



## ***The Five Love Languages of Memoirs***

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River Gate Elementary

This curriculum unit is recommended for:  
Writing, Third Grade

**Keywords:** writing, memoir, Five Love Languages, daybook, conferencing

**Teaching Standards:** See [Appendix 1](#) for teaching standards addressed in this unit.

**Synopsis:** This unit will set up Writer’s Workshop for the year while you get to know your students, and your students get to know themselves. Integrating Lucy Calkins’ curriculum through a Five Love Language lens will create a structured, personal workshop time. The goal of the unit is give students a foundation for writing personal narratives; in other words, memoirs. Strategic activities will encourage students to identify the Five Love Languages in mentor text and then use that knowledge to find their own while brainstorming new topic ideas.

The Five Love Languages was created by Gary Chapman. He has written several approaches, including *The Five Love Languages of Children*. Most people have one or two dominant love languages. When people respond to an individual in their dominant love language, that is when they feel the most loved. The Love Languages are words of affirmation, physical touch, acts of service, quality time and gifts.

As time goes on in the school year, teachers naturally figure out children’s love languages. If a student responds better to a high five as opposed to a note of encouragement, a teacher notices. Teachers strategically individualize. This unit teaches the Five Love Languages and uses them to curate memories. It is probable one or two Love Languages will be “easier” for students to brainstorm memories for. This is more than likely that child’s Love Language.

Integrating the Love Languages with Lucy Calkins creates a structured writing time, with an organic, safe approach to memoirs. The unit is designed for students to have a routine block but it still is an approach where students have the autonomy to choose the memories they write about.

*I plan to teach this unit during the coming year to (specify number) students in (specify courses or curriculum areas/grade levels).*

*I give permission for the Institute to publish my curriculum unit and synopsis in print and online. I understand that I will be credited as the author of my work.*

## Introduction

I am a firm believer in the 5 Love Languages concept. I believe everyone is different and what motivates them and makes each person feel loved, is unique! I also believe Love Languages influence positive motivators when it comes to student behavior. As teachers, we differentiate how we respond to student behaviors based on what we learn about each personality. We naturally figure out if a student needs a positive note (words of affirmation) to encourage them to do the right thing, or if a student just needs a high five (physical touch) to turn their day around. Maybe a student just needs you to sit with them at lunch because their love language is quality time. If teachers sit back and look at their classroom, I guarantee they will see some form of each of the 5 Love Languages.

I teach 22 third graders in a large district. Sometimes it's hard to get personal. I started this school year by including in my information sheets for parents asking which "reward" they believe their child would feel most motivated by. I listed five choices and asked parents to circle one. Each "reward" was an example of the Five Love Languages. The results were extremely diverse and telling. My approach to building relationships with each child has been subtle, but intentional.

We are so heavily encouraged to differentiate our teaching to meet needs. Why not differentiate our encouragement to meet each student's behavioral needs? So this got me thinking – what if our memories are triggered by our love language? Are we more likely to remember an incident if it somehow aligned with our love language? Could this concept be used to trigger memories when brainstorming topic ideas in writer's workshop?

## Rationale

### *The 5 W's and the How of this Unit*

Lucy Calkins is the author of one of the third grade writing curriculums used in CMS. She states how important setting up your Writer's Workshop is. In a detailed intro, Calkins states the importance of routines and structure in Writer's Workshop but she also explains students need to make discoveries about their writing (Calkins 2013, vii). This happens when the children are exposed to examples and share observations with peers (Calkins 2013, vii). It is then they can imagine what writing they will create. Integrating the Five Love Languages will build a foundation of observing, analyzing and intentional brainstorming. Class discussion, observation and strategic mentor text will then contribute to a firm understanding of what a narrative or memoir is.

Most writing units begin with the explaining of the goals of the unit and then brainstorming ideas. That needs to happen here too. The first unit taught in third grade is *Crafting Narratives*. In my experience, I have found elementary students have a hard time choosing a topic when it comes to personal narratives. They struggle to pick something original and personal, and end up mimicking the teacher example. Or their minds go completely blank and they become frustrated with a lack of memories. What if the lessons prompted students to be personal, gave students the autonomy to share what they wanted, but was still structured enough where students feel safe?

The students will be exposed to some excerpts of mentor texts and some full mentor texts. Discussion following each piece will be some of the teaching portion of each lesson. The

goal for each discussion is to be student facilitated, but the discussion should answer questions similar to: Why did the author write this? What messages are they trying to give? Why was this an important time in their life? The last question of every discussion should be: What do you think the love language of the author is?

Through close reading, students will practice identifying love languages and discuss why those memories impacted them and why that memory is so important to the author. The goal of each discussion is to analyze the word choice, the images and question the why of it all. Why was this an important memory? Why do you think the author chose this story? What does this story tell you about the author's love language?

Within these days of researching Love Languages, mini-lessons will pull techniques, teaching points and the writing block structure from Lucy Calkins. For example, there is one anchor chart from Calkin's curriculum that stuck out to me. It can be found on pg. 69. The anchor chart is titled *To Write a True Story*. It has 4 points on it.

#### To Write a True Story

- Find stories that are focused and important to you and write lots of entries.
- Make a mental movie of what happened, telling it in small detail, bit by bit.
- Remember your self assessments of your narrative writing and your goals.
- Rehearse for your writing by storytelling repeatedly. (Calkins 2013, 69)

Each bullet point can serve as the topic for a mini-lesson in the curriculum or a conferencing point. All of which can be used to drive memoir writing. All can be integrated with love language identification.

Once students have a firm grasp on the different love languages and the structure of writer's workshop, students will transition into planning mode. They will be prompted to create graphic organizers that represent each love language. For instance, for the love language "gifts" students will draw a present and then inside the box, write different memories for when they were given a gift. Teachers can provide one memory and then tell students they need 3 or more memories recorded on their sheets. The next day students will move on to other love languages and other memories. Each day will focus on a different love language. This will act as topic idea brainstorming.

Once the planning is complete, students will have several topic ideas from which to choose. Students will then spend time drafting. The teacher's role will be to confer, encourage, constructively criticize and address things like the message, writing conventions, word choice, etc. I truly believe somehow using the 5 Love Language concept to influence our memories can drastically help create powerful stories the students write. Combining that concept with the Lucy Calkins curriculum can heavily influence memoir results.

#### *Alignment with Curriculum*

The district has provided Lucy Calkins' curriculum for reading and writing. The curriculum is not required, but heavily suggested. The first unit used in third grade is titled *Crafting True Stories*. The first goal of this unit is to establish Writer's Workshop and to create a safe space for writers. The second goal is to meet rubric expectations when writing about personal experiences.

Calkins discusses how this unit (Calkins 2013, vi) introduces the term “character” when referring to themselves in their narrative stories. The author states each story is to not be plot driven, but experience driven. Certain lessons should encourage students to describe the actions, feelings and thoughts of each experience. This makes me confident that the goal of this unit and the goal of my unit will form an alliance.

## Demographics

River Gate Elementary school is a school within Charlotte Mecklenburg Schools that serves over 750 students. CMS is a very large district that houses a diverse population. River Gate is a perfect example of diversity in regards to race, socioeconomics and needs within the district. The school is located in Southwest Charlotte, close to the South Carolina line.

## *Room 212*

This is my fourth year teaching in CMS and it is my first year in third grade. My previous experience is in first grade.

My third grade classroom is very similar to the diversity found in CMS. I have a wide range of ethnicities, social classes and experiences. The needs in my room range from academic to social to behavioral. I have a handful of Exceptional Children and a group of Talented Development students. The most exciting part about room 212, is that my students show up every day ready to learn.

## *The Third Grade Team*

I am one of six teachers in Third grade. While this is the first year all six of us have worked together, we have worked really hard to build a strong culture on our team. We are a team of teachers, but we have built personal relationships and have intentionally spent time outside of school to grow our team culture.

We all range in years of experience and grade levels taught. This is beneficial because some teachers have taught the grade levels before third and some have taught the grade levels following. Through this, we have the knowledge of the content students should know and the knowledge of where students to get.

Four of us make up our grade level literacy team. We are responsible for preparing all components of Balanced Literacy in our day. We meet once a week, separately from our scheduled planning to make sure our plans are cohesive and standard based.

## Unit Goals

This Unit has Three Main Goals:

1. Students will be able to connect to meaningful memories through strategic activities based around the Five Love Languages.
2. Students will brainstorm ideas that are focused on the Five Love Languages and then use these ideas to write personal narratives/memoirs.
3. Students will create personal narratives/memoirs.

## Content Research

### The Five Love Languages

What exactly are the Five Love Languages?

- Quality Time - spending time with a loved one is important to this person
- Physical Touch - someone who feels most loved when touched
- Words of Affirmation - words negative or positive deeply affect this person
- Gifts - when someone gives this person something, they feel loved
- Act of Service - compliments are important to this person

Gary Chapman is the author of the Five Love Languages. He writes about the power of one's love language and the way that they show and feel loved. He stresses that each person doesn't have just one love language, but they often have one or two primary love languages. Discovering and understanding one's love language can have a positive influence on the relationship built. (Chapman, 2012)

While the chart to the right (Chapman, 2013) shows how to respond to love languages at home, I'm arguing that these can be discovered and needs can be met in the classroom. I believe that each of these are manageable in the classroom. A hug (touch), a skittle (gift), or a one on one conference that is about reading and a little lift (quality time) take minimal effort but have maximum impact.

How will it Look in the Classroom?

Katherine Bomer is the author of the book *Writing a Life, Teaching a Memoir*. Bomer explains how she usually evokes memories by having students make a list of memories. (Bomer, 2005) This gives students a sense of autonomy. Following that she writes that she provides memory prompts. I would like to combine this. This unit will begin with a simple explanation of the Five Love Languages then heavy "investigating". Through reading experts from mentor text, students will identify a Love Language, then that will be their focus for the brainstorming that day.



It's typical for one or two Love Languages to be more dominant. For most students, their love language will be easy to identify because memories will be much easier for one or two brainstorming activities. Later on in *Writing A Life* by Bomer, she calls significant memories "stand-out" memories. Bomer states that the key to helping young writers be successful is to allow them to choose their own stand out moments.

The beginning of this unit is very important because it allows students to identify their own Love Language and find those stand-out moments in their lives. The rest of the writing unit will be aligned with Lucy Calkin's Personal Narrative Units but students' bank of memories will be influenced by Gary Chapman's theory.

### Personal Experience

According to Tara Gibney, "We [authors] choose moments of significance that define who we are as a person." (Gibney 2012, 244-245) I couldn't agree more but I think that the approach we as teachers take to guide students to remember those significant moments is probably the most important part when doing a memoir unit.

I'm currently part of a memoir seminar that uses a personal approach to encourage us as writers to be personal and specific. It's interesting because as I sit and reflect on my time in a memoir study, I am more aware of the intention behind memory triggers our seminar professor, Brian Kissel, used. For instance, in one of our first seminars we were asked to bring 3 important artifacts in our life. No guidelines. No other directions. Some people brought in pictures of themselves and loved ones on a trip. One person brought in a purse they were given as a gift.

Later on in the study, we were asked to pick songs that trigger memories and define moments in our lives. One song that has always been profound in my life is "You are my Sunshine". My grandmother used to sing this to me. In a sense, this was words of affirmation for me. That's my love language. The more that I dive into the Five Love Languages, the more I see them in myself and others.

### Reality

Lauren Hurt-Ashwin wrote an article called *The 5 Love Languages in the Classroom* and she poses the question "If I only have a small amount of time with my students, how can I make sure I am building relationships in the most efficient way possible?" (Hurt-Ashwin, 2018) This stuck with me. The current focus in education seems to stray more away from relationship and pushes more and more content. Through the approach of including the Five Love Languages in writing lessons, there will be a healthy balance of content, social emotional and relationship building. When the love languages are reflected upon in writing, students are more vulnerable to be personal. This gives teachers an inventory of personal connections, an approach when building a relationship with students and ideas for positive reinforcements.

### Involving the Parents

This year I knew that I was going to dive deep into the Five Love Languages. It was important to me that I had the parents' perspective of their child's Love Language. I didn't write a large explanation, I simply included a little survey in my information sheet that I sent home the first day of school. The results were diverse and a nice jumpstart to building relationships.

## IN-DEPTH INFORMATION *continued*

What motivates your child?

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Which positive reward/reinforce would you say best aligns with your child? (Circle one)

Treasure Box

Encouraging Words

Quality Time with Teacher

A Classroom Helper Job (Leadership Job)

Hugs/High Fives

### Instructional Implementation

#### Teaching Strategies

*Writer's Workshop:* A structured writing time that build student's understanding of the writing process and writing fluency. The block of time allows teacher to explicitly teach concepts and coach students on skills and standards.

*Daybooks:* A collection of all types of students' writing (lists, thoughts, stories, sketches, etc.)

*Writing Goals:* Personal goals provided by teacher observation. These goals are kept in student writing folders. These goals are targeted on student needs (grammar, editing, process, focus, etc.) Teacher will monitor student practicing goal. If a student is observed practicing a goal, teacher will give student a check mark on their goal. Once student has been observed successful at a goal three times, the goal can be considered mastered.

*Writing Folders:* A place to organize loose writing, papers, daybooks and writing goals.

*Conferring:* One on one time between teacher and student to discuss writing. Teacher will observe student writing and/or read a sample. Teacher will then provide one positive and one critique. Teachers can refer to past goals to see if students are practicing their goals. Student goals may vary from planning, to structure, grammar, editing, etc.

*Anchor Charts:* The silent teachers in the room. Anchor charts are visual that contain teaching points, strategies, processes, etc. Students should be encouraged to use them of references.

*Turn and Talk (T&T):* A communication cue. Students will turn and talk with a peer.

*Genre Study:* Exploration of a specific type of text.

*Mentor Text:* Pieces of literature that are good examples of good writing. The text read then available for students to reread and refer to. Teachers should place a tub of memoir examples (mentor text) that has or has not been read specifically in the classroom library.

TW - acronym for 'teacher will'

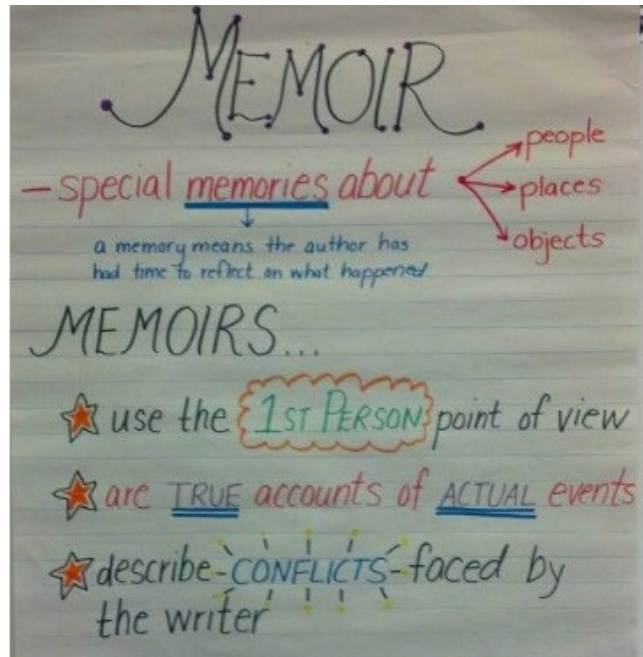
SW - acronym for 'student will'

*Google Classroom:* An online location to collect readings, directions, mentor text (online readings) and resources. The teacher is responsible for uploading content. It prompts you to add links.

### **Activities:**

<b>Lesson 1: What is a memoir? Why do authors write memoirs?</b>
Connection: "Writers, it's time to start a new unit! In this unit you are going to write about special moments that have happened to you. You have some experience writing about these small moments from kindergarten, first and second grade!"
Link: "Today I want to teach you that writers write memoirs to retell personal, special moments from their lives in their own words."
Teaching Point: "Memoirs are similar, but a little different than an autobiography. Special components define memoirs. Take a look at this anchor chart. Memoirs are told from a first person point of view. That means that the speaker of the text is the author. The author will use words like I and me. This tells the reader that the author is telling this story from their point of view. The next point on the anchor chart is very important. Memoirs are retellings of true events from the authors life. That means that the text is an experience that the author actually lived through. The last point on the anchor chart is very important. I want you to know that memoirs have conflicts too. Authors are not limited to only writing about the happy stories in their lives. It is okay to rewrite some of the problems and struggles you have experienced."





“Now that you know exactly what a memoir is, I want to share one of my favorite memoirs. As I am reading, try to notice some of the elements included that tell the reader this is a memoir.”

TW read all of *How I Learned Geography* by Uri Shulevitz.

Pg. 1 “I love that right from the beginning, the author is sharing a struggle.”

Pg. 9 “The author has been saying ‘we’ a lot. Now he has shifted to saying ‘I’. This is another sign that this text is a memoir.”

Pg. 17 “The author is remembering his imagination from when he was little.”

Pg. 28 “The author ends the story by stating that the gift of the map wasn’t so bad after all. This memory had a big impact on Uri’s life.”

Pg. 29 “Look at this note from the author. He writes a quick summary about his life, but if you look at the middle of the page there is a map that that author drew. He states that he drew this when he was ten. I can assume that the gift of the map from his father had influenced some of his drawings.”

Questions: “What components of this text are clues that it is a memoir? How was the author feeling through this story? Why do you think this memory was important to the author?”

Guided Practice: “I’m going to pass around some examples of memoirs. Let’s spend some time with a partner reading them and identifying why these texts are examples of memoirs. Don’t forget to look for the clues listed on our anchor chart.”

Independent Practice: SW explore mentor text (physical books in classroom and from YouTube playlist uploaded in Google Classroom). TW facilitate.

Assessment: TW informally ask students to share evidence as to why the text students explored is considered a memoir.

## Lesson 2: What are the Five Love languages?

Connection: “Writers, before we really begin planning and writing memoirs of our own, I want talk to you about love! What are some ways that you know that you are loved?” TW make a list of student responses on the board.

Link: “Today I want to teach you how to identify the Five Love Languages in text.”

Teaching Point: “Take a look at the list on the board. Not all of these responses are the same. Do you agree or disagree with this statement: Everyone feels loved the exact same way? T&T with your partner. What did you and your partner decide? Gary Chapman created a theory that there are five main ways people feel loved. The name of his theory



are the Five Love Languages. He believes that most people have a main way that they feel loved. The five love languages are: Gifts, touch (hugs, high fives, etc.), words of affirmation (nice words), quality time, and acts of service (when someone does something for you). Where do our ideas of love fit in with Gary Chapman’s theory?” TW record them under each tab on anchor chart. “Five Love Languages can be impacted negatively too. If someone says unkind things to someone and words really matter to that

person, their feelings are going to be even more impacted.

Questions: “Does everyone feel loved the same way? Do you think that when someone feels loved, they’re more likely to remember that moment? What evidence in text show love languages?”

Guided Practice: “Let’s spend some time diving into some mentor text. With your T&T partner, spend some time sifting through memoirs. See if you can identify some love languages (physical books in classroom and from YouTube playlist uploaded in Google Classroom).”

## Lesson 3: Gifts

Connection: “Writers, you have been writing since kindergarten! You know how to write great stories about small moments from your life! Before we begin writing, I want to share some pieces of memoirs and I want to try to identify the Love Language demonstrated. A person’s Love Language is the motivation behind why the author remembers that moment so vividly.”

Reread pages 9 and 10 from *How I Learned Geography*. What love language could we argue is Uri’s?

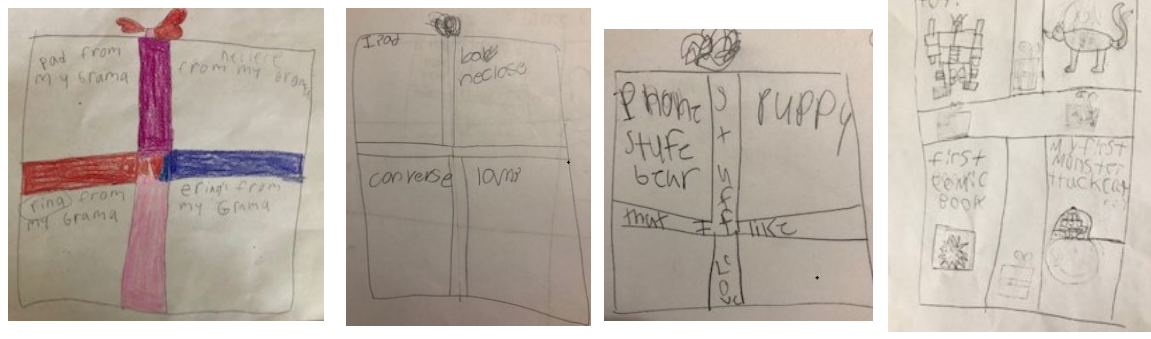
Link: “Today I want to teach you how you can identify a person’s love language through their writing!”

Teaching Point: TW read page 1-2. “Immediately the author tells us that she was given a gift.” Then skip to page 12, “Jubilee is still with Jane”. Following that, skip to page 18 and observe the illustration. “Jubilee and Jane are still together. It seems like Jubilee is very important to Jane. I wonder if this is a clue as to why this memory was so memorable. I can assume that the authors love language is gifts. One of the Five Love Languages is gifts. Could we argue that when Jane was given Jubilee, she felt very loved? This memory was so important to Jane and she wrote a book about it!”

Questions: “What clues does the author give us that this gift was so meaningful for her?”

Guided Practice: “Today I want to brainstorm some memories of times that I was given meaningful gifts.” TW model remembering times when they were given meaningful gifts. TW record topic ideas into gift graphic organizer.

Independent Practice: SW create topic ideas that are related to the love language, gift using a graphic organizer.



**Lesson 4 – 7:** Repeat the above outline (lesson 3) for the remaining Five Love Languages.

Use the following text and graphic organizers:

**Words of Affirmation -**

Text: Pg. 8 from *Thank you Mr. Falker* by Patricia Polacco

Graphic Organizer: Talk Bubble

**Quality Time -**

Text: Pg. 3 from *The House Baba Built* by Ed Young

(only point out about the section about Buddy.)

Pg. 7-8 from *The House Baba Built*

Graphic Organizer: Clock/Watch

**Touch -**

Text: Pg. 5-6 from *When I was Young in the Mountains* by Cynthia Rylant

Graphic Organizer: Hand Outline

## Acts of Service -

Text: Pg. 27 from *Drawing from Memory* by Allen Say

Graphic Organizer: Broom/Chore

### **Lesson 8:** Lucy Calkins pg. 66 *Crafting True Stories*, Rehearsing

Teaching Point: “Today I want to teach you that writer’s don’t just pick an idea and bingo, write a book. Just like a choir rehearses for a concert, writers rehearse for writing. One of the best ways to rehearse a story is to tell their story. (Calkins 2013, 66)

\*TW explain to students that it is plausible that their love language was the easiest to come up with brainstorming ideas; however, please rehearse telling stories from at least two love languages.

### **Lesson 9:** Lucy Calkins pg. 126 *Crafting True Stories*

Teaching Point: “Writers, today you are going to relive an experience and put it on paper!”

\*TW have students pick a memory from what they believe is their love language. TW share with students what their parents believed was their love language.\* (Calkins 2013, 126)

### **Lesson 10: Uninterrupted Writing**

Teaching Point: “Writers, today you are going to continue reliving experiences and putting them on paper! I am going to circulate around and conference. I want to get to know your writing.”

\*TW have students pick a memory from what they believe is their love language. When students finish a piece, prompt them to begin another piece either from their main love language or what they believe is their secondary love language. TW conference with students and suggest edits, ideas, ask questions, etc.\*

### **Lesson 11: Uninterrupted Writing**

Teaching Point: “Writers, today you are going to continue reliving experiences and putting them on paper!”

\*TW have students pick a memory from what they believe is their love language. When students finish a piece, prompt them to begin another piece either from their main love language or what they believe is their secondary love language. Uninterrupted Writing

Teaching Point: “Writers, today you are going to continue reliving experiences and put them on paper! I am going to circulate around and conference. I want to get to know your writing.”

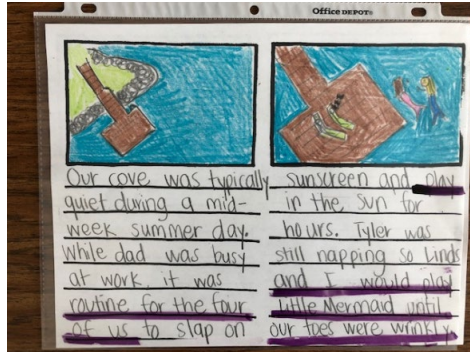
\*TW have students pick a memory from what they believe is their love language. When students finish a piece, prompt them to begin another piece either from their main love language or what they believe is their secondary love language. TW conference with students and suggest edits, ideas, ask questions, etc.\*

### **Lesson 12: Does my Memoir Show my Love Language?**

Connection: “Writers, you have begun working on your pieces. Some of you have finished pieces and moved on to new pieces. Some of you are still adding details and moments to your current pieces. Either way, that’s okay! Writers do not all work at the same pace.

Link: “Today I want to practice editing our pieces to make sure that they are showing love languages.”

Teaching Point: TW pull out a piece of her writing and slide it into a protective sheet.  
“Writers, this is a piece that I wrote. Today I am going to slide it into this plastic sheet. This sheet will act like a see through white board. When I wrote this piece, I was focusing on quality time. This is a story about my sister and I and a game that we used to play. Every time I read over something that acts like a clue for my love language, I am going to underline it. If I run across something else that shows another love language, I’m going to star it. It’s an extra.”



“I wrote routine because that means it happens all the time. All the time my sister, mom, brother and I would go down to the dock and play. I underlined this because I remember spending this time with my family. It meant a lot to me.

My sister and I always played Little Mermaid. It was our favorite game. We would play until our toes were wrinkly and pruny. That means we stayed in the water playing for a really long time. I was really happy spending this time with my sister. It’s something that I haven’t forgotten. This is a clue to my love language - quality time.”

Questions: How does this clue show my love language?

Did I flat out offer my love language or provide the reader with clues to figure it out themselves?

Why do you think this memory matters to me?

Why does your memory matter to you?

How does your love language show through your writing?

Guided Practice: “Take a look at the next page of my writing. I want you and your partner to discuss what other clues can be found that point to quality time. T&T”

Independent Practice: SW be given a protective sheet and a white board marker. “Choose one piece and circle the clues for your love language based on what you have written so far. You knew your focus when you began, so make sure that your clues point back to your love language.”

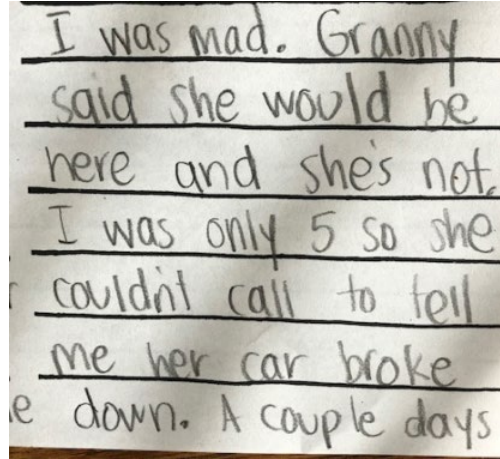
Assessment: TW informally assess and converse with students as they complete their activity.

### Lesson 13: How Should I start my Memoir?

Connection: “Writers, all of you have started your pieces. Some of you have started writing your second pieces. I’ve enjoyed reading them. You’re doing really good jobs retelling your memoirs!”

Link: “Today I want to teach you how to set the stage with your story!”

Teaching Point: “Close your eyes, I want you to pretend that you’re at home on your couch. You just sat down to start a new movie you found on Netflix. The movie begins and you have no idea where the story is happening, who is telling the story, or what is going on! Do you keep watching? I know I wouldn’t! Open your eyes. Just like movies, memoirs have to start strong. Authors have to set the stage. Writers have to give a sense of where the story is happening, the setting or “Hmm, I haven’t told my reader where I am. I need to set the stage. I was at school and I was in kindergarten.” TW write: “Lunch time was almost over. I saw my kindergarten teacher Ms. Glassgo stand up to leave.”



Questions: What makes the beginning of your text exciting?  
Do readers want to continue reading your piece?  
Does my beginning set the stage?

Independent Practice: SW edit the beginning of their existing memoirs.

Assessment: TW informally assess and converse with students as they complete their activity.

### Lesson 14: Meaningful Endings

Teaching Point: “Today I want to teach you that authors end your piece with meaning.”

### Lesson 15: Dialogue

Teaching Point: “Today I want to teach you how to include talking in your text.”

### Lesson 16: Lucy Calkins pg. 104 *Crafting True Stories*

Teaching Point: “Today, as you edit your drafts, I want to teach you that there are a few places where writers typically begin new paragraphs.” (Calkins 2013, 104)

### Lesson 17: Checklist

Teaching Point: “Today I want to provide you with a rubric to check your writing. Authors use guidelines for their pieces to help make sure that all components are included.”

**\*\*Some pieces on the rubric have not been taught explicitly. See conferencing tips/ideas below\*\***

**Lesson 18: Uninterrupted Writing**

Teaching Point: “Writers, today you are going to continue reliving experiences and put them on paper! Soon we are going to celebrate and share.”

**Lesson 19: Uninterrupted Writing**

Teaching Point: “Writers, today you are going to continue reliving experiences and put them on paper! Tomorrow we are going to celebrate and share.”

**Lesson 20: Celebration**

SW share their memoirs to teacher’s discretion.

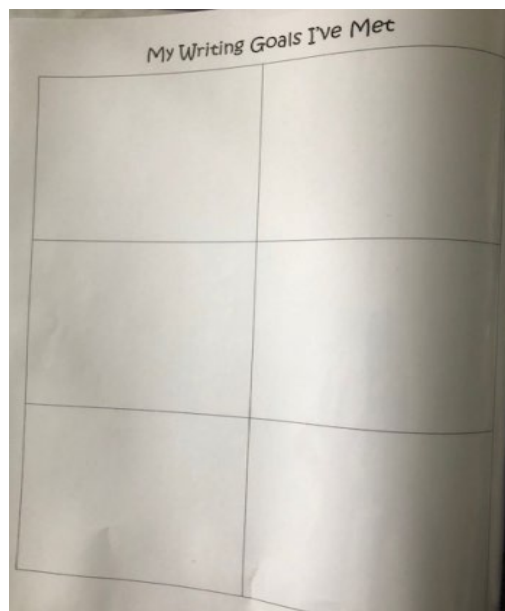
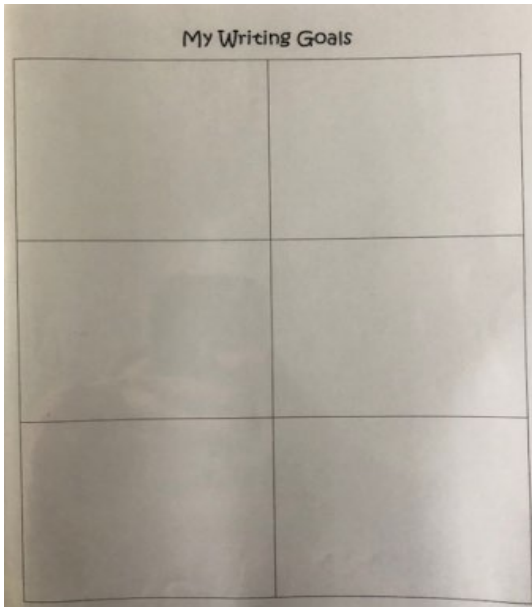
**Conferencing Teaching Point Suggestions:**

- Conventions
- Focusing on one love language
- Beginnings & Endings
- Sequencing
- Dialogue
- Feelings
- Transition words

**Assessments**

- Informal:

Observations will take place during one on one conferencing. Teachers will meet once or twice a week with every students. Students will have goals that they are given by the teacher. These can informally be addressed during the conversation.



- Formal:

Lucy Calkins explains the rubric in the beginning of her text (Calkins 2015, viii). The student’s grade will be based on whether they have written about a memoir, included a beginning and end, written in order and used details to help readers picture the story. These components can all be found within memoirs.

The beginning of this unit focuses heavily on defining and brainstorming the Five Love Languages. Following that deep dive, students will be taught the other expectations in mini-lessons. Lucy Calkins has designed lessons that organically teach structure, development and language conventions that are developmentally appropriate in third grade.

The rubric points will be integrated in some lessons but taught heavily in conferencing. Some of the points included on the rubric are teaching points that should have been mastered in previous years. The rubric will be given to students to use as a checklist. The rubric will be left to interpretation for students. The main goal of this unit is for students to write true stories in a meaningful sequence based off of their love language. Please see the rubric below:

**Grade: 3**

**Quarter 1 Unit 1**

**Task Title: Narrative-Details and Sequence**

**Task Description:** I wrote a narrative (real or imagined) with a clear central message, including sequence of events, characters, settings and key details. (W.3.3)

	Grade 3	Not Yet	Starting To	Yes!
	<b>Structure</b>			
<b>Overall</b>	I wrote a narrative with a clear central message to develop real or imagined events using effective technique details, and event sequences.			
<b>Lead</b>	I wrote a beginning in which I helped readers know who the characters were and what the setting was in my story.			
<b>Transitions</b>	I told my story in order by using phrases such as <i>a little later</i> and <i>after that</i> .			
<b>Ending</b>	I chose the action, talk, or feelings that would make a good ending and worked to write it well.			
<b>Organization</b>	I used paragraphs to separate what happened first from what happened later in my story.			
	<b>Development</b>			
<b>Elaboration</b>	I used dialogue and/or description to develop a central message through the use of character’s actions, thoughts, and feelings.			
	<b>Language Conventions</b>			
<b>Spelling</b>	I used what I knew about spelling patterns to spell and edit words before writing my final draft.  I got help from others to check my spelling and punctuation before writing my final draft.			
<b>Punctuation</b>	I used quotation marks and commas to punctuate my dialogue.			

**Note:** Your teacher may add to this checklist based on what has been taught in your classroom. Your teacher may also add items just for you based on the next steps you are ready to add to your writing.

(Calkins, 2015)



## Appendix 1: Teaching Standards

### Literacy:

CCSS.ELA-LITERACY.W.3.3

Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

CCSS.ELA-LITERACY.W.3.3A

Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.

CCSS.ELA-LITERACY.W.3.3B

Use dialogue and descriptions of actions, thoughts and feelings to develop experiences and events to show the response of characters and situations.

CCSS.ELA-LITERACY.W.3.C

Use temporal words and phrases to signal event orders.

*\*Specific in rubric provided by Lucy Calkins*

CCSS.ELA-LITERACY.W.3.3D

Provide a sense of closure.

*\*Specific in rubric provided by Lucy Calkins*

*All standards were pulled from the Common Core State Standards Initiative website. All standards align with third grade.*

### Social Studies:

3.H.2.1 Explain change over time through historical narratives (events, people, and places)

*\*Addressed in some mentor text (Ex. The Wall)*

3.G.1.5 Summarize the elements (cultural, demographic, economic and geographic) that define regions, community, state, nation, and world.

*\*Addressed in some mentor text (Ex. How I learned Geography)*

*All standards were pulled from the NC Public Schools – K-12 Standards, Curriculum and Instruction website.*

### Guidance:

P.SE.2 Understand the relationship between self and others in the broader world.

P.SE.2.1 Interpret the meaning of self-concept.

*All standards were pulled from the NC Public Schools – K-12 Standards, Curriculum and Instruction website.*

## Materials for Classroom Use

- Daybook - 1 half notebook per student
- Brainstorming Visual Cues - 1 per love language
- Anchor Charts
- Goal Organizer
- Sticky Notes
- Rubrics
- Student Exemplars
- Mentor Text:
  - Calkins, Lucy, and Marjorie Martinelli. *Crafting True Stories*. Portsmouth, NH: Firsthand, an Imprint of Heinemann, 2013.
  - Chapman, Gary D., and Ross Campbell. *The 5 Love Languages of Children*. Chicago: Northfield Pub., 2012.
  - Curtis, Jamie Lee. *When I Was Little A Four-Year-Old's Memoir of Her Youth*.
  - DePaola, Tomie. *The Art Lesson*. New York, NY: Putnam & Grosset Group, 1989.
  - McDonnell, Patrick. *Me...Jane*. New York, NY: Little, Brown and Company, 2011.
  - Polacco, Patricia. *Chicken Sunday*. New York, NY: Putnam & Grosset Group, 1992.
  - Rabinowitz, Alan, and Catia Chien. *A Boy and a Jaguar*. Boston, MA: Houghton Mifflin Harcourt, 2014.
  - Polacco, Patricia. *Thank You, Mr. Falker*. New York, NY: Philomel Books, 1998.
  - Say, Allen. *Drawing from Memory*. New York: Scholastic Press, 2011.
  - Shulevis, Uri. *How I Learned Geography*. New York, NY: Farrar Straus Giroux, 2008
  - Sis, Peter. *The Wall: Growing up Behind the Iron Curtain*. Canada: Douglas & McIntyre, 2007.
  - Williams, Vera B. *A Chair for My Mother*. Greenwillow.
  - Young, Ed. *The House Baba Built: An Artist's Childhood in China*. New York, NY: Little, Brown and Company
- Chromebooks
- Five Love Language Quiz - Survey

## Resources for Students

- **Daybook - 1 half notebook per student**  
This is a resource for students to free write, collect notes, write drafts and have a creative space. This can be used to the teacher's discretion.
- **Writing Folder**  
Writing folders act as a space to organize current and past texts. Have a "still working" pocket in the front and a "published" pocket in the back. When a student has decided a piece is finished, move it to the published side to reference/edit later.
- **Brainstorming Visual Cues - 1 per love language**  
Images are included above. This resource will provide students with a visual way to remember and record memories.
- **Google Classroom**  
This tool can be used at teacher's discretion. Google Classroom is an easy way to share resources, mentor text (YouTube readings), post samples, etc.
- **Goals**  
This tool can be included in students' writings folders. This gives students a visual and tactile way to work towards goals after conferencing with the teacher.
- **Mentor Text (above)**  
Some of the text above is shared explicitly in mini-lessons. Some are great samples that include love languages. These texts should be put in reading centers, early finisher bins, etc. Exposure is key.
- **Teacher Samples**  
Teacher's work needs to be edited too! This helps students see that all work needs support and revisions. See lessons above.
- **Peer Examples**  
Students will frequently be asked to T&T. Exploring peers work is a great learning technique.

## Resources for Teachers

- Parent Insight Information  
See above - Parent Input
- Mentor Text  
See above
- Common Core State Standards  
Located in the Appendix
- Bomer, Katherine. Rafting Down Rivers of Memory: Getting Ideas Going in the Memoirist's Notebook. In *Writing a Life: Teaching Memoir to Sharpen Insight, Shape Meaning and Triumph over Tests* by Katherine Bomer, 49-84. Portsmouth, NH: Heinemann, 2005.
- Calkins, Lucy, Kelly Boland. Hohne, and Audra Kirshbaum. Robb. *Writing Pathways: Performance Assessments and Learning Progressions, Grades K-8*. Portsmouth, NH: Heinemann, 2015.
- Calkins, Lucy, and Marjorie Martinelli. *Crafting True Stories*. Portsmouth, NH: Firsthand, an Imprint of Heinemann, 2013.
- Chapman, Gary D., and Ross Campbell. *The 5 Love Languages of Children*. Chicago: Northfield Pub., 2012.
- Hurt-Ashwin, Laura. "The 5 Love Languages in the Classroom." Engage2Learn. April 12, 2018. <https://engage2learn.org/the-5-love-languages-in-the-classroom/>.

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- Chapman, Gary D. *The 5 Love Languages of Teenagers: The Secret to Loving Teens Effectively*. Chicago: Northfield Publishing, 2016.
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