and understandings that are the focus of instruction. Read more about checklists under Self-Assessment on page xxxii.

**HOW SHOULD I ASSESS?**

The ongoing assessment embedded in Explorations assumes that you’ll want to collect and evaluate student writing often (formative assessment to inform your instructional plans), that you’ll want to encourage children to look at and become constructive critics of their own writing (self-assessment to build writer confidence and independence), and that in the end you’ll want to have clear evidence that students are becoming more powerful and flexible writers (summative assessment to provide a record of growth).

**Formative Assessment**

Make it a point every day or two to look at the writing or the research created by your students so you can assess understanding and decide if some writers need support through additional modeling, reteaching, a writing conference, and so on. This kind of regular informal review of work will quickly tell you if all students, or just a few, need additional support in implementing a nonfiction writing strategy. It will tell you what to bring up in the next one-on-one conference, with a small group needing special support, or in a whole-class focus lesson. As noted above, the Ongoing Monitoring Sheet is a convenient place to record and store your ongoing observations for both EWUs and Power Writes.

It is especially important to use what you find in students’ writing as an opportunity to celebrate writer strength and see the positives in the work of each child. Even if you only take a few samples per afternoon from Power Writes or EWUs and review them to identify points of growth and learner need, you will be well informed about the progress of your students and the steps you need to take in lifting them as nonfiction writers.
In addition, writing conferences during the Writing and Coaching part of each day are perfect forums for observing, evaluating, recording, and teaching. A clipboard loaded with your Ongoing Monitoring Sheet or a stack of sticky notes or some other convenient data collector of your choice on which to write notes about each child will set you up to make the most of your side-by-side talks with students. Your review of a child’s writing the day before, your notes, or your Ongoing Monitoring Sheet may suggest what you want to examine. Alternatively, you may simply sit down and see what the writer is working on, seizing the moment to praise what he or she is already doing and to suggest one more step toward writing excellence. Consult the Focus on Conferring section in A Guide to Teaching Nonfiction Writing, Grades 3–5, for tips on effective writing conferences.

Self-Assessment

We know that self-reflection and self-assessment are among the most powerful tools we utilize in education. There are many opportunities for student reflection and self-assessment built into Explorations.

- Sharing and Reflecting: In both Extended Writing Units and Power Writes, writers pause at the end of each day to consider their learning for the session. They self-assess the facts they gathered, the quality of the revisions they made, the kinds of edits they inserted into their work, or the quality of headings that were featured in their nonfiction writing, monitoring their growth as writers. To facilitate this kind of self-reflection, you will find a Student Self-Assessment Sheet for each writing purpose on the Resources CD-ROM.

- Self-Assessment Checklists: Every Power Write has a self-assessment checklist that you may elect to have students discuss or fill out and save in their writing folders for ongoing reflection on personal growth. You may elect to read the checklist aloud and have children think about and discuss it, or you may have writers actually fill it out (a full-size copy is on the Resources CD-ROM) and save it in their writing folders for ongoing reflection on personal growth. The interactive nature of the self-assessment increases self-reflection and writers’ observation of their own work.

- Revising and Editing Checklists: These encourage writers to look critically at their own work. Choose from or adapt the collection of writing and editing checklists on the Resources CD-ROM.

Self-assessment checklists at the end of every Power Write highlight the key elements writers should be sure to include.
Summative Assessment

As suggested in *A Guide to Teaching Nonfiction Writing, Grades 3–5*, you will want to maintain a storage folder for children’s writing as well as a folder for ongoing work. The storage folder can house the various compositions that result from Power Write lessons as well as final EWU projects. After a few months, writers (and their parents!) can glance through and see the array of different text types they have written, and more important, you and the writers can look for evidence of growth. Is the child writing more in January than he did at the beginning of the school year? Is she trying more spellings and more features? Are mechanics becoming more conventional? Do later pieces look more “finished”—detailed, neat, illustrated—than earlier pieces, showing that the child has become engaged as a real writer? Document the changes. Comparing work from month to month should give you summative evidence of improvement.

If you have been sure to keep writers’ pre-assessment writing samples from your earlier analysis of their writing skills, you have the perfect vehicle for demonstrating growth. Look at the writer’s pre-assessment sample and final writing side by side. Consult the Key Skills and Understandings rubric or the Ongoing Monitoring Sheet. What does the writer do now that he or she did not do before? How many elements on the rubric has the writer added to her or his repertoire? Has the writer moved from beginning to use a skill to developing it or from developing a skill to using it with confidence? If you need to give grades, rubrics and the writer’s ongoing work will give you plenty of data to inform them.

There is one added benefit to before-and-after writing samples. When writers are presented with their “before” samples and asked to compare them and their final writing with the “Features of a Great ______” chart that was built throughout the unit of study, students see for themselves how much they now know about the form of writing under study. The comparison of the writing pieces often results in astonishment for the writers but usually ends in joyful celebration as they recognize their own progress.
## Grade 5

### Overview of Learning Objectives

#### Inform

**Extended Writing Unit:** Explanation
- Purpose (to explain)
- Features
- Choosing a topic
- Using a research notebook
- Using multiple sources
- Very Important Points Strategy (VIP)
- Organizing with a flowchart
- Sequence
- Cause-and-effect
- Writing a strong lead
- Drafting paragraphs
- Adding labeled illustrations
- Varying sentence length
- Using powerful verbs
- Writing a satisfying conclusion
- Adding titles and headings
- Focused edits
- Editing Checklist

**Mechanics**
- Paragraphs
- Sequence words
- Linking words
- Sentence fluency
- Spelling
- Punctuation

**Features of a Great Explanation**
- Opens with a statement or question about the topic to be explained
- Focuses on sequence or order; may use words such as *when, if, first, next, then, finally*
- Includes cause-and-effect connections
- Generalized nouns (*the muscles, the nerves*)
- Powerful verbs
- Exact and important details
- May include a supportive diagram or illustration
- Includes a concluding statement
- List of sources

**Power Write:** Pass-Around Explanation
- Summarize content with a group.
- Checklist for Pass-Around Summary

**Features of a Pass-Around Explanation**
- Recaps understandings
- Uses subject-specific vocabulary
- Includes main idea and details

**Power Write:** Dictionary of Terms
- Create a dictionary of terms related to a concept.
- Checklist for Dictionary of Terms

**Features of a Dictionary of Terms**
- Alphabetical arrangement
- Terms central to the subject
- Definition for each term
- Guide words at the top of each page
- Illustration or labeled diagram

**Power Write:** Partner Description: List Poem
- Create a description in the form of a list poem.
- Checklist for Partner Description: List Poem

**Features of a Partner Description: List Poem**
- Facts
- Physical description
- Precise nouns and adjectives
- Conclusion that supports sensory images
- Photograph with caption and labels

**Power Write:** Scientific Description
- Write a description based on science.
- Checklist for Scientific Description

**Features of a Scientific Description**
- Precisely-worded description
- Present-tense verbs
- Descriptive adjectives
- Boldface words
- Magnification or close-up
- Scientifically correct labels
### Power Write: Summary with Headings
- Write a summary with a gist statement supported by details.
- Linking words to connect ideas
- Checklist for Summary with Headings

### Features of a Summary with Headings
- Opening with a gist statement
- Headings
- Descriptive words
- Title
- Conclusion
- Linking words to connect ideas: because, so, when, since, also, and, besides, in addition, for example
- Photographs

### Power Write: Explanation Focused on Why
- Write an explanation telling what happened and why.
- Linking Words That Add Information
- Checklist for Explanation Focused on Why

### Features of an Explanation Focused on Why
- Focus on why
- Opening statement
- Linking words that add information: in addition, it is also true that, because, in order to, furthermore
- Labeled diagram
- Headings
- Conclusion

### Power Write: Explanation Focused on Why and How
- Write an explanation focusing on why and how.
- Linking words to provide specific examples
- Checklist for Explanation Focused on Why and How

### Features of an Explanation Focused on Why and How
- Focus on why and how
- Shows relationship between ideas
- Opening statement: gist
- Linking words to provide specific examples: specifically, for example, in fact, of course, to illustrate, for instance
- Headings
- Conclusion: Restatement of the gist
- Quote

### Power Write: Diagram with Key
- Label a line drawing to convey information.
- Linking words that show summation or addition of information
- “Skin”
- Checklist for Diagram with Key

### Features of a Diagram with Key
- Line drawing
- Heading
- Labels
- Arrows to link labels with diagram
- Key
- Color coding
- Caption
- Concluding paragraph with linking words that show summation or addition of information

### Power Write: Flowchart
- Use a flowchart to show how the body processes food.
- Temporal Words and Phrases to Show Sequence
- Checklist for Flowchart

### Features of a Flowchart
- Title
- Boxes with arrows to show time order
- Caption
- Explanations
- Summative paragraph to explain the process
- Linking words to show time order
### Power Write: Investigation: Colonial America

- Use a magazine-style layout to focus on colonial America.
- Primary source visuals and quotations
- Checklist for Investigation

### Features of an Investigation
- Magazine-style layout: gutter spill with a visual
- Headings
- Text boxes
- At least one definition
- Bulleted lists
- Primary source visuals and quotations

---

### Instruct

**Extended Writing Unit: Procedural Text**

- **Purpose** (to instruct)
- **Features**
  - Choosing a topic
  - Researching steps
  - Taking notes from multiple sources
  - Writing an introduction
  - Turning notes into running text
  - Words that signal time order
  - Precise vocabulary
  - Labeled diagrams
  - Satisfying conclusion
  - Precise present-tense verbs
- **Editing Checklist**
- **Laying out pages**

**Mechanics**

- Sequence words
- Present-tense verbs
- Commas
- Capital letters

**Features of a Great Procedural Text**

- Title that tells what the procedure is
- Includes a brief introduction
- Information that is organized in sequence
- Words and phrases that signal the passage of time
- Powerful present-tense verbs in imperative voice
- Precise vocabulary
- Labeled diagrams
- Text features, such as headings and bold words
- May include a conclusion
- May include a list of sources

**Power Write: Instructions**

- Write instructions to tell how to jump rope.
- Checklist for Instructions

**Features of Instructions**

- Title
- Numbered steps
- Verb first in each step
- Bold words
- Supporting visuals

**Power Write: Partner Explanation**

- Explain with a partner how an extreme weather pattern works.
- Linking words to show order
- Checklist for Partner Explanation

**Features of a Partner Explanation**

- Opening statement of what is to be explained
- Precise vocabulary
- Exact details
- Clear sequence of steps
- Linking words to show order: as soon as, finally, afterward, meanwhile, now, since, soon, then, while, when
- Passive voice
- Timeless present-tense verbs
- Conclusion
Overview of Learning Objectives

**Power Write: Problem-Solving Guide**
- Write a procedural text to solve a math problem.
- Math Problem Stories
- Computation Clue Words
- Problem-Solving Framework
- Checklist for Problem-Solving Guide

**Features of a Problem-Solving Guide**
- Problem is highlighted or presented in boxed text
- Linking words to show order
- Precise mathematical language
- Mathematical computation presented along with explanation
- Conclusion

**Power Write: Oral Presentation**
- Create an oral presentation to explain how to do something.
- Tips for Giving a Great Speech
- Checklist for Oral Presentation

**Features of an Oral Presentation**
- Formal spoken language with present-tense verbs
- Visual display with title and headings, showing steps in order
- Handout provided to audience with steps written out in numbered order or with words of sequence
- Handout includes a storyboard or flow-chart of steps
- Precise vocabulary

**Power Write: Partner Line Graph**
- Create a line graph to compare.
- Checklist for Partner Line Graph

**Features of a Partner Line Graph**
- Title
- Vertical grid with caption
- Horizontal grid with caption
- Two distinct colors to show lines for regions being compared
- Labels to name what is being compared
- Key
- Narrative conclusion

### Narrate

**Extended Writing Unit: Personal Narrative**
- Purpose (to describe an event in the writer’s life)
- Features
- First-person point of view
- Choosing a topic
- Personal Narrative Organizer (topic, setting, main event, sensory details, emotions and reactions, ending)
- Drafting from notes
- Crafting a lead that establishes the situation
- Using temporal words
- Infusing concrete words and sensory details
- Visualizing
- Adding powerful verbs
- Ending with thoughts and feelings
- Revising for varied sentence beginnings and fluency
- Editing Checklist
- Laying out pages

**Mechanics**
- First-person pronouns
- Temporal words and phrases
- Sensory details
- Verbs
- Sentence beginnings and fluency
- Punctuating dialogue
- Commas
- Spelling strategies

**Features of a Great Personal Narrative**
- Introduction that sets the scene
- Precise and powerful words
- Sensory details
- Ending that shows the author’s response to the situation
- May include illustration or photography
- First-person point of view
- Use of temporal words and phrases to show sequence or passage of time
### Extended Writing Unit: Informational Narrative
- **Purpose**: (to tell about a real person, thing, or event)
- **Features**
  - Third-person point of view
  - Choosing and narrowing a topic
  - Researching in multiple sources
  - Taking brief notes
  - Citing sources
  - Organizing information in time order
  - Timeline
  - Turning notes into running text
  - Writing an inviting lead
  - Using temporal words and phrases
  - Temporal Words and Phrases
  - Infusing descriptions and details
  - Crafting a satisfying ending
  - Revising for sentence variety and fluency
  - Editing with a focus on using past-tense verbs
- **Mechanics**
  - Third-person pronouns
  - Temporal words, phrases, and clauses
  - Varying sentence beginnings
  - Past-tense verbs
  - Irregular verbs
  - Editing for conventions

### Features of a Great Informational Narrative
- Opening that establishes the situation
- Third-person point of view
- Temporal words and phrases that show sequence
- Rich descriptions and strong details
- Powerful language that engages the reader
- Strong ending

### Power Write: Personal Narrative with Suspense
- Use sensory details to describe a situation and the subject's response to the situation.
- Use a variety of words, phrases, or clauses to create suspense and highlight details.
- Enticing title
- Lead establishes a tone or mood
- Settings and events are tightly linked
- Sensory details
- Concrete words make details stand out
- Variety of sentence types
- Variety of connectives
- Distinct ending

### Features of a Personal Narrative with Suspense
- Enticing title
- Lead establishes a tone or mood
- Settings and events are tightly linked
- Sensory details
- Concrete words make details stand out
- Variety of sentence types
- Variety of connectives
- Distinct ending

### Power Write: Personal Narrative of a Single Focused Moment in Time
- Use sensory details to describe a situation and the subject's response to the situation.
- Use a variety of words, phrases, or clauses to create suspense and highlight details.
- Use sensory details to describe a situation and the subject's response to the situation.
- Relevant details situate events in a time or place
- Connective words and phrases
- Significance or importance of situation is established
- Illustration or photo

### Features of a Personal Narrative of a Single Focused Moment in Time
- Introduction
- Sensory details
- Variety of sentence patterns
- Speak directly to the reader
- Relevant details situate events in a time or place
- Connective words and phrases
- Significance or importance of situation is established
- Illustration or photo

---
<table>
<thead>
<tr>
<th>Power Write: Informational Narrative</th>
<th>Features of an Informational Narrative</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Use simile and action to bring a reader close to a subject.</td>
<td>• Simile</td>
</tr>
<tr>
<td>• Informational Narrative Planner</td>
<td>• Onomatopoeia</td>
</tr>
<tr>
<td>• Checklist for Informational Narrative</td>
<td>• Action</td>
</tr>
<tr>
<td></td>
<td>• Accurate facts</td>
</tr>
<tr>
<td></td>
<td>• Focus on one</td>
</tr>
<tr>
<td></td>
<td>• Varied sentence structure</td>
</tr>
<tr>
<td></td>
<td>• Clear ending</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Power Write: Key Words and Summary</th>
<th>Features of Key Words and Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Use key words to support a summary.</td>
<td>• Key words on sticky notes</td>
</tr>
<tr>
<td>• Checklist for Key Words to Summary</td>
<td>• Open with a question</td>
</tr>
<tr>
<td></td>
<td>• Speak to the reader</td>
</tr>
<tr>
<td></td>
<td>• Personal connections</td>
</tr>
<tr>
<td></td>
<td>• Boldface text</td>
</tr>
<tr>
<td></td>
<td>• Heading</td>
</tr>
<tr>
<td></td>
<td>• Using a dash</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Power Write: Narrative Poetry with a Partner</th>
<th>Features of Narrative Poetry</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Craft a narrative nonfiction poem.</td>
<td>• Phrases and/or short sentences</td>
</tr>
<tr>
<td>• Checklist for Narrative Poetry</td>
<td>• Descriptive detail</td>
</tr>
<tr>
<td></td>
<td>• Metaphor</td>
</tr>
<tr>
<td></td>
<td>• No punctuation</td>
</tr>
<tr>
<td></td>
<td>• Justify left or center</td>
</tr>
<tr>
<td></td>
<td>• Conclusion</td>
</tr>
<tr>
<td></td>
<td>• Title</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Power Write: Partner News Article</th>
<th>Features of a Partner News Article</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Write a news article using an inverted pyramid structure.</td>
<td>• Inverted pyramid structure</td>
</tr>
<tr>
<td>• “Conquering the Canyon”</td>
<td>• Tells who, what, when, where, why</td>
</tr>
<tr>
<td>• News Article Planning Sheet</td>
<td>• Lead statement with main idea</td>
</tr>
<tr>
<td>• Checklist for Partner News Article</td>
<td>• Opens with a question or surprising statement</td>
</tr>
<tr>
<td></td>
<td>• Most important facts in first paragraph</td>
</tr>
<tr>
<td></td>
<td>• Quotation</td>
</tr>
<tr>
<td></td>
<td>• Byline</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Power Write: Flowchart</th>
<th>Features of a Flowchart</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Sequence historical events with a flowchart.</td>
<td>• Text boxes</td>
</tr>
<tr>
<td>• “The Eruption of Mt. St. Helens”</td>
<td>• Arrows to show order</td>
</tr>
<tr>
<td>• Checklist for Flowchart and Narrative</td>
<td>• Explanatory narrative</td>
</tr>
<tr>
<td></td>
<td>• Introduction</td>
</tr>
<tr>
<td></td>
<td>• Sources are cited</td>
</tr>
<tr>
<td></td>
<td>• Title</td>
</tr>
<tr>
<td></td>
<td>• Linking words</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Power Write: Team Investigation: Photo Essay</th>
<th>Features of a Team Investigation: Photo Essay</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Craft a photo essay.</td>
<td>• Magazine-style layout</td>
</tr>
<tr>
<td>• Photo Essay “Ruby Bridges”</td>
<td>• Captions</td>
</tr>
<tr>
<td>• Checklist for Team Investigation: Photo Essay</td>
<td>• Photographs</td>
</tr>
<tr>
<td></td>
<td>• Quotations</td>
</tr>
<tr>
<td></td>
<td>• Impact statement</td>
</tr>
<tr>
<td></td>
<td>• Linking words</td>
</tr>
<tr>
<td></td>
<td>• Citations</td>
</tr>
</tbody>
</table>
### Persuade

**Extended Writing Unit: Persuasive Letter**
- Purpose (to persuade)
- Features
- Choosing a topic
- Writing an opinion statement
- Asking and answering questions to focus research
- Finding relevant information
- Using multiple sources
- Organizing reasons and facts
- Persuasive Text Graphic Organizer
- Writing a strong introduction
- Writing the body
- Using linking words to connect reasons and facts
- Linking Word Lists
- Writing a summarizing conclusion
- Revising for sentence variety and fluency
- Revising for logical organization
- Revision Checklist for Persuasive Text
- Editing with a focus on contractions
- Editing Checklist
- Publishing the letter
- Persuasive visuals

**Mechanics**
- Linking words and phrases to connect ideas
- Persuasive language
- Sentence variety
- Contractions
- Capital letters
- End punctuation
- Spelling
- Subject-verb agreement

**Features of a Great Persuasive Text**
- Clear introduction that states an opinion or position
- Reasons logically ordered to support the opinion or position
- Facts and details that support reasons
- Linking words, phrases, and clauses that connect facts and reasons
- Persuasive language
- Strong conclusion that summarizes the opinion or position

### Power Write: Maybe

**Features of Maybe Framework**
- Controversial statement
- Two perspectives on the same topic
- Conclusion that includes linking words of summation such as because, since, in conclusion, based on the evidence
- Linking statements that acknowledge an opposing view such as it could be said that, some people suggest, the opposing view might argue that

**Power Write: Public Service Announcement**

**Features of a Public Service Announcement**
- Call to action (a question, a statement, or an emotionally engaging image)
- Directly address the reader
- Details support call to action
- Connecting phrases: it should be noted, in addition, based on the evidence, for example, to illustrate, you see, research has shown, as a result
- Conclusion restates the call to action
- Integrate the opposing view

- Use a framework to compare and contrast arguments to draw a conclusion.
- Linking words of summation
- Maybe Framework
- Checklist for Maybe

- Use persuasive techniques to focus the public on health, safety, the environment, or national spirit.
- Connecting phrases
- Persuasive Framework
- Checklist for Public Service Announcement
<table>
<thead>
<tr>
<th><strong>Power Write:</strong> Electronic Slide Show</th>
<th><strong>Features of a Slide Show</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>• Create a slide show to show support for an argument.</td>
<td>• Statement of opinion</td>
</tr>
<tr>
<td>• Checklist for Slide Show</td>
<td>• Build supporting evidence with visuals and text</td>
</tr>
<tr>
<td></td>
<td>• Anticipate and respond to the opposing view</td>
</tr>
<tr>
<td></td>
<td>• Conclusion</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Power Write:</strong> Video Commercial (Infomercial)</th>
<th><strong>Features of a Video Commercial</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>• Create a plan for an engaging video commercial.</td>
<td>• Enticing title</td>
</tr>
<tr>
<td>• Comparisons</td>
<td>• Convincing argument</td>
</tr>
<tr>
<td>• Exaggerations!</td>
<td>• Exaggeration</td>
</tr>
<tr>
<td>• Commercial Planning Tool</td>
<td>• Speak directly to the viewer</td>
</tr>
<tr>
<td>• Checklist for Infomercial</td>
<td>• Action and visuals</td>
</tr>
<tr>
<td></td>
<td>• Conclusion with linking words of summation such as as you can see, because, since, based on the evidence, in conclusion</td>
</tr>
<tr>
<td></td>
<td>• Comparisons: metaphor, simile, analogy</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Power Write:</strong> Debate Plan</th>
<th><strong>Features of a Debate Plan</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>• Work with a partner to plan for a persuasive debate.</td>
<td>• Statement of opinion or call to action</td>
</tr>
<tr>
<td>• Linking words of comparison</td>
<td>• Detailed evidence supports call to action</td>
</tr>
<tr>
<td>• Debate Organizer</td>
<td>• Strong emotional appeal</td>
</tr>
<tr>
<td>• Common Debate Sentence Frames</td>
<td>• Acknowledge the opposing view</td>
</tr>
<tr>
<td>• Checklist for Debate Plan</td>
<td>• Summary and restatement of call to action</td>
</tr>
<tr>
<td></td>
<td>• May use a hypothetical situation</td>
</tr>
<tr>
<td></td>
<td>• Linking words of comparison: however, but, although, on the other hand, similarly, likewise, in contrast to</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Power Write:</strong> Formal Letter</th>
<th><strong>Features of a Formal Letter</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>• Write a persuasive letter to the editor.</td>
<td>• Greeting, body, closing</td>
</tr>
<tr>
<td>• Checklist for Formal Letter</td>
<td>• Position statement</td>
</tr>
<tr>
<td></td>
<td>• Facts to support position</td>
</tr>
<tr>
<td></td>
<td>• Linking words to support specific examples: for example, in fact, of course, consequently, specifically to illustrate, for instance</td>
</tr>
<tr>
<td></td>
<td>• Voice is formal and respectful</td>
</tr>
<tr>
<td></td>
<td>• Restatement of position in conclusion</td>
</tr>
<tr>
<td></td>
<td>• Call for action</td>
</tr>
<tr>
<td></td>
<td>• Emotive words make the reader feel an emotional connection</td>
</tr>
<tr>
<td></td>
<td>• Anticipate reader questions</td>
</tr>
</tbody>
</table>
### Power Write: Multi-Paragraph Essay

- Write a multi-paragraph essay supporting a position.
- **Comparisons**
- **Multi-Paragraph Essay Organizer**
- **Checklist for Multi-Paragraph Essay**

### Features of a Multi-Paragraph Essay

- Enticing title
- Clear organizational structure
- Facts and details support each paragraph
- Writing appeals to emotions
- Repetition solidifies message
- Strong emotional ending that repeats premise
- **Comparisons are used: metaphor, simile, analogy**
- Potential objections are addressed
- **Prognosticate—offers a glimpse into the future**

### Power Write: Persuasive Framework

- Create a persuasive framework to show how reasons support a position.
- **Persuasive Framework**
- **Checklist for Persuasive Framework**

### Features of a Persuasive Framework

- Visual layout
- Facts and reasons arranged in a logical sequence
- Arrows connect sections and show order of thinking
- Concise phrases present facts
- Linking words: so, therefore, if, then, as a result, because, since, as, in conclusion
- **Conclusion restates problem and key points**
- **Call to action uses imperative language**

### Power Write: Investigation: Important Time in History

- Convince readers of an argument using a magazine-style layout.
- **Checklist for Investigation**

### Features of an Investigation

- Magazine-style layout with text boxes and visuals
- Title states a position
- Text boxes with headings include points of support for position, including specific examples
- **Linking words to connect ideas**
- **Conclusion that restates position**
Overview of Learning Objectives

Respond

Extended Writing Unit: Analytical Response
- Purpose (to respond critically to a text or prompt)
- Features
- Writing an opinion statement
- Supporting opinions with evidence
- Discussing texts
- Using specific vocabulary
- Selecting main ideas for the response
- Organizing opinions and linking to text evidence
- Spider Map Organizer
- Writing a strong introduction
- Drafting from notes
- Connecting opinions to evidence
- Linking Words That Add Information
- Writing a strong conclusion
- Revising for effective punctuation
- Revision Checklist
- Using editing symbols
- Pull quotes and visuals
- Laying out pages

Mechanics
- Linking words and phrases to connect evidence to opinions
- Varied sentence lengths and types
- Commas
- Quotations and references
- Capitalization of proper nouns
- Spelling
- Using editing symbols

Features of a Great Analytical Response
- Introduction that clearly states an opinion
- An organization with logically grouped ideas
- Reasons supported by facts and details from the text
- Words, phrases, and clauses that link opinions to examples (for example, consequently, specifically, such as)
- Specific vocabulary
- Conclusion that summarizes and reinforces the opinion

Power Write: Quote It!
- Draw inferences from quotations.
- "A Car for the Masses"
- Checklist for Quote It!
- Quote It! Planner

Features of Quote It!
- Quotation
- Inferences derived from the quotation
- Support for inferences
- Citation
- Summarizing paragraph

Power Write: Summary: Main Ideas
- Determine two or more main ideas, and support them with details from the text.
- "Antarctica: Frozen Desert"
- Main Idea Response Organizer
- Checklist for Summary: Main Ideas

Features of a Summary: Main Ideas
- Opening statement: gist
- Paragraph headings represent main ideas
- Evidence from text under headings
- Linking words to add information: because, so, when, since, also, and, besides, in addition, for example, it is important to note, to illustrate
- Concluding statement that recaps main idea(s)

Power Write: Compare and Contrast
- Compare and contrast two or more subjects, settings, or events.
- Quotation
- Linking Words That Signal Comparison
- Checklist for Partner Comparison

Features of Compare and Contrast
- Opening: gist statement
- Linking words of comparison: however, but, although, on the other hand, similarly, likewise, in contrast to, both
- Specific details
- Conclusion
- Supporting graphic or visual
### Power Write: Summarizing from Multiple Sources

- Determine main ideas in multiple texts, and support them with details from the text.
- "A Brilliant Idea"
- "Out of Darkness"
- Main Idea Response Organizer
- Citation Formats
- Checklist for Summarizing from Multiple Sources

### Features of a Summary from Multiple Sources

- Open with a gist statement
- Headings
- Details using justification from multiple sources
- Linking words to connect ideas: because, so, when, since, also, and, besides, in addition, for example
- Conclusion
- Visuals
- List sources

### Power Write: Partner Book Review

- Compare text structures and information.
- Nonfiction Book Review
- Text Structures
- Checklist for Nonfiction Book Review

### Features of Partner Book Review

- Linking words of comparison: however, but, although, on the other hand, similarly, even though, still, though, yet, also, likewise
- Signal words are identified for target text types
- Specific examples from texts
- Rating for each book
- Justification for rating
- Introduction

### Power Write: Two-Word Strategy: Lewis and Clark

- Choose two words that describe the traits of significant historical figures.
- Checklist for Two-Word Strategy

### Features of Two-Word Strategy

- Two words that offer inferences based on details in a text
- Justification with real events or factual content
- Bold words
- Supporting visuals

### Power Write: Sketch to Stretch

- Respond to a poem with a Sketch to Stretch.
- "Waterworld"
- Checklist for Sketch to Stretch

### Features of a Sketch to Stretch

- Series of sketches to reflect images brought forward by different sections of the poem
- Caption for each sketch
- Summative paragraph

### Power Write: Venn Diagram (Three-Circle)

- Use a diagram to analyze multiple accounts of the same event or topic.
- "The Courage to Learn"
- Checklist for Venn Diagram: Three-Circle

### Features of a Venn Diagram: Three-Circle

- Overlapping circles
- Key words and phrases
- Summative paragraph
- Linking words of comparison: however, but, although, similarly, even though, still, yet, also, in contrast to
- Description of similarities and differences
- Precise language
The Big Picture

During the model unit that follows, students will write a persuasive letter taking a position on a school issue. The mentor text, “Martha’s Letter,” provides a model of the structure and features of a persuasive text. Students begin by observing features of the mentor text and then work in pairs or small groups to gather and organize information about a school issue of their choice, using their research notebooks and a persuasive text graphic organizer. (The mentor text is about homework; the modeled writing is about exercise. You’ll probably want to remove those topics from the list of choices so students will not be tempted to copy from the models.) From their notes, students then write their persuasive letter. They revise, edit, and publish the letter, and may add supporting visuals. Finally, they share their letters with classmates and others and reflect on what they have learned about writing a persuasive text.
### Explorations in Nonfiction Writing

<table>
<thead>
<tr>
<th>Session</th>
<th>Focused Minilesson</th>
<th>Writing and Coaching</th>
<th>Sharing and Reflecting</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Identifying the purpose and features of a persuasive text</td>
<td>Draft an opinion statement in your research notebook.</td>
<td>Share opinion statements with a partner. What do you</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>like about your partner’s opinion statement?</td>
</tr>
<tr>
<td>2</td>
<td>Asking and answering questions</td>
<td>Ask questions to focus research; take notes to answer</td>
<td>Share the questions you’ve asked and facts you’ve</td>
</tr>
<tr>
<td></td>
<td></td>
<td>questions.</td>
<td>gathered. Which facts will be most persuasive?</td>
</tr>
<tr>
<td>3</td>
<td>Using a graphic organizer</td>
<td>Use a graphic organizer to organize your opinions,</td>
<td>Share organizers and evaluate reasons and facts. What</td>
</tr>
<tr>
<td></td>
<td></td>
<td>reasons, and facts.</td>
<td>further research is needed?</td>
</tr>
<tr>
<td>4</td>
<td>Drafting the introduction</td>
<td>Turn the opinion statement into a compelling introduction.</td>
<td>Share your lead. What do you like about your partner’s</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>lead? What might make it more compelling?</td>
</tr>
<tr>
<td>5</td>
<td>Drafting the body of the letter</td>
<td>Turn notes into sentences and paragraphs, using linking</td>
<td>Share your draft. Can your partner identify the reason</td>
</tr>
<tr>
<td></td>
<td></td>
<td>words to connect reasons and facts.</td>
<td>and supporting facts in each paragraph? Where were you</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>able to connect ideas with linking words?</td>
</tr>
<tr>
<td>6</td>
<td>Drafting a strong conclusion</td>
<td>Draft an ending that includes powerful persuasive words</td>
<td>Share your ending. What powerful persuasive words do you</td>
</tr>
<tr>
<td></td>
<td></td>
<td>and a call to action.</td>
<td>see in your partner’s conclusion? Is the call to action</td>
</tr>
<tr>
<td>7</td>
<td>Revising for sentence variety</td>
<td>Read aloud and revise for varied sentence lengths and</td>
<td>Share your draft. Talk about places where you revised to</td>
</tr>
<tr>
<td></td>
<td></td>
<td>types.</td>
<td>vary sentence length. Where might you still want to revise?</td>
</tr>
<tr>
<td>8</td>
<td>Using a revision checklist</td>
<td>Use a revision checklist for persuasive text to reread and</td>
<td>Share revisions with a partner. How did it help you to</td>
</tr>
<tr>
<td></td>
<td></td>
<td>revise.</td>
<td>use a revision checklist?</td>
</tr>
<tr>
<td>9</td>
<td>Editing the letter</td>
<td>Edit for one point at a time, focusing on using apostrophes</td>
<td>Share your editing work with a partner. What did you</td>
</tr>
<tr>
<td></td>
<td></td>
<td>to form contractions.</td>
<td>change and why?</td>
</tr>
<tr>
<td>10</td>
<td>Publishing and sharing</td>
<td>Publish the letter and create supporting visuals with</td>
<td>What advice would you give about writing a persuasive</td>
</tr>
<tr>
<td></td>
<td></td>
<td>captions.</td>
<td>text? What features does it need to include?</td>
</tr>
</tbody>
</table>
Assessing Students’ Needs

The model unit is designed to teach students about the structure and features of a specific type of persuasive writing as they apply basic writing strategies. Each of the focused minilessons provides you with suggested demonstrations, but you may want to tailor your instruction based on the common needs of your own students. You can assess students’ strengths and needs during each unit, in an additional session beforehand, or by analyzing student work that you already have on hand.

**Formal Pre-Assessment:** After a basic introduction to each writing purpose and form as well as a review of various examples, have students write in the same form about a topic they already know a lot about. Encourage students to use as many of the features of the particular writing form as possible, but don’t provide direct support. The goal here is to find out how much students already know about the writing purpose and form so you can tailor your teaching accordingly.

**Experimentation in Research Notebooks:** You might want to stop short of a formal pre-assessment and instead ask students to experiment with writing in their research notebooks at the end of the first session. This exercise may be less unnerving for some students and should yield enough information to form the basis of your pre-assessment.

**Looking Back at Previous Work:** Whether you choose to assess students’ writing skills before beginning an Extended Writing Unit or during the first session, we recommend that you also consider unrelated writing projects that you’ve already collected from students. These may not reveal much about your students’ ability to write a coherent persuasive letter, for example, but should tell you a great deal about their grasp of writing conventions and other traits such as focus, organization, voice, and sentence fluency. Depending on how much student work you already have on hand, you might not have to devote any class time to pre-assessment.
Focusing on Standards

Before introducing this model unit, carefully review the key skills and understandings below so you can keep the lesson objectives in mind as you teach, coach, and monitor students’ growth as writers of persuasive texts.

<table>
<thead>
<tr>
<th>KEY SKILLS AND UNDERSTANDINGS:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PERSUASIVE WRITING</strong></td>
</tr>
<tr>
<td><strong>GRADE 5</strong></td>
</tr>
</tbody>
</table>

**Purpose**
Understands the purpose for writing a persuasive piece

**Ideas/Research**
Reflects research and planning to support an opinion or position
Bases writing on research and personal opinion or position
Includes facts from research to support opinions or positions
Gathers and uses information from multiple sources
Lists/cites sources

**Organization/Text Features**
Includes a title that reflects the topic and goal
Has a strong introduction that states an opinion or position
Includes reasons for the opinion or position that are supported by facts
Ends with a conclusion that summarizes and calls readers to action
Includes persuasive visuals

**Language/Style**
Shows a clear, consistent opinion throughout the piece
Puts information in his or her own words
Uses linking words and phrases to connect ideas (because, therefore, for example, etc.)
Uses powerful persuasive language
Demonstrates sentence variety and fluency

**Conventions and Presentation**
 Begins sentences with capital letters
Uses correct end punctuation
Uses appropriate spelling
Uses apostrophes correctly to form contractions
Creates clear, persuasive page layouts with supporting visuals
This list is the basis for both the Individual Assessment Record and the Ongoing Monitoring Sheet shown in Figure 1.1. (Both forms can be found in the Resources section at the back of this book and also on the Resources CD-ROM.) Use the Individual Assessment Record if you want to keep separate records on individual students. The Ongoing Monitoring Sheet gives you a simple mechanism for recording information on all your students as you move around the class, evaluating their work in progress. Use this information to adapt instruction and session length as needed.

At the end of these and any additional units you may teach on persuasive writing, compare students’ final publications with their initial attempts at writing in the text type. Use the Ongoing Monitoring Sheet and/or the Individual Assessment Record to record students’ growth as writers.

Figure 1.1 Individual Assessment Record and Ongoing Monitoring Sheet
**Planning and Facilitating the Unit**

Students will need preparation, coaching, prompting, and support as they move through this and other Extended Writing Units. Use the following tips and strategies as needed to ensure each student’s success.

**Before the Unit:**

- When planning your teaching, bear in mind that each lesson in the model unit that follows is designed to be completed in one session. However, you will likely find that your students need more time for certain activities. Take the time you need to adequately respond to the unique needs of your students, and remember that they will likely progress through the writing process at their own pace.
- Begin building background knowledge about the text type and writing topics in advance. Shared reading, guided reading, and read-aloud experiences as well as group discussions will ensure that students are not dependent exclusively on their own research.
- For the research component, you may want to gather suitable books, magazine articles, encyclopedia entries, and websites in your classroom or work with the media center teacher to assemble a collection in advance. Make sure the research materials you gather are at a range of difficulty levels and include plenty of text features such as close-up photographs, captions, bold headings, and diagrams.

**During the Unit:**

- Begin each session with a focused minilesson to demonstrate the traits of writing the particular type of text you’re exploring. Tailor the suggested minilesson to suit the needs of your students. The mentor texts on the Resources CD-ROM and in the Book of Mentor Texts are models you can use to show students the structure and features of each text type. You may want to use other mentor texts to assist you with your demonstrations.
- Be sure to model note-taking for students as you think aloud about information in reference materials. Use chart paper and sticky notes to capture your thinking, and display the models prominently as students work on their own research and note-taking.
- As students work independently on their writing and publishing, note those who are struggling and bring them together for small-group instruction. Use the Individual Assessment Record and/or the Ongoing Monitoring Sheet to assist in tailoring instruction to the needs of your students.
- Students who seem very confident and who have clearly grasped all of the concepts taught so far can be brought together in a small group to extend their understanding to more challenging work.
- Provide templates for students who need extra support when writing. You’ll find a variety of graphic organizers on the Resources CD-ROM from which to choose.
After the Unit:

- Be sure to give students opportunities to share and celebrate their individual writing projects.
- Distribute copies of the Personal Checklist for Persuasive Writing (on the Resources CD-ROM and in the Resources section at the end of this book). Students will benefit greatly from the chance to reflect on their progress during the unit and to hear their classmates’ feedback.
- Compare students’ final writing products with pre-assessments and past work to evaluate their growth as writers of persuasive texts.
- Reflect on the strengths and challenges of implementing this series of lessons. How might it be adjusted to maximize student learning?
- Look at common needs of the class, and address these when planning future explorations or when using the Power Writes.

Figure 1.2 Personal Checklist for Persuasive Writing

```
Personal Checklist for Persuasive Writing

Process Reflections:
Research:
I used the following resources in gathering facts: ____________________________

Drafting:
I solved the following problems in my writing: ____________________________

Revising:
When revising, I focused on improving my message by ____________________________

Editing:
To ensure that I edited effectively, I used an editing checklist and concentrated on ____________________________

Presentation:
I chose the following format to present my writing: ____________________________

I am most proud of: ____________________________

I have checked the following:
1. My title reflects my topic and my opinion.
2. I have a strong introduction that clearly states my opinion or position.
3. I have given reasons and supported them with facts.
4. I have used linking words and phrases such as because, therefore, and for example to connect ideas.
5. I have used powerful, persuasive words.
6. I have a conclusion that summarizes my position and calls readers to action.
7. My writing has fluency and I have used a variety of sentence lengths and types.
8. I have included persuasive visuals.
9. I have listed my sources.

© 2012 by Tony Stead and Linda Hoyt from Explorations in Nonfiction Writing, Grade 5 (Portsmouth, NH: Heinemann). This page may be reproduced for classroom use only.
```


FOCUSED MINILESSON

Summarize the learning goals: In this unit, we are going to focus on a kind of writing called persuasion. A persuasive text tries to convince readers to think or act in a certain way and can take many forms, such as a poster, letter, blog entry, essay, or PowerPoint presentation.

Over the next few weeks, we will each write a persuasive letter to our principal or school board, asking for a change in a school program, policy, or activity that affects our learning. To ensure that our letters are as strong and convincing as they can be, we need to determine what features we should include and how our writing should be organized. The mentor text will help us do this.

Using the Mentor Text

The mentor text for this unit is “Martha’s Letter.” You will find it on page 38 of the Book of Mentor Texts and in the Persuade section of the Resources CD-ROM. Make enough copies of the mentor text for each student to have one. You may also want to use an electronic projection device to display it for whole-class viewing.

Read aloud the greeting and first two paragraphs. Right away, I see one important feature of a persuasive text. Early in the writing, the writer introduces her topic and clearly states her opinion. In the rest of her letter, she is going to present the reasons why she thinks thirty minutes is the right amount of homework. As you continue to read, be on the lookout for more features of a persuasive text.

Guide students as they share their observations, and record their thinking on a chart labeled “Features of a Great Persuasive Text.”
Modeling
- Writers, I am going to write a persuasive letter along with you. My goal will be to convince members of our school community that we need more physical activity in our school day. I’ll have to do some research on my topic, but I need to first write my opinion statement. As we saw in the mentor text, each great persuasive piece has an introductory sentence or section that states the author’s opinion about his or her topic. Watch as I write: “Our students need more opportunities to be physically active during the school day.”
- Notice that my opinion statement is brief and tightly focused. Also, notice that an opinion statement doesn’t have to include the reasons that support the opinion. Those can come later.
- Now it’s your turn to choose a topic and write a strong opinion statement that will focus your research and writing. You may want to provide students with a list of topics to choose from, such as more arts opportunities, an afterschool program, or healthier lunch choices. Make sure that students don’t choose the same topic as the mentor text or the one you are modeling.
- Pair students who have selected the same topic so they can research together.

**TURN & TALK Writers, when you write your persuasive letter, what features will you include?**

**WRITING and COACHING**
- Coach students in drafting strong, clear opinion statements. Help students who struggle by asking leading questions: Alex, you’ve told me before that you wish there were healthier snack choices in our vending machines. How can we write that as an opinion statement?
- If it is hard to spot an opinion in your students’ opening statements, it may be that they are unsure of the difference between a fact and an opinion. Remind them of this simple test: Can it be checked and proven? Then, it’s a fact. Does it tell what a person thinks or feels? Then, it’s an opinion.
- Other students may struggle because they don’t know enough about their chosen topic. Steer these students to topics about which they already have sufficient background knowledge to get started. Inform students that they will have time after they research to go back and revise their opening statements if needed.

**SHARING and REFLECTING**
**TURN & TALK Writers, what do you like best about your partner’s opinion statement? Is it easy to know how he or she feels about the topic?**
- Give students a chance to share their observations about their partners’ work. Review the other features of a great persuasive text in preparation for subsequent sessions. Explain that during the next session, students will conduct research to back up their opinion statements with facts.
- Gather the drafts and analyze students’ attempts to write clear opinion statements. Identify writers whose statements are unfocused. They may need additional coaching before moving on to research.
SESSION 2
Asking and Answering Questions

Students learn to ask open-ended questions that focus their research.

FOCUSED MINILESSON

Review the learning goals from the previous session. If time allows, have students turn and talk about what they have learned so far.

Summarize the learning goals for this session: Today we’re going to begin our research to locate facts that will help us make our letters as persuasive as possible. We will learn to use an important research strategy: asking questions about our topic to help us focus our research.

Using the Mentor Text

Display the mentor text, and read the second paragraph aloud. Writers, have you noticed that this writer doesn’t just state her opinion and leave it at that? She provides a solution and reasons to support her opinion. And she supports her reasons with facts and details. Did you notice the question she asks? “Why only 30 minutes?” The rest of her letter answers that question. And it answers other questions as well. I think that like all good persuasive writers, this author asked herself what questions or concerns her readers might have. Then, she focused on answering those questions and concerns.

What other questions do you think this writer answers in her letter? Guide students to identify unstated questions the author answers in her letter, for example, “What are the problems with working at home?”

Modeling

I need to gather details and facts that will help me persuade our school leaders that our students need more physical activity in the school day. I have collected some resources that I think might be helpful. They include a website, a magazine article, and a book about physical activity for children.

These resources contain more information than I need, so I’m going to think of some questions that will help me focus my research. First, I think my readers will want to know, “Why do kids need to get more physical activity in school?” Then, they might ask, “Why don’t we have more PE classes?” I can ask the PE teacher to help me answer that question. And here is the big question I want to answer in my letter: How can we get more physical activity in the school day? Watch as I write each of these questions at the top of a page in my research notebook. As I research, I’ll look for answers to these questions. If I think of new questions, I will write those in my notebook, too.

SESSION SNAPSHOT

Research Strategy: Asking and Answering Questions
Process Focus: Prewriting
Trait(s): Ideas
Mentor Text: “Martha’s Letter”

BEFORE THE LESSON

Gather resources students can use to research their topics and get up-to-date facts. Resources might include books, articles, short videos, local publications, and reliable Internet websites.

TIP

Students may find it difficult to find the facts they need to answer their questions. Showing them how to use Internet search engines effectively will help. Consider bookmarking websites and collecting appropriate print resources in advance to ensure students’ success.
Watch as I use a website to gather facts to answer my research question about why kids need more physical activity in school. Here’s an interesting fact: The U.S. Department of Health and Human Services recommends that young people age six to seventeen years participate in at least sixty minutes of physical activity daily. Now there’s a fact that helps answer my question about why kids need more physical activity in school! Most kids I know don’t get that much physical activity. Watch as I make a bullet and note this fact: “Kids need at least 1 hour every day.” I’ll note my observation, too: “Most kids don’t get that much.”

**TURN & TALK** Partners, think together. What other facts on this page would help me answer my question about why kids need more physical activity in school?

Gather students’ suggestions and model how you note the facts in your research notebook.

**WRITING and COACHING**

- Coach research partners as they work together to develop open-ended questions that will focus their research. If they generate a lot of questions, encourage them to select a few to focus their research.
- Support students who struggle by helping them use the questioning strategy. Kate, you think that we should have a drama club at school. What information would make your opinion persuasive? Would it be helpful to know how kids benefit from drama education?
- Guide partners as they select facts that answer their questions and devise new questions that arise from their research. Keep students focused on their writing purpose—persuasion—by asking them questions such as How will this fact help you explain your position?
- As you circulate, encourage students to jot down only the words and phrases that will best help them remember the most important information. Point out that this will make the research process move more quickly and also make it easier for them to write in their own words when it’s time to begin drafting.

**SHARING and REFLECTING**

**TURN & TALK** Partners, meet with another partner pair or group. Share the questions you’ve asked and the facts you’ve gathered. What facts do you think will be most persuasive?

- Bring writers back together to review the day’s session and the research strategy of asking and answering questions. Encourage students to identify questions or sources they might use to focus their next research session.
- Gather the students’ research notebooks, and analyze their questions and notes from research. Identify writers who seem to have copied full sentences from their sources, and plan to provide additional modeling if necessary.

---

**TIP** If students find direct quotes that support their positions, this would be a good time to talk about avoiding plagiarism and quoting sources. Explain that direct quotations need to be recorded exactly and enclosed in quotation marks with the source cited. If time permits, show students how you record a quote for your topic.
SESSION 3

Using a Graphic Organizer

Students plan their letters and organize the reasons and facts they’ll use to support their opinions.

SESSION SNAPSHOT

Research Strategy: Using a Graphic Organizer
Process Focus: Prewriting, Planning
Trait(s): Ideas, Organization
Mentor Text: “Martha’s Letter”

FOCUSED MINILESSON

Review the learning goals from the previous session. If time allows, have students turn and talk about what they have learned so far.

Summarize the learning goals for today’s session: *We need to get organized and plan our letters. Today we’ll be using a graphic organizer that will help us organize our ideas and information logically and prepare to write.*

Using the Mentor Text

- Return to the mentor text, and have students take turns reading it aloud for the class. As they read, underline or highlight the author’s opinion statement, reasons, and conclusion. Point out and number the details and/or facts that support each reason. When you have finished, explain that the marked portions of the mentor text show the organizational structure, or “bones,” of this persuasive text. Pass out copies of the Persuasive Text Graphic Organizer from the Resources CD-ROM.

TURN & TALK

*Writers, how do you think this graphic organizer will help you prepare to write? Talk it over with your partner.*

Modeling

- Use an electronic projection device to display the Persuasive Text Graphic Organizer from the Resources CD-ROM.

*Writers, I am going to use this graphic organizer to lay out the structure of my persuasive letter. I’ve already written my opinion statement, so I will copy it onto my organizer.*
We’ve already discussed how the opinion or position expressed in a persuasive text needs to be supported by strong reasons and facts. I found some great facts while researching, and today I want to organize them to support the reasons for my opinion. Watch as I write one reason on my organizer: “Physical activity is necessary for health.” Then, I’ll note supporting facts from my research after the bullets. Watch as I write one fact: “Helps reduce development of diabetes and heart disease.”

Another reason we need more physical activity is that we only have one PE class per week. I learned that children should have an hour of exercise every day, and most kids don’t get enough. I also learned that our PE teacher has a full schedule, so we can’t have more PE classes. Continue listing reasons and supporting facts, adapting the organizer as needed. Include supporting details from your experience as well as facts from research. Then, move on to the conclusion box. Writers, my conclusion is very important, and I will want to spend time on it when I draft and revise. For now, though, I’ll just sketch out some ideas for what I might say, like this: “Everyone needs to get their heart rate up for at least 20 minutes every day. Either extend recess or have a school-wide ‘get up and move’ break for 20 minutes—or both!”

**TURN & TALK** Partners, how will you use the graphic organizer to plan your writing? What reasons and facts will you include?

**WRITING and COACHING**

- Guide partners as they formulate reasons for their opinions and gather supporting facts from their notes. Remind them that the goal of this session is to learn how an organizer can be a helpful tool, not necessarily to finish filling it in.
- As you circulate, remind students that they do not need to write in complete sentences on the graphic organizer and will have plenty of time in subsequent sessions to turn their notes into running text.
- Encourage students who have completed their research and filled in the organizer to begin drafting.

**SHARING and REFLECTING**

**TURN & TALK** Partners, share your graphic organizers with another partner pair and evaluate each other’s work. Are the reasons persuasive? Do the facts support them?

- Bring students back together to review the idea of using a graphic organizer to plan out their writing. Remind them that the overall goal of persuasion is to convince readers to think, feel, or act a certain way.
- Gather the graphic organizers, and analyze your students’ attempts to plan their persuasive writing. Identify writers who have included reasons or facts that don’t clearly support their introductory statements. Provide additional modeling in small-group or one-on-one coaching for these students. Use the class writing development rubric or the individual student rubric on the Resources CD-ROM to track writing proficiencies.

**TIP** If students are ready for more sophistication, encourage them to think about organizing their reasons in an order that will draw in their readers and make the most sense. Do they want to start with their most powerful information first, or do they want to save their best information for last, so readers go away with that information fresh in their minds? Do some of their ideas lead up to or support other ideas in a logical way?

**TIP** If students have located lots of facts, help them highlight the strongest ones to use in their writing. Point out that writers of persuasive texts choose only the strongest reasons and most powerful facts to support their opinions.
SESSION 4
Drafting the Introduction

Students begin to draft their persuasive letters, focusing on a strong introductory paragraph.

SESSION SNAPSHOT
Process Focus: Drafting
Trait(s): Ideas, Organization, Voice
Mentor Text: “Martha’s Letter”

FOCUSED MINILESSON

Review the learning goals from the previous session. If time allows, have students turn and talk about what they have learned so far.

Summarize the learning goals for this session: Writers, today you’ll begin to turn your notes into a persuasive letter by writing complete sentences in paragraph form. As you write, you’ll focus on an important part of any persuasive text: the introduction.

Using the Mentor Text
- Display the mentor text, and read it aloud again. Draw students’ attention to the introduction.

**TURN & TALK**
Writers, evaluate the author’s introductory paragraph. Does her writing grab your attention and make you want to read more? Why or why not? Does she state the topic of her letter and offer a clear opinion?

Modeling
- Use a document camera to project your graphic organizer from the last session. I am going to use my graphic organizer to begin drafting my letter. Here is the introductory statement I wrote on the organizer: “Our students need to get more physical activity in the school day.”

**TURN & TALK**
What do you think of my introductory statement? How could I make it stronger in my draft? Talk it over with your partner.

- I agree that my introductory statement is a bit abrupt. It does a good job of stating my opinion, so it belongs in my introduction, but maybe it should be the last sentence instead of the first. I’ll try giving my readers some background information about why I am writing to them: “Dear Principal ____ and Vice Principal ______: In health class, my students have been learning about the importance of physical activity. They have discovered that many children don’t get enough exercise, and they have come up with some excellent practical ideas for getting more physical activity into our school day. I am writing to share their research findings and suggestions with you."

**TURN & TALK**
By providing background information that my readers can connect to, I improve the chances that they will want to read on. This is one way to craft a compelling beginning. Another way is to pose a question that will hook my readers. I’ll try that technique next: “What is one of the best things anyone can do for lifelong health? Get at least 20 minutes of heart rate raising exercise every day! We teach students about the importance of physical activity, but they don’t get enough of it in school. My class has
some suggestions for fixing this problem.” That would grab the attention of our school leaders. It could be a powerful lead for my letter. But I think my first introduction has a more appropriate tone for my audience.

- The opinion statement from my graphic organizer got me started, but it took additional time and thought to craft a compelling introductory paragraph. Now you’ll have the chance to experiment with techniques for writing your introductory paragraphs.

**TURN & TALK** Think about your opening statement. Tell a partner how you might make it stronger. Offer suggestions to your partner on how to make his or her beginning more compelling.

**WRITING and COACHING**

- Support writers as they experiment with different ways to turn the opinion statements from their organizers into compelling introductory paragraphs. Make sure partners are aware that although they may have researched together, they will each be creating their own drafts.

- As you circulate, ask questions to get students thinking: Did you uncover an amazing fact from your research that might surprise your readers and entice them to read on? Is your opinion unexpected or outrageous? If so, you might want to lead with that. Can you think of a question that will get your readers wondering about your topic right from the start? Is there a situation your readers might experience that will get them thinking about your topic?

- Students who struggle to write compelling leads will benefit from examples. Be sure to have the mentor text available at all times as well as additional examples from local or national newspapers. Make sure the exemplars are brief and clearly written, with obvious opinion statements. It may be necessary to bring these students together for small-group instruction.

- Extend more able students by getting them to raise questions they might use to begin their pieces. Begin a list of enticing questions that could be used to hook the reader, such as Have you ever wondered what it would be like if...? Imagine our school if...?

**SHARING and REFLECTING**

- **TURN & TALK** Writers, find a partner and share your introductory paragraphs. What do you like best about your partner’s work? What might make his or her lead more compelling?

- Give students time to share their reflections and talk about what they might do in the next session to improve their writing. Have one or two students share their introductory paragraphs with the class.

- Gather the drafts and analyze your students’ attempts to write compelling introductions that clearly state their opinions. Identify students who would benefit from additional modeling or a guided-writing session.

---

**Draft 1**

In health class, my students have been learning about the importance of physical activity. They have discovered that many children don’t get enough exercise, and they have come up with some excellent, practical ideas for getting more physical activity into our school day. I am writing to share their research findings and suggestions with you.

**Draft 2**

What is one of the best things anyone can do for lifelong health? Get at least 20 minutes of heart rate raising exercise every day! We teach students about the importance of physical activity, but they don’t get enough of it in school. My class has some suggestions for fixing this problem.

---

**Modeled Writing**

**TIP** Remind students that in a persuasive letter or other types of persuasive texts, the introductory paragraph must convey the author’s opinion but does not have to include reasons for it. The reasons can come later in the body of the text.
SESSION 5
Drafting the Body of the Letter

Students continue to draft their persuasive letters, using linking words to connect their reasons and facts.

SESSION SNAPSHOT

Process Focus: Drafting
Trait(s): Organization, Word Choice
Mentor Text: “Martha’s Letter”

FOCUSED MINILESSON

Review the learning goals from the previous session. If time allows, have students turn and talk about what they have learned so far.

Summarize the learning goals for this session: Writers, today you’ll begin to draft the body of your persuasive letters. You’ll focus on providing reasons and facts that support your opinions, and you’ll use linking words and phrases to connect the ideas.

Using the Mentor Text

Show students the mentor text, and draw their attention to the body of the letter. Writers, do you notice that in each paragraph in the body of this letter, the writer focuses on one reason why thirty minutes is the right amount of homework? First, she points out that many students have activities after school. In the next paragraph, she explains why it is hard to get help with homework. And in this paragraph, she tells us why kids need time to relax. The author has organized her arguments logically to support her position. She supports her reasons with helpful information, and she uses linking words and phrases to connect the ideas in her writing.

TURN & TALK

Writing partners, look closely at this letter, and identify where the author has used linking words or phrases to connect information or ideas.

Modeling

I’m ready to write the body of my letter and to support my introductory paragraph with reasons and details that I hope will convince people to give us more opportunities for physical activity in our school day. Watch as I write: “PE doesn’t give students all the exercise they need. They only have one gym class a week. One day a week helps. It is not enough to promote a healthy lifestyle.” These facts support my point that students don’t get enough exercise from PE, but I think I can make the connection between the ideas stronger by using linking words. I’ll insert a caret mark between my first and second sentences and add the word because. Now my first sentence reads, “PE doesn’t give students all the exercise they need because they only have one gym class a week.” Do you see how the linking word connects my ideas and makes my writing smoother? I can use a comma and a linking word to connect the next two sentences and make them sound less choppy: “One day a week helps, but it’s not enough to promote a healthy lifestyle.”

TIP

See the Resources CD-ROM for a list of linking words to display in the classroom. Encourage students to experiment with a variety of linking words to enhance the organization and impact of their writing.
Continue modeling how to turn the notes from your organizer into complete sentences and paragraphs that give your reasons for wanting to add physical activity to the school day. Emphasize that each reason is backed up with facts and that you use linking words or phrases to connect ideas.

As you draft, ask students to identify the linking words or phrases you use. Some possibilities for this grade level include because, therefore, since, and for instance.

**Draft 1**

**Draft 2**

**TIP** While drafting, it’s important to consider which facts best support each of the reasons you provide for your main opinion. Show students how you start over, jot down ideas, cross things out and reconsider them, and so on.

**Modeling Writing**

- If students lose control of the organizational structure for their writing, coach them to return to their organizers to review their introductory statement, supporting reasons and facts, and conclusion. Remind students that the graphic organizer is designed to provide the structure of a persuasive text and to make it easier to stay organized as they draft.

**WRITING and COACHING**

- Support writers as they begin to draft, turning their brief research notes into running text that supports their opinions. Encourage them to experiment with language as they write in complete sentences. Make sure partners are aware that although they have researched together, they will each be creating their own drafts.

- As you circulate, remind students to start a new paragraph for each new reason they give to support their opinion. Unlike other types of persuasive text, such as posters or slide presentations, a letter needs to be written in complete sentences and paragraph form.

- Some students may need additional coaching as they convert phrases to sentences and experiment with wording, linking words, and so on. These students would probably benefit from a small-group guided-writing experience.

**SHARING and REFLECTING**

- Give students time to share their thoughts and talk about what they might do in the next session to improve their writing.

- When the session is over, gather the drafts and analyze your students’ attempts to write reasons that support their opinions and to connect ideas with linking words. Identify students who would benefit from additional modeling or a guided-writing session.
SESSION 6
Drafting a Strong Conclusion

Students draft conclusions that summarize their arguments and include strong persuasive language.

SESSION SNAPSHOT
Process Focus: Drafting
Trait(s): Voice, Word Choice
Mentor Text: “Martha’s Letter”

FOCUSED MINILESSON

Review the learning goals from the previous session. If time allows, have students turn and talk about what they have learned so far.

Summarize the learning goals for this session: Writers, today you’ll focus on another important part of a persuasive text: the conclusion. You’re going to write strong conclusions that summarize your opinions and call your readers to action.

Using the Mentor Text

Display the mentor text, and draw students’ attention to the concluding paragraph. This writer ended her letter with a strong conclusion: “I know that I need to practice sometimes the things I’ve learned in school, so homework is a good thing. Just not too much!”

In this conclusion, the writer acknowledges something her readers are likely to think: that homework is important. This shows that she understands their perspective. Then, she ends with a powerful phrase that summarizes her opinion: “Just not too much!” That phrase reminds her readers not to require too many minutes when they set the new homework policy. This is an effective conclusion for a persuasive letter.

TURN & TALK
Tell your partner what idea you most want to communicate in your conclusion. What action do you want your readers to take?

Modeling

Watch as I draft a conclusion for my letter: “So, in conclusion, please give us more opportunities for physical activity in our school day.”

TURN & TALK
Writers, evaluate this ending. Is it strong enough? Does it summarize my opinion and reasons, use powerful persuasive words, and tell my readers what I want them to do? What advice would you give me for improving it?

My ending is polite, and it sounds appropriate for a letter to our school leaders, but I agree that it’s not as strong as it could be. I haven’t used persuasive language, and although I do include a call to action, I haven’t included any specific requests.
I can do better: “I hope you will consider these suggestions carefully and implement a plan that will allow all of us to exercise more regularly. This will result in healthier students who will be more energized and prepared to focus on learning in the rest of the school day.”

Now that’s a great conclusion! I’ve summarized my opinion, and I’ve used powerful emotional words. I know our school leaders want students to be “healthier,” “energized,” and “prepared to focus on learning.” That language will definitely encourage them to implement our suggestions.

WRITING and COACHING

Have writers draft their conclusions, making sure to include powerful, emotional words and phrases and a call to action that speaks directly to readers.

Print out copies of the Powerful Persuasive Words List from the Resources CD-ROM, and encourage students to substitute some of these words for flat or dull words in their drafts. Encourage them to add to the list as well.

If students struggle, consider providing additional mentor texts, such as editorials, advertisements, or other persuasive pieces. These mentor texts should include strong endings to which your writers can aspire.

Coach writers as necessary with questions such as If you read this ending, what would you feel compelled to do? What word could you add to tug at your readers’ emotions and make them feel as strongly as you do about the topic?

Some writers may still be drafting, while others may have finished their writing and will be returning to their drafts to revise. Point out that writing is an ongoing process. Writers return to their drafts again and again to strengthen their messages and forge stronger connections with their readers.

SHARING and REFLECTING

TURN & TALK Writing partners, share your endings with each other. What powerful persuasive words do you see in your partner’s writing? Is the call to action clear? What do you like best about the conclusion?

Give students a chance to share their reflections, and then collect the drafts and analyze your students’ attempts to summarize their positions, use persuasive language, and include a call to action. Identify students who might benefit from additional practice, guided-writing sessions, or further modeling.

TIP Remind students that a strong persuasive text relies on facts that support opinions. Caution writers to be careful not to lessen their arguments by letting their persuasive texts “slide” solely into opinions and emotional appeals. They should consistently check for facts that make persuasion strong.

TIP As you identify students who may be ready for greater levels of sophistication, consider introducing them to persuasive techniques such as bandwagon (convincing someone to do something because other people are already doing it) and testimonial (using real people to explain how a product or action has had a positive impact on them).
SESSION 7
Revising for Sentence Variety

Students revise their letters and add variety by experimenting with sentences of different lengths and types.

SESSION SNAPSHOT
Process Focus: Drafting, Revising
Trait(s): Sentence Fluency
Mentor Text: “Martha’s Letter”

FOCUSED MINILESSON

Review the learning goals from the previous session. If time allows, have students turn and talk about what they have learned so far.

Summarize the learning goals for this session: Writers, today you’ll experiment with crafting sentences of different lengths as you start to revise your letters. This will make your writing smoother and more pleasing to the ear.

Using the Mentor Text

- Display the mentor text. Focus on the first two paragraphs, and ask students to help you classify each sentence as long, medium, or short. Guide writers to see that the text includes sentences of different lengths.

- The author of this letter has done a great job of using punctuation to craft a variety of sentences. In the first paragraph, she uses a comma to join ideas in the first sentence, which is long and conveys the reason why she is writing. She ends that paragraph with a short direct statement of her purpose. Did you notice that she includes a question in the second paragraph—and it is just a phrase? It’s okay to use a phrase occasionally for impact. That quick, punchy question really gets the reader’s attention.

TURN & TALK Writers, why does this author vary the length of her sentences? Why should we vary our sentence lengths when we are writing? Talk it over with your partner.

Modeling

- Writers, I’ve heard some of you say that how a piece of writing sounds can be as important as what it says and that varying sentence lengths can make our writing sound better. It’s also true that long sentences can convey a lot of related information, and short sentences can add impact by focusing on one clear idea. I am going to pay attention to sentence variety as I revise my letter.

- Listen to this paragraph: “Our students have recess every day. It is not long enough. It comes right after lunch. By the time students finish eating, they may have only 10 minutes left for recess. By the time they get outside, they may have just a few minutes to walk around outside.”

Modeled Writing

Draft 1
Our students have recess every day. It is not long enough. It comes right after lunch. By the time students finish eating, they may have only 10 minutes left for recess. By the time they get outside, they may have just a few minutes to walk around outside.

Draft 2
Our students have recess every day, but it is not long enough, and it comes right after lunch. That gives them just a few minutes to walk around outside.
TURN & TALK  Writers, what do you think of my writing? Does it sound pleasing to the ear? Have I included a variety of sentence lengths? What could I do to improve this paragraph?

- I heard some of you say that my first three sentences are all short. Sometimes short sentences are punchy, but here they sound flat and repetitive. Watch as I use commas and caret marks to insert linking words and combine these related ideas: “Our students have recess every day, but it is not long enough, and it comes right after lunch.” My next two sentences start with the same phrase. I’ll cross out one and revise the sentence: “That gives them just a few minutes to walk around outside.”
- Read the revised paragraph aloud. Now this paragraph has a variety of sentence lengths, and it sounds pleasing to the ear.
- Continue modeling how you create sentences of varying lengths and types to give your writing fluency, clarity, and impact.

WRITING and COACHING

- Support writers as they attempt to revise for varied sentence length. Some will benefit from guided practice in combining related ideas. You might also provide a brief lesson on pronouns and encourage students to use them to identify the subjects of their sentences.
- Encourage students to reread their draft letters for sentence variety and to identify long, short, and medium-length sentences.
- Some students may be ready to look beyond repeated words and phrases to identify repetition in sentence structure. Help these students identify monotonous use of the typical subject-verb-object sentence pattern and begin to experiment with different patterns and sentence lengths.

SHARING and REFLECTING

- Share your draft with a partner, and talk about places where you revised to vary sentence length. Ask for feedback on places where you might still want to revise.
- Give students time to share their thoughts and talk about what they might do in the next session to improve their writing.
- Gather the drafts and analyze your students’ attempts to use a variety of sentence lengths. Identify writers who would benefit from additional modeling as well as those who are ready for higher levels of sophistication. Use the class writing rubric or the individual student rubric on the Resources CD-ROM to track writing proficiencies.

TIP  This session may be noisy! Encourage students to read their drafts aloud to writing partners as often as necessary for them to hear how their sentences sound. Emphasize that good writers write with their ears as much as with their minds and pencils.
SESSION 8
Using a Revision Checklist

Students continue to revise their letters, using a checklist that reminds them of what to look for in their draft.

FOCUSED MINILESSON

Review the learning goals from the last session. If time allows, have students turn and talk about what they have learned so far.

Summarize the learning goals for this session: In our last session, you improved your letters by varying your sentences to make your writing flow smoothly. There are other things you’ll want to pay attention to as you revise your letters, and a checklist will help you remember to check them all.

Modeling

Explain how revision differs from editing: When we edit, we are mostly concerned with making our writing correct. We look at grammar, punctuation, capitalization, spelling, and so on to ensure that our work does not contain errors. But when we revise, we are mostly concerned with the quality of our message and whether it is as strong and effective as it can possibly be. During revision, we look at how well we have incorporated the features of nonfiction writing, included facts and details, chosen our words, and crafted our sentences. Sometimes it’s hard to keep all of these points in our heads, so a checklist can help us remember what to look for when we revise.

Watch as I use a revision checklist to remember what I need to look for as I revise my persuasive letter. The first point on my checklist says, “My introduction states my opinion.”

Listen as I read my introduction aloud: “In health class, my students have been learning about the importance of physical activity. They have discovered that many children don’t get enough exercise, and they have come up with some excellent practical ideas for getting more physical activity into our school day. I am writing to share their research findings and suggestions with you.”

Writers, evaluate my introduction. Can I check off the first point on my revision checklist?

Continue to work through the revision checklist, demonstrating how you check your work for each point and revise as needed. The second point on my checklist is making sure my ideas are logically organized. Reading through my letter, I see that I have two paragraphs about the importance of physical activity, and they are separated by my paragraph about gym class. I will use an arrow to show that I want to put these paragraphs together in my final draft.
WRITING and COACHING

- Coach students as they use the revision checklist to reread and revise their letters. Point out that although it is possible to read for more than one revision point at a time, the more times we reread our work, the more likely we will be to spot areas where our writing can be improved. Rereading for each revision point is a bit labor-intensive, but the payoff is usually worth the time.

- Writers who are still drafting will also benefit from examining the revision checklist. Show these students how to revise as they draft, pausing to reread what they have written so far.

SHARING and REFLECTING

TURN & TALK  Writers, you have read and reread your drafts several times today. When we do this, our writing becomes stronger and stronger. Take a moment to share your revisions with your partner. How did it help you to use a revision checklist?

- Encourage your community of writers to come together and share their thinking about revising using a checklist. Gather the drafts and analyze your students’ use of the revision checklist. Identify writers who may need additional modeling and practice in reading for one revision point at a time, as well as those who might be ready to add items to the checklist. Use the rubrics on the Resources CD-ROM to track writing proficiencies.

TIP  Less experienced writers may benefit from a shorter revision. Choose the revision points that will most benefit each student, customizing the checklist to meet individual needs.
SESSION 9
Editing the Letter

Writers reread for specific editing points, focusing especially on using apostrophes to form contractions.

SESSION SNAPSHOT
Process Focus: Editing
Trait(s): Conventions
Mentor Text: “Martha’s Letter”

FOCUSED MINILESSON
Review the learning goals from the last session. If time allows, have students turn and talk about what they have learned so far.

Summarize the learning goals for this session: Now that you’ve revised our letters to make them as persuasive as possible, it’s time to shift our attention to editing. Because others will be reading our letters, we want to make sure we catch and fix any errors in spelling, grammar, and punctuation.

Using the Mentor Text
- Display the mentor text using an overhead projection device or electronic whiteboard. The author of this letter has used many different types of punctuation. Let’s focus on apostrophes. Look at this sentence: “Another point to consider is that when students work at home, it’s hard to get help with homework.” This mark, called an apostrophe, shows that two words—it and is—were joined to make one word, it’s. A word formed this way is called a contraction.

TURN & TALK What other contractions do you see in this letter? Talk them over with your partner.

- Ask for student volunteers to circle the other contractions in the text, and guide students to name them and talk about what words are joined to form each contraction.

Modeling
- Read a section of your modeled writing that includes contractions. “We’ve thought about all the classes and activities that already have to fit into a school day—and it’s a lot! Wouldn’t it be fantastic if kids got enough exercise outside of school? Some kids do, but most don’t. Not all kids can be on a sports team. Many can’t take classes like karate or ballet. It’s hard to get motivated to exercise on your own at home.”

- I used an apostrophe in we’ve, which is a contraction of we and have. I used an apostrophe in it’s, because here it is a contraction of it and is. But I need to add an apostrophe in wouldn’t because it is a contraction of would and not. Watch as I use a caret mark to show where to put the apostrophe in my final draft.

We’ve thought about all the classes and activities that already have to fit into a school day—and it’s a lot! Wouldn’t it be fantastic if kids got enough exercise outside of school? Some kids do, but most don’t. Not all kids can be on a sports team. Many can’t take classes like karate or ballet. It’s hard to get motivated to exercise on your own at home.

Modeled Writing
TURN & TALK  Writers, what other contractions have I used in my letter? Do you see other places where I need to add an apostrophe?

- After you have edited the contractions in your letter, move on to other conventions such as capital letters, end punctuation, spelling, and subject-verb agreement. Show students how you read for each editing point.

WRITING and COACHING

- Have writers edit their letters, focusing on one editing point at a time. Distribute copies of the editing checklist from the Resources CD-ROM, or see the teaching tip at right.
- After students have edited their letters, encourage them to pair up and edit each other’s work. Point out that a second set of eyes may find mistakes that have gone unnoticed before.
- Assure writers who are still revising that they will have a chance to carefully edit their letters as well.

SHARING and REFLECTING

TURN & TALK  Work with a partner, and share the work you have done in editing your letter. What did you change and why?

- Guide a discussion of changes students made as they edited their letters. You might want to make a list of contractions students used in their letters to display in the classroom.
- Gather the drafts and analyze your students’ attempts to edit. Identify writers who do not seem to understand how to use contractions, and pull these students aside for reteaching and additional modeling.
- Consider tailoring editing checklists to specific points of grammar and mechanics instruction that you have already introduced in your class.
- Use the rubrics on the Resources CD-ROM to track writing proficiencies and tailor future instruction.

TIP  Make a chart to help students edit for commonly confused words such as its and it’s, were and we’re, your and you’re. Collect example sentences from students’ work, or work with students to write example sentences to post in the classroom.

TIP  Editing checklists can guide students’ thinking as they edit, and the process of creating an individualized checklist helps hone students’ thinking about the edits they need to make to their own writing. Be sure to point out the value of editing—to make messages accessible to readers. Don’t focus on editing as an extra task but as an integral part of creating writing that readers understand and appreciate.
FOCUSED MINILESSON

Review the learning goals from the last session. If time allows, have students turn and talk about what they have learned so far.

Summarize the learning goals for this session: Your drafts are polished, edited, and ready to be published. Today you will type or neatly print your letters on publishing paper and create visuals to support your writing.

Using the Mentor Text

Display the mentor text electronically if possible. Ask students to look it over once more, paying special attention to its format and supporting features.

TURN & TALK Writers, what special features has the author included to make her letter more persuasive?

Give students a chance to share their observations, and then summarize what you heard. Because this is a letter, the author begins with a friendly greeting, “Dear Mr. Woods,” and ends with a polite closing phrase, “Sincerely,” and her name. She also provides visuals that support her persuasive message. These visuals support the author’s message that kids should have only thirty minutes of homework so they have time for other activities and won’t have to stay up too late at night.

Modeling

Display your modeled writing, and point out the features of a letter. Because I am writing a letter, I am starting with a greeting, “Dear Principal ___ and Superintendent ______,” and ending with a closing phrase, “Sincerely.” I’ll sign my letter when I print it out.

Now I want to add some persuasive visuals. Help me make a line graph to show how many hours of physical activity kids in our class get in a week. I’ll put the number of hours along the x axis and number of students up the y axis. You all get two hours—gym class and recess time. But then the line goes down, depending on how many other activities you participate in. Fifteen of you get three hours, twelve of you get four hours, ten get five hours, nine get six hours, and only eight of you get seven or more hours of exercise in a week. This is a powerful visual image. I am adding this graph to my letter, and I will write a caption to make my point: “According to the U.S. Department of Health and Human Services, fifth graders should get at least 7 hours of physical activity a week. Fewer than half the students in our class get enough exercise.”
**TURN & TALK** Partners, analyze what I’ve done so far. What do you think of the way I’ve presented my letter? What other features might I add?

- If possible, display your modeled writing using an electronic projection device, and show students how you add more visuals, such as photographs, drawings, graphs, or bulleted lists of helpful facts. Emphasize that your goal is not to add window dressing. It’s to add elements that support your message and persuade your readers.

**WRITING and COACHING**

- Provide time for students to search for images, visuals, photographs, and so on that would support their letters. Add sessions as needed so students have enough time to locate appropriate visuals and craft captions.
- Remind writers that visuals can be enhanced with captions. Help them create captions that are both descriptive and concise to add to the overall effect of the letter.
- Some students may still be editing their letters. Remind them that they can be thinking about the visuals they may want to include as they continue to edit.

**SHARING and REFLECTING**

- When all students have finished publishing their letters, bring the class together and review the features of a great persuasive text.

  **TURN & TALK** Writers, if you were to tell the students in another class how to write a great persuasive text, what would you tell them? What features would they need to include?

- If possible, provide an authentic audience for your students’ published work. Consider sending their letters to the principal, or invite members of the school board to visit your class to listen as students read their letters out loud or present their opinions orally.
- After the unit, gather the students’ final pieces, and analyze their attempts at writing persuasive texts. Use the rubrics on the Resources CD-ROM to track writing proficiencies and tailor future instruction.

**TIP** Persuasive writing is suitable for a wide range of formats, and you may prefer to have students present their arguments as video presentations, posters, flyers, or oral presentations. See the *Book of Mentor Texts* and Resources CD-ROM for additional presentation ideas.

**TIP** Be sure to keep the mentor text on display during this publishing session and to provide additional examples of well-designed persuasive letters that make good use of visuals and captions.
Maybe Framework

Use a framework to compare and contrast arguments to draw a conclusion.

**FEATURES**
- Controversial statement
- Two perspectives on the same topic
- Conclusion that includes linking words of summation such as because, since, in conclusion, based on the evidence
- Linking statements that acknowledge an opposing view such as it could be said that, some people suggest, the opposing view might argue that

**BEFORE THE LESSON**
Familiarize students with the Maybe Framework from the Resources CD-ROM. Discuss how to draw a conclusion: Use what you know and what you’ve read to make a new statement.

**FOCUSED MINILESSON**
If someone said, “It’s important to get a good night’s sleep,” would you argue with that statement? Probably not! But some arguments are more difficult to figure out, because they have two sides to them. If we want to explore a question without a clear answer, we can use a Maybe Framework.

Use chart paper or a document camera to display the framework. I want to explore a controversial statement: “Fast-food restaurants should eliminate unhealthy choices from their menus.” Watch as I write the statement in the top box.

**TURN & TALK** We’ll use the Maybe Framework to explore both sides of the statement. Think together with your partner, and identify reasons you’d disagree with this statement. Be ready to share!

Watch as I use the framework to record reasons to disagree with the statement. One reason I disagree is that I think restaurants should be free to serve whatever they want. If people don’t want to eat the food there, they could go somewhere else with healthier options! Record the reason in the organizer. Watch as I record another reason that I disagree with this statement: “People should make . . . .”

I have listed some strong reasons for disagreeing with the statement, so now I am ready to move to the Agree column on the planner. Think aloud as you model jotting down ideas for the Agree column. Elicit ideas from students, being sure that each idea supports the argument that fast-food restaurants should eliminate unhealthy choices from their menus.

I am taking a look over the planner, and I think our reasons point to a conclusion that makes sense. Restaurants probably don’t need to eliminate all the unhealthy choices, because people deserve to have a choice. But restaurants should provide healthy choices to give people more options. A conclusion should sum up your thinking. Watch as I capture these ideas: “Healthy choices should be . . . .”

**TURN & TALK** Partners, evaluate the arguments and the conclusion on the planner. Are there reasons that would be more convincing to agree, to disagree, or both? What conclusion would you draw? Be ready to share!
Summarize the features: Display your modeled writing. Have partners work together to identify the features of the Maybe Framework and consider what they need to remember when they create one of their own. Display the model for students’ reference as they write.

**WRITING and COACHING**

Choose a controversial statement, and work with a partner on completing the framework. Remember to include reasons to both agree and disagree with the statement. Then, use the ideas you gather to draw a conclusion. Use the planner to capture your ideas. Then, write about them!

As partners work together, meet with them as necessary to scaffold understanding. Be sure they classify supporting arguments into categories and use a range of considerations to draw conclusions.

**SHARING and REFLECTING**

Sum it up! Writers, your controversial statement allowed for deep thinking. You came up with reasons to both agree and disagree, and you drew a conclusion that took those reasons into account. When we engage in persuasive thinking and writing, it is important to consider multiple points of view.

**TURN & TALK**

We’re going to teach another class how to analyze a controversial statement using a Maybe Framework. What features of the framework do you want to be sure to mention? What guidelines about writing arguments and drawing conclusions would be good for the class to know? Think together about what you would tell them.

**TAKE IT FORWARD**

- Students might want to revise their persuasive writing to include linking words and phrases, such as because, since, in conclusion, and based on the evidence. Model inserting a linking word into your conclusion, such as Based on the evidence, fast-food restaurants should provide additional healthy items on their menus.

- Help writers understand that presenting an opposing view lends strength to their own arguments. To assist them in presenting opposing views clearly, help writers identify linking statements such as it could be said that, some people suggest, and the opposing view might argue that.

- Have partners present their arguments and explain how they came to their conclusions. Students may want to present their arguments as debates, with each partner advocating for the agree or the disagree point of view.

- When writers transform their planner into a draft, they may want to strengthen their piece with a call to action as part of the opener and a restatement of the call to action at the end.

- Help students apply the Maybe Framework to an analysis of a historical event, considering the pros and cons of the actions of people in history.

**ASSESS THE LEARNING**

Analyze the arguments to identify writers who need additional support in presenting ideas that support each side of a controversial statement and drawing a conclusion that is supported by the arguments. Note those who are ready to add additional features to their planners and to their conclusions.

**SELF-ASSESSMENT**

1. Controversial statement
2. Two perspectives on the same topic
3. Conclusion that includes linking words of summation such as: because, since, in conclusion, based on the evidence
4. Linking statements that acknowledge an opposing view such as: it could be said that, some people suggest, the opposing view might argue that...
Public Service Announcement

Use persuasive techniques to focus the public on health, safety, environment, or national spirit.

FEATURES

- Call to action (a question, a statement, or emotionally engaging image)
- Directly addresses the reader
- Details support call to action
- Connecting phrases: it should be noted, in addition, based on the evidence, for example, to illustrate, you see, research has shown, as a result
- Conclusion restates the call to action
- Opposing view integrated into announcement

FOCUSED MINILESSON

As you saw when we watched public service announcements, these announcements provide the public with important information about health, safety, and even national pride. For my public service announcement, I want to raise awareness that children need to get flu vaccines. Watch as I open with a call to make parents want to take action: “Parents, it is time...” Public service announcements speak directly to a listener or viewer, so my next sentence will begin with “You see...” That should make it clear that I am speaking directly to my reader or listener.

It is important to add details that support your position, so I am going to explain that children are vulnerable to complications from the flu. Look closely as I give credibility to my argument by stating, “Recent research has documented...” This makes it clear that I am not making up these facts.

I want to be sure that the closing shows that all parents need to take action, so I am trying to decide between “Let’s all take action and get kids vaccinated” and “Together, we can all fight the flu. It’s time for action—Vaccinate your kids today!” Let’s vote and select the more powerful conclusion.

Summarize the features: Have partners generate a list of the features of an explanation to place in their writers’ notebooks. This will serve as a visual support as they create their own public service announcements.
**WRITING and COACHING**

*It is your turn to create a public service announcement. You will be working with a partner to identify a problem and then create an announcement that has all the features you listed on your list.*

As writers research and develop their drafts, meet with individuals to confer or small groups to support and scaffold understanding. Some students may benefit from using the Persuasive Framework from the Resources CD-ROM.

**SHARING and REFLECTING**

*Sum it up! Writers, your public service announcements offer powerful arguments. They engage emotions and direct attention to important issues related to health, safety, and the environment. Best of all, they present a clear call to action that is supported by details, connecting phrases, and strong conclusions.*

**TURN & TALK**

You will be sharing your public service announcements with partners from the classroom next door and then coaching them on how to construct a public service announcement. Work together to identify the points you want to be sure to teach about public service announcements and their features.

Analyze the public service announcements to identify writers who need additional support in creating a call to action, infusing supportive details, adding connecting phrases, and creating powerful conclusions. Identify writers who may be ready for additional levels of sophistication in their writing.

**SELF-ASSESSMENT**

1. Call to action (a question, a statement, or emotionally engaging image)
2. Directly address the reader
3. Details support call to action
4. Connecting phrases: It should be noted, in addition, based on the evidence, for example, to illustrate, you see, research has shown, as a result
5. Conclusion restates the call to action
6. Integrate the opposing view

**ASSESS THE LEARNING**

Analyze the public service announcements to identify writers who need additional support in creating a call to action, infusing supportive details, adding connecting phrases, and creating powerful conclusions. Identify writers who may be ready for additional levels of sophistication in their writing.

**TAKE IT FORWARD**

- Integrate the opposing view with linking statements such as *it could be said that, some people suggest, the opposing view might argue that.*
- Videotape the public service announcements, and present them to parents, other classrooms, or the local newspaper.
- Create videotaped public service announcements for school-based issues. Possible examples: washing hands before lunch, safely exiting the school bus when being dropped off at the bus stop, wearing weather-appropriate clothing, taking care to clean up food spills in the cafeteria to prevent slip and fall injuries.
- Introduce additional features for students who are ready, such as using repetition to solidify the message, varying the lead (with a question, statement, slogan, or powerful picture), and focusing on strong word choice. Add these elements to your own modeled writing to lead students in focusing on their own work.
Electronic Slide Show

Create a slide show to show support for an argument.

**FEATURES**
- Statement of opinion
- Build supporting evidence with visuals and text
- Bullet points
- Anticipate and respond to the opposing view

**FOCUSED MINILESSON**

Today I want to make a case for an idea that I think is important. I believe that students should wear uniforms in school. An electronic slide show is a great way to deliver a message to many people at once.

I am going to start by stating my opinion as the title of a slide: “Uniforms Build a Strong School!” Notice that this statement is concise and powerful. Of course, others might disagree with this statement, so I want to offer proof for the statement. I think that uniforms build a sense of community and belonging because all students are wearing the same thing to school. Watch as I state that idea concisely on the slide: “Uniforms create. . . .” Did you notice that I started the statement with a bullet point? Bullet points keep statements organized and help viewers focus on the statements on the slides.

**TURN & TALK**

What are some other reasons that uniforms might build a stronger school? Remember, I want to build a strong case and justify my opinion. Think together about what I might add to this slide.

Finish the slide, adding concise bullet-pointed statements that support the opinion. Slides are very visual, so I want to add a strong image to support my opinion. I found this photograph of a student in a uniform. The uniform looks comfortable, and the student looks happy. Watch as I copy and then paste it onto the slide.

Now I am ready to start another slide. I think uniforms are great for students because as adults, many will have to wear uniforms or nice clothes for their jobs. I know, however, that some people believe workplaces are much more casual now. I want to argue against that idea in my slide. Watch as I write: “It could be said that. . . .” I anticipated an argument against my position, and that makes my argument even stronger! I found a great photograph for this slide, showing a man in a suit at his job. It supports the idea that wearing a uniform prepares students for jobs later in life.

**TURN & TALK**

Take a close look at my slides. Evaluate them together. How do they support my argument about school uniforms? Are there arguments that might be even more powerful?
Summarize the features: Ask students to mention features of a persuasive slide show as you capture ideas in a list. Students can create memo checklists for their desks based on the class checklist.

**WRITING and COACHING**

Work with a partner to make a few slides either in favor of or against school uniforms. You can also pick another topic such as year-round schooling and develop slides that either support or contest the value of year-round schools. Remember that visuals and text work together in a slide show. Think, too, about how you might anticipate and respond to the opposing point of view.

As writers develop their drafts, confer with individuals or small groups as needed. You might show students professionally done slide shows and ask them what features they include. They can be inspiration for students’ work. Help students keep text on their slides brief. Remind them that slide shows need to be easily viewed from across a room.

**SHARING and REFLECTING**

Sum it up! Writers, your slide shows are engaging and informative! You crafted concise statements that support your opinions and fused visuals and text together for powerful presentations. You also thought about the arguments against your point of view and masterfully responded to those arguments.

**TURN & TALK**

We’re going to share our slide shows at our parents’ night. We need to share how we created them. What features should we highlight for parents? Think with your partner as you list them.

**TAKE IT FORWARD**

- Discuss how to create a slide to conclude the show. The concluding slide might be a powerful statement, a call to action, a riveting statistic, a quotation from an expert—anything that leaves viewers with a last impression that will prompt them to agree with the point of view in the slide show.
- Have students return to previous persuasive pieces they have crafted and focus on anticipating and responding to the opposing point of view. Point out how this technique strengthens arguments by softening opposition to them.
- Students may want to incorporate what they have learned about visuals and concise text to create posters. Posters have the same features as slides. Students will enjoy creating persuasive texts in this format.

**ASSESS THE LEARNING**

Analyze the slide shows to identify writers who need additional support in supporting opinions and using visuals and text together. Note those who are ready to add more features to their slide shows.

**SELF-ASSESSMENT**

Electronic Slide Show

- Statement of opinion
- Build supporting evidence with visuals and text
- Anticipate and respond to the opposing view
- Conclusion
Video Commercial

Create a plan for an engaging video commercial.

FEATURES
- Enticing title
- Convincing argument
- Exaggeration
- Speak directly to the viewer
- Action and visuals
- Conclusion with linking words of summation such as because, as you can see, since, based on the evidence, in conclusion
- Comparisons: metaphor, simile, analogy

FOCUSED MINILESSON

Today teams are going to write a plan for a video commercial for our spring play, Alice in Wonderland. Watch as I begin by writing the title for the commercial on its own line at the top of the planning page. Remember that one important element to any kind of commercial is an intriguing title that convinces viewers to keep watching!

After the title, the planner provides space to consider questions or premises that I can include to convince my viewers to come to the play. Watch as I write, “Are you going to spend another Saturday evening alone with nothing exciting to do except watching reruns and eating stale popcorn?” Did you notice that this was a question that was also designed to add a bit of humor? There’s some humor in there and a bit of exaggeration. The popcorn that people eat on movie night is probably not stale. But this exaggeration serves to show that the choice of sitting on your couch will not be as exciting as going to a play.

Now I want to add a convincing argument to my commercial. Many times, we are swayed by critics’ opinions about shows and books. I am going to add information about critics—100% of those who saw the play

BEFORE THE LESSON

Present the Commercial Planning Tool from the Resources CD-ROM and explain how to use it. Discuss the features of commercials, and identify students who know how to operate video equipment for filming the team presentations.
recommended it. Now that’s convincing! I am indicating that this is a voice-over. Viewers will hear this part: “Not only do people . . . this is truly the play to see!” Did you notice the phrase “based on the evidence?” I chose a linking phrase to make my argument even more powerful.

**TURN & TALK** This is going to be a video, so I need to include action. What action do you recommend that would have viewers wanting to leap off the couch and come to the play?

Finish the model by adding a visual and then a powerful conclusion that will convince others to see the play.

Summarize the features: Have writers work with a partner to list features of a great commercial, and then create a class chart of features that incorporates their shared thinking.

**WRITING and COACHING**

Gather into teams and get ready. It’s your turn! Choose a real restaurant, business, or event that you want people to experience for themselves. Use the planning tool to plan your commercial before you begin writing, and rehearse thoroughly before you begin filming.

As writers develop their drafts, confer with individuals or small groups to support and scaffold understanding. You might pull together a small group for direct instruction on using persuasive techniques, such as exaggeration.

**SHARING and REFLECTING**

Sum it up! Writers, you thought carefully about how to use persuasive techniques to present a commercial for a real business, restaurant, or event. You did a great job using the framework to make a compelling argument with exaggeration, an enticing title, and great action. In addition, you spoke directly to your viewer and had a powerful conclusion.

**TURN & TALK** I have invited members of the Chamber of Commerce to come and view your video commercials with you. When you meet with them, you will want to point out the features that you consciously included in your commercials. Think together. What do you want to be especially sure that they notice?

**TAKE IT FORWARD**

- Model how to add comparisons to the commercial to connect ideas. Discuss similes, metaphors, and analogies. Help students understand how these are related and can be used in their paragraphs.

- Adding linking words of summation can ensure that the conclusion is memorable. Have students experiment with different kinds of calls to action, such as questions, slogans, or emotional images.

- Introduce testimonials for students who are ready. Model how to slip in a quotation from a satisfied customer, and discuss how a testimonial strengthens a commercial.

- Model how to change the planning tool into a script. Choose the best question or premise, and lead with it. Use humor, exaggeration, or other persuasive devices to build a relationship with the viewer. As you continue creating a script, make sure that all the ideas are connected. Help students understand how to keep the commercial on task, even if they think of many different and interesting tidbits they want their viewers to know about the topic.
Debate Plan

Work with a partner to plan for a persuasive debate.

FEATURES

- Statement of opinion or call to action
- Detailed evidence supports call to action
- Strong emotional appeal
- Acknowledgement of the opposing view
- Summary and restatement of call to action

FOCUSED MINILESSON

A debate is a discussion of two different points of view. Our school cafeteria is considering adding one of two items—chicken nuggets or corn dogs. I want to craft an argument for a debate today. I would argue for chicken nuggets! But I know others might argue for corn dogs. How could I make my argument more powerful than the other one? That’s an important part of a debate—to convince my listeners that my point of view is the better one.

Watch as I begin with a title that shows the topic: “Corn Dogs or Chicken Nuggets? Choose Chicken!” Now I am writing my own answer to state how I feel in this debate: “It is imperative that chicken nuggets are the new item on our school lunch menu. As the cafeteria staff fine-tunes our menu, chicken nuggets need to be on the list!”

Notice that I used the words imperative and need. Those words mean that something is very important. It shows strong feelings toward chicken nuggets.

Turn & Talk

Writers, now I need to prove my point. Think together about how you might prove that chicken nuggets are a better choice than corn dogs.

I was thinking about writing that chicken nuggets taste great with barbecue sauce. But that’s not a very strong reason to support chicken nuggets. Some people might not like barbecue sauce. I need to think of a reason that others would believe in. I know that chicken nuggets are packed with protein and might be a healthier choice, especially if they are baked in the oven rather than fried in oil. Watch as I write: “Chicken nuggets contain mostly protein. . . .”

I already know that my debate partner might argue that corn dogs are easier to eat. After all, they are on a stick, easy to carry, and convenient for lunchers! I want to argue strongly in favor of chicken nuggets, so I am going to soften the opposition by saying that chicken nuggets are convenient to eat, too. Watch as I write: “It could be said that. . . .”

Modeled Writing
I want to leave my readers with a strong impression. I am choosing ideas about chicken nuggets that are convincing and am encouraging my listeners to take action. Watch as I write: “Chicken nuggets are protein packed, tasty, and convenient. Let’s add them to the menu today!”

**TURN & TALK** Partners, evaluate my arguments. How does acknowledging the other point of view make the argument stronger? What might you suggest for making this even more powerfully in favor of chicken nuggets?

Summarize the features: Have students work in groups to generate checklists for a debate plan. Compile groups’ ideas into a class checklist to display as students work.

**WRITING and COACHING**

It’s your turn! With a partner, plan a persuasive debate. Choose a topic such as “What is the best sport?” or “What does our city need—more bike paths or a new water park?” Each of you will use the debate planner together to identify points for your answers. Once you’re prepared with points to defend your points of view—and arguments to soften your partner’s arguments—you’ll be set to present to another partner pair!

As writers develop their drafts, confer with individuals or small groups to support and scaffold understanding. Assist students in using the framework to support their opinions.

**SHARING and REFLECTING**

Sum it up! Writers, you wrote a clear statement of opinion and included two points of support for each one. Your arguments are so strong because you’ve carefully considered how to support them. I’m sure your listeners were convinced!

**TURN & TALK** You are going to present your debates to a new set of partners. Be prepared to talk about how you developed your debate plans. What features of persuasive debates do you want to be sure to mention? Think together about the most important features.

**TAKE IT FORWARD**

- Model how to use linking words of comparison in developing a debate. Linking words to consider include however, but, although, on the other hand, similarly, likewise, and in contrast to. Model how to weave these words into a debate to consider the point of view, such as Although students need to spend a lot of time reading, data suggest that students need more exercise for healthier bodies, too. Use the Debate Sentence Frames form from the Resources CD-ROM.

- Encourage students to use a hypothetical situation as an opener to the debate, such as Have you ever wanted…? Prompt students to consider how openings such as these draw readers and listeners in by having them imagine situations and feel connected to the speaker and situation.

- A debate is a fantastic tool for developing students’ confidence as speakers. Discuss topics that will lead to success in presentation, such as making eye contact and using a strong steady voice.

- Have students return to persuasive writing they have already written with an eye toward adding emotional appeal. Have them think about how they used the debate format to convince others of a point of view. How can they infuse features of debates into other types of persuasive writing?
Taking It Forward: Personal Writing Projects

After they have had the opportunity to work through the model unit and lessons in this section, cement your students' understandings about persuasive writing by having them complete one or more personal writing projects on topics of their choice. This is an important follow-up to the model unit because it allows students to apply their new understandings to their own writing lives based on personal interests.

For example, the teaching processes outlined in the model unit on environmental issues can easily be adapted to personal projects on a variety of topics and in a variety of forms. If students have trouble deciding what to write about, you might want to suggest topics and forms such as the ones that follow. Otherwise, give students the freedom to choose the topics they find most interesting—provided you deem them appropriate.

Possible Topics for Persuasive Writing
Topics may correlate with content in your science and social studies standards, current events, or class interests.

• Do aliens exist?
• Should we be afraid of snakes?
• Which planet is the best?
• What was the most interesting time in history?
• What is the best game?
• Writing a letter to a friend, family member, or person in the school to ask or advocate for something
• What is the best invention of the past twenty years?
• Which was the best display in the museum?
• Should we have to clean up our rooms?
• What animal makes the best pet?
• Does school go for too long?
• Should we help our parents with housework?
• Why should we get exercise/brush our teeth/eat vegetables?
• What would be some good rules to have in our classroom?
• What is the best drink?
Possible Forms for Persuasive Writing

<table>
<thead>
<tr>
<th>Letters</th>
<th>Debates</th>
<th>Ratings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Posters</td>
<td>Reviews</td>
<td>Charts</td>
</tr>
<tr>
<td>Bumper stickers</td>
<td>Advertisements</td>
<td>Essays</td>
</tr>
<tr>
<td>Signs</td>
<td>Diagrams</td>
<td>Articles</td>
</tr>
<tr>
<td>Notes</td>
<td>Illustrations</td>
<td>Speeches</td>
</tr>
<tr>
<td>Poems</td>
<td>Photo essays</td>
<td>Commercials</td>
</tr>
<tr>
<td>Slide shows</td>
<td>Comparisons</td>
<td>Announcements</td>
</tr>
</tbody>
</table>

Planning and Implementing Personal Writing Projects

Your students will need preparation, coaching, prompting, and varying amounts of support as they move through their own personal explorations. The ten-session structure presented in the model unit may be too long for personal projects that assume less time spent on instruction and modeling. Give students the time they need to fully develop their topics and to move through the stages of the writing process, but don’t be surprised if many students require fewer than ten sessions. Use the following tips and strategies as needed to ensure each student’s success.

Before the Personal Projects:

- Help students select topics that they are interested in, and provide research materials if needed.
- Continue to use information you gather from the Individual Assessment Record or your Ongoing Monitoring Sheet to provide specific instruction in whole-class, small-group, and individual settings as needed. Use the Daily Planner to lay out each day's lesson.

During the Personal Projects:

- Give students the personal checklists from the Resources CD-ROM to use as samples for creating their own checklists. A blank checklist can be found on the Resources CD-ROM and in the Resources section at the end of this book. Explain to the students that you will also be checking to see if they have included key features on the checklist.
- If needed, begin each session with a focused minilesson. Tailor the suggested minilesson to suit the needs of your students.
- Continue to provide high-quality mentor texts. Display mentor texts prominently, and allow students time to read them before they begin to write their own. Continue to call students’ attention to the features list created during the model unit.
- You may want to write your own text along with the students as you did during the model unit to provide an additional model.
- Have writing partners conference with each other often to check one another’s work for sense and clarity.
- As students work independently on their writing and illustrations, note those who are struggling and bring them together for small-group instruction. Use the Individual Assessment Record and/or the Ongoing Monitoring Sheet to assist in tailoring instruction to the needs of your students.
Students who seem very confident and who have clearly grasped all of the concepts taught so far can be brought together in a small group to extend their understanding to more challenging work.

**After the Personal Projects:**

- Be sure to give students opportunities to share and celebrate their writing projects.
- Compare students’ final writing products with their earlier attempts in order to evaluate their growth as writers.
- Distribute copies of the Student Self-Reflection Sheet (on the Resources CD-ROM). Students will benefit greatly from the chance to reflect on their progress and to hear their classmates’ feedback.
- Reflect on the strengths and challenges of implementing the personal projects. How might the process be adjusted to maximize student learning?
- Look at common needs of the class, and address these when students are working on future projects.