

Grade 5 ▶

Unit Six

PRE-INSTRUCTION CHECKLIST

MECHANICS	ACQUAINTANCE & ANALYSIS
<input type="checkbox"/> adverb identification	<input type="checkbox"/> Narrative
<input type="checkbox"/> comma use: compound-complex sentences	WRITING ON DEMAND
	<input type="checkbox"/> ongoing, all disciplines

PATTERN STATEMENT

Identify, question, decide.

NOTES

The skill should be somewhat familiar to students unless this is their first year working in Writer’s Stylus. However, the genre is new. Be sure to develop several examples via modeling and consider developing several examples as a whole group. Students need to feel secure in their understanding of the genre before beginning to develop their own examples.

Revising to eliminate adverbs often requires word choice changes in a sentence’s verbs. Writers with extensive verb vocabularies possess some of quality writing’s most effective tools. Model the skill thoroughly so that students recognize that simply eliminating an adverb may not produce the best results.

ADDITIONAL NOTES

The pattern, *Identify, question, decide*, can be illustrated by a simple game. The teacher could point out an object to the students, such as a small stuffed animal. Then the teacher could have the students close their eyes. The teacher selects a few students to get up and move around while the rest of the class keeps its eyes closed. One of the moving students is also told to take the identified object and move it out of sight. Once completed, all the moving students return to their seats. The teacher could then ask the class what they could do to find out what happened to the now-missing object. First, the students who were moving need to be identified. The teacher asks the movers to stand and come to the front of the room.

The teacher then instructs the seated students that they cannot guess but must use questioning to determine who moved the object out of sight, and that the question cannot be, “Did you take it?” The questions must focus on the context—where the specific student moved during the episode—e.g., “Joe, did you walk by the teacher’s desk while we had our eyes closed?” As the questions reveal who could not have moved the object, the decision is made to have that student sit down. Questioning and deciding continues until the object mover has been identified (EX-ex).

After several “rounds,” discuss the following with students:

- When you opened your eyes, what was the first thing you needed to do?
- What did you do next?
- What did identifying what was missing and questioning classmates lead to?
- If we were to label the three steps with single words, what terms would we use? (EX-co)

Use questions and the students’ comments to guide them to the pattern statement and record it for display during the rest of the unit (EX-el). Ask the students to identify other experiences that illustrate the three actions (EX-ap). Move into the COmprehension Strand, explaining that a writer *identifies* adverbs; *questions* their necessity; and *decides* to keep the adverb or eliminate it an restructure sentence (e.g., strengthen the sentence’s verb) as needed.

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REVISION SKILLS

ADVERBS			
Objective		Checklist	
<p>Student independently revises sentences containing adverbs by eliminating unnecessary modifiers and keeping only adverbs that clarify the sentence's meaning (e.g., It is not necessary to say "She smiled happily" because smiled indicates happiness, but it is necessary to say "She smiled slyly" because smiling and being sly are not naturally associated).</p>		<ul style="list-style-type: none"> <input type="checkbox"/> Identify every adverb in the draft, including prepositional phrases acting as adverbs. <input type="checkbox"/> Question the necessity of each one. Could a stronger verb eliminate the need for an adverb? <input type="checkbox"/> Look for redundancy created by modifiers (e.g., She smiled happily.). Eliminate redundancy. 	
Rubric			
EXEMPLARY	PROFICIENT	ADEQUATE	NOT YET
<ul style="list-style-type: none"> ▶ Writing features no unnecessary adverbs. ▶ Writing features fresh (not common or overused) adverbs that are appropriate for the content. ▶ Additional revisions are unlikely to improve adverb usage. 	<ul style="list-style-type: none"> ▶ Writing features no unnecessary adverbs. ▶ Some adverbs, while not creating redundancy, are common and overused. These give the writing a "heard-this-before" feel. ▶ Additional revisions could improve adverb choice. 	<ul style="list-style-type: none"> ▶ Writing features few (2 or fewer) unnecessary adverbs. ▶ Eliminating redundancy (e.g., She smiled happily.) or using stronger verbs would further reduce unnecessary adverb usage. 	<ul style="list-style-type: none"> ▶ Writing features multiple unnecessary adverbs. ▶ Eliminating redundancy (e.g., She smiled happily.) or using stronger verbs would reduce unnecessary adverb usage.

GENRE

NARRATIVE			
Definition		Objective	
<p>Though often used interchangeably with story, narrative presents a “slice of life,” often related to an element of nature (e.g., Spring) or a person. It tells about something or someone in a creative way without the story element of plot. For example: <i>Great Grandma Frances loved the outdoors. “There’s no place closer to heaven than a garden on a sunny day,” she always told me. Even her clothing displayed her love of gardens. Flowers bloomed on her skirts, blouses, and even socks!</i></p> <p>Published examples include <i>My Great Aunt Arizona</i> by Gloria Houston and <i>Mr. George Baker</i> by Amy Hest.</p>		<p>With teacher prompting and support, student writes a narrative focused on a person, place, or event but without relating a story (i.e., does not include a problem, rising action, resolution, or other story-specific elements) (e.g., narrative about a grandmother in which the reader gains a sense of the person through the writer’s characterization).</p>	
Rubric			
EXEMPLARY	PROFICIENT	ADEQUATE	NOT YET
<ul style="list-style-type: none"> ▶ Writing presents a narrative focused on a person, place, or event but without relating a story. It tells about something or someone in a creative way without the story element of plot. ▶ Writing features well-chosen details that give the reader a good understanding of the subject. It enables the reader to know the subject. ▶ Writing avoids sounding overly admiring of its subject. It presents the subject without sounding like a tribute to it. ▶ Additional revisions may minimally improve the text. 	<ul style="list-style-type: none"> ▶ Writing presents a narrative focused on a person, place, or event but without relating a story. It tells about something or someone in a creative way without the story element of plot. ▶ Writing features well-chosen details that give the reader a good understanding of the subject. It enables the reader to know the subject. ▶ Additional revisions could improve the text. 	<ul style="list-style-type: none"> ▶ Writing presents a narrative focused on a person, place, or event but without relating a story. It tells about something or someone in a creative way without the story element of plot. ▶ Writing focuses primarily on surface characteristics of its subject. It tells about the subject without helping the reader to know the subject. ▶ Additional revisions could improve the text. 	<ul style="list-style-type: none"> ▶ Writing fails to present a narrative focused on a person, place, or event without relating a story or contains significant gaps that negatively affect its coherence. ▶ Additional revisions could significantly improve the text.

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SIXREVISION
SKILL
AdverbsGENRE
Narrative

PRACTICE TEXT

When Nicolas' alarm buzzes loudly in the morning, he knows he must quickly rush out of bed in time to feed the animals before sunrise. Nicolas likes to feed the horses first because while they hungrily gobble up their feed, they let him stroke their beautiful manes and brush their shiny coats. Even though Nicolas has fed the tigers and snakes every day for two years, he still feels his heart quickly pound when he approaches their cages. He talks in a soothingly calm voice to his favorite tiger, Natasha, because he senses she likes him, despite her scarily sharp fangs. Nicolas takes care of exotic animals, but he doesn't work at a zoo.

After Nicolas feeds the animals, he quickly runs back to see what his family is doing. His older sister, Karen, usually cooks breakfast for the whole family, so Nicolas impatiently plays outside until she loudly yells, "Come inside, it's ready!" His father likes to curiously read about town activities at breakfast and suggest new things the family can do together after school and work. Nicolas' mother lovingly reminds Nicolas, Karen, and their younger sister, Mary, that they must diligently do their physical exercises before schoolwork begins. Nicolas lives with his family, but he doesn't live at home.

The whole family changes into their practice uniforms and briskly strides to the arena. Nicolas' family will intensely work together to build flexibility, trust, and teamwork. To build flexibility, Nicolas spends thirty minutes carefully stretching all of his muscles. Without loose muscles, Nicolas can't jump as far. To build trust, Nicolas, Karen, and Mary practice calmly falling off a platform with their arms outstretched; one at a time their parents strongly catch them before they hit the mat. Without trust, Nicolas' family would not be courageously brave. To build teamwork, Nicolas and his family repeatedly practice their routine until they get it right. Nicolas trains every day but he isn't a competitor. Nicolas and his family are acrobats in a traveling circus.

A POSSIBLE REVISION

This is not THE correct revision, but one possibility. Accept any justifiable revisions.

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