**Reading Objectives**
- Comprehension: Evaluate author’s purpose; Draw conclusions
- Tier Two Vocabulary: See book’s Glossary
- Word study: Portmanteau words
- Analyze the genre
- Respond to and interpret texts
- Make text-to-text connections
- Fluency: Read with appropriate pauses

**Writing Objectives**
- Writer’s tools: Onomatopoeia
- Write a realistic fiction story using writing-process steps

**Related Resources**
- Comprehension Question Card
- Comprehension Power Tool Flip Chart
- Using Genre Models to Teach Writing
- A Game Is a Game—Or Is It?, Buff Goes Wild (Level S/44)

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**Unit-at-a-Glance**

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<th>Prepare to Read</th>
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<td>Days 6–15</td>
<td>Write a realistic fiction story using the process writing steps on page 10.</td>
</tr>
</tbody>
</table>

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While you are meeting with small groups, other students can:
- read independently from your classroom library
- reflect on their learning in reading response journals
- engage in literacy workstations
Day 1

Prepare to Read

Build Genre Background
• Write the word genre on chart paper. Ask: Who can explain what the word genre means? (Allow responses.) The word genre means “a kind of something.” Watercolor and oils are different genres, or kinds, of painting. Each genre has its own characteristics that we can use to identify it. In the same way, we can identify literary genres by their characteristics. As readers, we use our knowledge of genre to help us anticipate what will happen or what we will learn. As writers, we use our knowledge of genre to help us develop and organize our ideas.
• Ask: Who can name some literary genres? Let’s make a list. Allow responses. Post the list on the classroom wall as an anchor chart.
• Draw a concept web on chart paper or the chalkboard. Write Realistic Fiction in the center circle of the web.
• Say: Realistic fiction is one example of a literary genre. Think of any realistic fiction stories you know. How would you define what realistic fiction is?
• Turn and Talk. Ask students to turn and talk to a classmate and jot down any features of realistic fiction they can think of. Then bring students together and ask them to share their ideas. Record them on the group web. Reinforce the concept that all realistic fiction stories have certain features.

Introduce the Book
• Distribute the book to each student. Read the title aloud. Ask students to tell what they see on the cover and table of contents.
• Ask students to turn to pages 2–3. Say: This week we are going to read realistic fiction stories that will help us learn about this genre. First we’re going to focus on this genre as readers. Then we’re going to study stories from a writer’s perspective. Our goal this week is to really understand this genre.
• Ask a student to read aloud the text on pages 2–3 while others follow along. Invite a different student to read the web on page 3.
• Point to your realistic fiction web on chart paper. Say: Let’s compare our initial ideas about realistic fiction with what we just read. What new features of this genre did you learn? Allow responses. Add new information to the class web.
• Post this chart in your classroom during your realistic fiction unit. Say: As we read realistic fiction stories this week, we will come back to this anchor chart. We will look for how these features appear in each story we read.
• Ask students to turn to pages 5–7. Say: Each story in this book is about a group of friends. Let’s read about the two groups of characters and the settings of the stories.
• Have a student read aloud the background information while others follow along.
• Say: The authors of these realistic stories use settings that are familiar to them. What can you infer, or tell, from this? Allow responses. Prompt students to understand that authors may base parts of their fiction on real people, places, or events.

Introduce the Tools for Readers and Writers: Onomatopoeia
• Read aloud “Onomatopoeia” on page 4.
• Say: Many writers use onomatopoeia because it brings the sense of hearing into their work and involves readers in the action. The realistic fiction stories in this book have examples of onomatopoeia. Let’s practice identifying onomatopoeia so we can recognize it in the stories we read.
• Distribute BLM 1 (Onomatopoeia). Read aloud sentence 1 with students.
• Model Identifying Onomatopoeia: The first sentence describes the sounds some pigs make as they roll in the mud. Since oink and snort sound like the actual noises pigs make, the writer uses the words oinking and snorting to describe the noises. Onomatopoeia makes the description of the pigs more vivid for readers.
• Ask students to work with a partner or in small groups to identify the examples of onomatopoeia in the remaining sentences, to complete two sentences using onomatopoeia, and to write their own sentence using onomatopoeia.
• Bring the groups together to share their findings. Point out that some examples of onomatopoeia are real words such as oink, while other examples are made-up words such as kerplonk.
• Ask each group to read one of the sentences they completed. Use the examples to build their understanding of how and why writers use onomatopoeia. Remind students that using onomatopoeia can help readers better imagine the sounds that occur in realistic fiction.
• Ask groups to hand in their sentences. Transfer student-written sentences to chart paper, title the page “Onomatopoeia,” and post it as an anchor chart in your classroom.
Reflect and Review

- **Turn and Talk.** Write one or more of the following questions on chart paper.
  - What is a literary genre, and how can understanding genres help readers and writers?
  - What did you learn today about the realistic fiction genre?
  - How can readers recognize onomatopoeia?
  - Ask partners or small groups to discuss their ideas and report them back to the whole group as a way to summarize the day’s learning.

**Management Tips**

- Throughout the week, you may wish to use some of the reflect and review questions as prompts for reader response journal entries in addition to turn and talk activities.
- Have students create genre study folders. Keep blackline masters, notes, small-group writing, and checklists in the folders.
- Create anchor charts by writing whole-group discussion notes and mini-lessons on chart paper. Hang charts in the room where students can see them.

**Onomatopoeia**

<table>
<thead>
<tr>
<th>Directions: Read each sentence. Underline each example of onomatopoeia.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The pigs rolled in the mud, oinking and snorting.</td>
</tr>
<tr>
<td>2. The frying meat sizzled in the skillet.</td>
</tr>
<tr>
<td>3. The frog hopped in the pond with a loud KERPLOP!</td>
</tr>
<tr>
<td>4. Stacy could not hear her mother over the whine of the electric mixer.</td>
</tr>
<tr>
<td>5. Ted heard the quiet shush of a sled on the hill.</td>
</tr>
</tbody>
</table>

- **Directions:** Complete each sentence below with an example of onomatopoeia.
  - 6. The cows **bleat, moo** as they grazed on the hillside.
  - 7. Rain fell on the roof with a noisy **shush, hiss**.

- **Directions:** Write your own sentence using onomatopoeia.
  - Sentences will vary. Example: I zipped my jacket and swooshed out the door.

**Day 2**

**Before Reading**

- **Introduce “Linda’s Journal”**
  - Reread the realistic fiction anchor chart or the web on page 3 to review the features of realistic fiction.
  - Ask students to turn to page 8. Ask: Based on the title and illustrations, what do you predict this story might be about? Allow responses.
  - Invite students to scan the text and look for the boldfaced words (blurt, smog, brunch, splurge, squawked). Say: As you read, pay attention to these words. If you don’t know what they mean, try to use clues in the surrounding text to help you define them. We’ll come back to these words after we read.

- **Set a Purpose for Reading**
  - Ask students to read the story, focusing on the genre elements they noted on their anchor chart. They should also look for examples of onomatopoeia and think about how the author’s use of onomatopoeia helps them imagine the characters and setting.

- **Read “Linda’s Journal”**
  - Place students in groups based on their reading levels. Ask students to read the story silently, whisper-read, or read with a partner.
  - Confer briefly with individual students to monitor their understanding of the text and their use of fix-up strategies.

**Management Tip**

- Ask students to place self-stick notes in the margins where they notice examples of onomatopoeia or features of the genre.

**After Reading**

- **Build Comprehension: Evaluate Author’s Purpose**
  - Lead a student discussion using the “Analyze the Characters, Setting, and Plot” and “Focus on Comprehension” questions on page 14. Then, use the following steps to provide explicit modeling of how to evaluate an author’s purpose in a realistic fiction story.
  - **Explain:** When authors write, they have a specific purpose in mind—to entertain, to inform, or to persuade. The author of a realistic fiction story has a purpose for describing realistic characters in a realistic setting facing a problem.
Day 2 (cont.)

When you read a realistic fiction story, think about the author’s purpose for creating these story elements. Evaluating the author’s purpose can help you evaluate what you are reading and decide whether the author has achieved his or her purpose.

- Distribute copies of BLM 2 (Evaluate Author’s Purpose) and/or draw a chart like the one below.

• **Model:** When I evaluate the author’s purpose in realistic fiction, I think about each story element and its function in the story. I think about the characters and their traits. I think about the setting and what it has to do with the character’s problem. I think about each event of the plot. What was the author’s purpose in creating each story element?

• **Guide Practice.** Work with students to evaluate the author’s purpose for each story element in ”Linda’s Journal” and identify evidence that helps indicate the author’s purpose.

- Ask students to work with a partner to complete the “Focus on Words” activity on page 17 using BLM 3 (Focus on Portmanteau Words). Explain that they should try to identify the two words that make up each portmanteau word before they look up its definition in the glossary or a dictionary.

- **Transfer Through Oral Language.** Ask groups of students to share their findings. Then challenge pairs of students to use the words in new contexts in a dialogue. Ask the other students to listen carefully and decide whether each word is used correctly.

- Use the Flip Chart to help you develop other Find It! questions.

### Focus on Vocabulary: Portmanteau Words

- **Explain/Model:** Read aloud “Portmanteau Words” on page 4. Say: Sometimes writers use or invent a portmanteau word when they need just the right term to describe something. For example, I might describe a movie I saw as fantabulous because neither fantastic nor fabulous alone says just how great I think the movie is. When I combine fantastic and fabulous I get fantabulous.

- **Practice.** Help students think of or make up additional portmanteau words. List the words and ask students to identify the two words that make up each one. (For example: blog = web + log, motel = motor + hotel, guesstimate = guess + estimate, sitcom = situation + comedy)

- **Say:** Let’s find the boldfaced words in this story. What can you do if you don’t know what these words mean? (Allow responses.) Besides using a glossary or dictionary, you can look for clues in the word. If it is a portmanteau word, you can define the entire word by combining the meanings of the words from which it is made.

Practicing Text Comprehension Strategies for ELA Assessment

- Remind students that when they answer questions on standardized assessments, they must be able to support their answers with evidence directly from the text.

- Use the Comprehension Question Card with small groups of students to practice answering text-dependent comprehension questions.

- **Say:** Today I will help you learn how to answer Find It! questions. The answer to a Find It! question is right in the book. You can find the answer in one place in the text.

- **Model.** Read the second Find It! question. Say: When I read the question, I look for important words that tell me what to look for in the book. What words in this question do you think will help me? (Allow responses.) Yes, I’m looking for the words Maria and kitchen. On page 11, I read, “Maria’s kitchen window was wide open, and she was sitting at the table, writing in her journal.” This sentence answers the question.

<table>
<thead>
<tr>
<th>Page</th>
<th>Word</th>
<th>Definition</th>
<th>Word Is Made From</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>blurt</td>
<td>to say impulsively</td>
<td>blow + spurt</td>
</tr>
<tr>
<td>12</td>
<td>smog</td>
<td>a fog containing smoke and chemical fumes</td>
<td>smoke + fog</td>
</tr>
<tr>
<td>12</td>
<td>brunch</td>
<td>a meal eaten late in the morning</td>
<td>breakfast + lunch</td>
</tr>
<tr>
<td>12</td>
<td>splurge</td>
<td>to indulge oneself extravagantly</td>
<td>splash + surge</td>
</tr>
<tr>
<td>13</td>
<td>squawked</td>
<td>to utter a harsh, abrupt scream</td>
<td>squall + squeak</td>
</tr>
</tbody>
</table>
Reflect and Review

• **Turn and Talk.** Ask partners or small groups to reread the “Features of Realistic Fiction” web on page 3 and decide whether all of these features are present in “Linda’s Journal.” Ask groups to share and support their findings.

**Fluency: Read with Appropriate Pauses**

• You may wish to have students reread the story with a partner during independent reading time, focusing on using appropriate pauses. Explain that we pause when we come to a punctuation mark—a short pause for a comma, semicolon, dash, colon, or ellipses, and a full stop for a period, question mark, or exclamation point. Demonstrate by reading aloud the journal entry on page 12. Invite partners to practice pausing as they read each other’s paragraphs.

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**Before Reading**

**Introduce “Jalissa and the Grand Finale”**

• Ask students to turn to page 18. **Say:** Today we are going to read “Jalissa and the Grand Finale.” This story is written in a different format from the other realistic fiction story we read. Notice how there are notes in the margin to you, the reader. The first time we read the text, we will read to understand the story, focusing on the characters, plot, and conflict. Tomorrow, we will read this story like a writer and think about the notes in the margin as a model for how we can write our own realistic fiction story.

• **Say:** Let’s look at the title and illustrations of this story. What do you predict it might be about? Give students time to share their predictions.

• Ask students to scan the text and look for the boldfaced words (netsurfing, absotively, posilutely, grumbled, ginormous, camcorder, chortle). **Ask:** What do you notice about these words? Why do you think they appear in boldfaced type? Encourage students to notice that all of these words are made from parts of two other words.

• **Say:** As you read, try to figure out the meanings of these words. Look for the words that make up each word. Look for context clues as well. After we read, we will talk about how you used your understanding of portmanteau words and context clues provided by the author to figure out word meanings.

**Set a Purpose for Reading**

• Ask students to read the story, focusing on how the characters and plot illustrate the solution of the main character’s problem. Encourage them to notice the author’s use of onomatopoeia.

**Read “Jalissa and the Grand Finale”**

• Place students in groups based on their reading levels. Ask students to read the story silently, whisper-read, or read with a partner.

• Confer briefly with individual students to monitor their understanding of the text and their use of fix-up strategies.

**After Reading**

**Build Comprehension: Evaluate Author’s Purpose**

• **Say:** Yesterday we evaluated the author’s purpose in “Linda’s Journal.” The author of this story had a purpose for describing realistic characters in realistic settings with problems that real people have. Today’s story has some elements that are similar to
Fortunate that the other kids really liked behind-the-scenes work because they ended up doing most of it that week.” I have found the answer in the book. I looked in several sentences to find the answer.

Guide Practice. Use the Flip Chart to help you develop other Look Closer! questions.

Focus on Vocabulary: Portmanteau Words
• Ask students to work with a partner to complete the “Focus on Words” activity on page 29 using BLM 3, which they started on Day 2. Have groups of students share their findings.

Transfer Through Oral Language. Invite pairs of students to make up their own dialogue using as many of the target words as possible. They should use gestures and facial expressions to portray appropriate feelings and behavior.

Jalissa and the Grand Finale

<table>
<thead>
<tr>
<th>Story Element</th>
<th>Evidence</th>
<th>Author’s Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>Characters</td>
<td>Jalissa has grand ideas but does not follow through on them. The other kids, affected by Jalissa’s enthusiasm, are hard workers.</td>
<td>to entertain</td>
</tr>
<tr>
<td>Setting</td>
<td>apartment and apartment building courtyard</td>
<td>to entertain</td>
</tr>
<tr>
<td>Plot</td>
<td>Jalissa has exciting ideas about raising money for an elephant habitat. The other kids work on a play as Jalissa neglects to follow through on her ideas. The play is almost a failure until Jalissa creates a grand finale in which the dog portrays an elephant.</td>
<td>to entertain</td>
</tr>
</tbody>
</table>

Discuss Story Elements Across Texts. Lead a discussion using the following questions.
How are the characters in “Linda’s Journal” similar to those in “Jalissa and the Grand Finale”? Which setting is more realistic?
How is the author’s purpose in the two stories similar or different?
Where has the author used onomatopoeia? How do these examples of onomatopoeia help you better appreciate the characters and setting?

Practice Text Comprehension Strategies for ELA Assessment
• Use the Comprehension Question Card with small groups of students to practice answering text-dependent questions.

Say: Today I will help you learn how to answer Look Closer! questions. The answer to a Look Closer! question is in the book. You have to look in more than one place, though. You find the different parts of the answer. Then you put the parts together to answer the question.

Model. Read the first Look Closer! question. Say: I will show you how I answer a Look Closer! question. This question asks me to identify a stated main idea. I know because it uses the words “one sentence” and “mostly about.” Now I need to look for other important information to find in the book. What information do you think will help me? (Allow responses.) Yes, I’m looking for a sentence in the third paragraph of page 24. Most of the paragraph tells details about the work the kids did. But the first sentence says, “It was fortunate that the other kids really liked behind-the-scenes work because they ended up doing most of it that week.” I have found the answer in the book. I looked in several sentences to find the answer.

Reflect and Review
• Turn and Talk. Ask partners or small groups to discuss the following questions and report their ideas to the whole group.

Fluency: Read with Appropriate Pauses
• You may wish to have students reread the story with a partner during independent reading time, focusing on using appropriate pauses. Remind students that punctuation marks signal when to pause. Review which marks get a short pause and which get a full stop. Model by reading aloud the first two paragraphs on page 19. Then, ask pairs to choose one or two paragraphs in the story to read aloud to each other, demonstrating the correct kind of pause at each punctuation mark.
Day 4

Before Reading

Set a Purpose for Rereading
• Have students turn to page 19. Say: Until now, we have been thinking about realistic fiction from the perspective of the reader. Learning the features of realistic fiction has helped us be critical readers. Now we are going to put on a different hat. We are going to reread “Jalissa and the Grand Finale” and think like writers. We’re going to pay attention to the annotations in the margins. These annotations will help us understand what the author was thinking about when she was writing.

Reread “Jalissa and the Grand Finale”
• Place students in groups based on their reading levels. Ask students to read the story silently or whisper-read.
• Confer briefly with individual students to monitor their understanding of the text and annotations.

After Reading

Analyze the Mentor Text
• Explain to students that the text they have just read is a mentor text. A mentor text is a text that teaches. This text is designed to help them understand what writers do to write a realistic fiction story and why they do it.
• Read and discuss each mentor annotation with students. Encourage them to comment on the writer's style, character and plot development, and use of literary techniques such as onomatopoeia.

Practice Text Comprehension Strategies for ELA Assessment
• Use the Comprehension Question Card with small groups of students to practice answering text-dependent questions.
• Say: Today I will help you learn how to answer Prove It! questions. The answer to a Prove It! question is not stated in the book. You have to look for clues and evidence to prove the answer.
• Model. Read the first Prove It! question. Say: I will show you how I answer a Prove It! question. This question asks me to analyze characters. I know because I have to find clues to support a statement about the characters. Now I need to look for other important information in the question. What information do you think will help me? (Allow responses.) Yes, I need to find clues about Jalissa’s friends on page 21—what they do and say. I read that Jamal says, “Then I guess I’ll help.” Brooke says, “Me, too.” Tia says, “Count me in.” I have located the clues I need.

• Guide Practice. Use the Flip Chart to help you develop other Prove It! questions and support students’ text-dependent comprehension strategies.

Analyze the Writer’s Craft
• Ask students to turn to page 30. Explain: In the next few days, you will have the opportunity to write your own realistic fiction story. First, let’s think about how the author wrote “Jalissa and the Grand Finale.” When she developed this story, she followed certain steps. You can follow these same steps to write your own realistic fiction story.
• Read step 1. Say: When you write your story, the first thing you’ll do is decide on the problem the main character will face. Let’s recall the problems in the two stories we read: Linda eavesdrops on others’ secrets, and Jalissa doesn’t follow through on her grand ideas. What realistic problem would you like to describe in a story? For example, I might write a story about a character who gets homesick while away at camp. What other problems could we write about? Allow responses. Write down students’ ideas on chart paper.
• Read step 2. Say: In the stories we read, one character had a problem, and the other characters made the problem better or worse. For example, Maria writes a note in Linda’s journal making Linda promise to stop being sneaky. What could our characters be like? Let’s make a list of characters who could help us portray our problem. Remember, the characters in realistic fiction are like real people we might meet. Allow responses. Write down students’ ideas on chart paper.
• Read step 3. Say: Before you’re ready to write a realistic fiction story, you need a setting and plot. “Jalissa and the Grand Finale” takes place in an apartment complex. This is a perfect setting for the plot. Jalissa’s friends live at the complex, and they use the courtyard for their play. When you write your story, think about what setting is right for your characters. What plot, or actions, will help you develop the problem of your story? Choose one of the problems and some of the characters the class has brainstormed, and work as a group to construct a possible setting and plot.

Build Comprehension: Evaluate Point of View
• Explain: When authors write a story, they must decide which point of view they will use. Some choose a first-person point of view, in which a character in the story describes the events as
they happen to him or her, using pronouns such as I or we. Some choose a third-person point of view, in which a narrator who is not part of the story describes what the characters do and say, using pronouns such as he and they. In “Jalissa and the Grand Finale,” the author uses third-person point of view. She tells the story using the name Jalissa and the pronouns she and her. Readers do not directly know what Jalissa thinks or feels. Instead, the narrator tells us what Jalissa says and does.

• Model. In the first part of “Linda’s Journal,” the narrator describes “my brother Jake” and explains that she doesn’t care about his feelings. From these details, I can conclude that the story is told from a first-person point of view. Linda tells the story as she experiences it and describes her own feelings. Identifying the point of view helps me better understand the story’s plot and characters.

• Guide Practice. Invite students to work in small groups to locate clues that indicate the points of view of “Linda’s Journal” and “Jalissa and the Grand Finale.” Then, ask each group to share how these differing points of view affect their understanding and enjoyment of the characters’ actions.

Reflect and Review
• Ask and discuss the following questions. How is thinking about a realistic fiction story as a reader different from thinking about it as a writer? How is it similar? What new words have you added to your vocabulary this week? Which is your favorite? Which story’s problem seems most realistic? Why? How can you use portmanteau words and onomatopoeia as a writer?

Fluency: Read with Appropriate Pauses
• You may wish to have students reread the story with a partner during independent reading time, focusing on using appropriate pauses. Read aloud one or two paragraphs of the story without pausing and then ask students what was wrong with your reading. Ask pairs to practice reading the same text with pauses of the appropriate length based on punctuation marks. Discuss how pauses help both readers and listeners.
• Tell students that at the end of their discussion, you will ask them to share the important text-to-text, text-to-world, and text-to-self connections they have made.
• While each small group of students discusses the book, confer with individual or small groups of students. You may wish to revisit elements of the genre, take running records, or model fluency.

<table>
<thead>
<tr>
<th>Point of View</th>
<th>Linda’s Journal</th>
<th>Jalissa and the Grand Finale</th>
</tr>
</thead>
<tbody>
<tr>
<td>Setting</td>
<td>cabin and cave on a beach</td>
<td>apartment complex</td>
</tr>
<tr>
<td>Main Characters</td>
<td>Linda, Jake, Cai, Maria</td>
<td>Jalissa, Jamal, Brooke, Luke, Tia, Ms. Tilly</td>
</tr>
<tr>
<td>Problem</td>
<td>Linda wants to be a good writer but eavesdrops and peeks at her friend’s writing to help her.</td>
<td>Jalissa has grand ideas about producing a play to make money for an elephant habitat but doesn’t follow through on her ideas.</td>
</tr>
<tr>
<td>Solution</td>
<td>Linda’s friends find out what Linda has done and make her promise to stop.</td>
<td>Jalissa’s friends do the hard work, but Jalissa’s last-minute idea saves the play. Jalissa learns that she needs to follow through.</td>
</tr>
</tbody>
</table>

**Rules for Good Discussion**
• Pay attention to the person who is talking and do not interrupt him or her.
• Think about what others are saying so you can respond and add to their ideas.
• Allow and encourage everyone in the group to speak.
• Be respectful of everyone’s ideas.

**Reinforce Skills**
If time permits, choose from the following activities to reinforce vocabulary and fluency.

**Reinforce Vocabulary: Make Portmanteau Words**
• Place students in small groups and have each group sit in a circle.
• Have group members write the words that make up each glossary word on a scrap of paper without writing the actual word. For example, for **grumble**, they would write **groan + mumble**.
• The group members put the papers in a pile and then take turns choosing one.

• The first student to choose a paper reads the “word equation” and then says the target word to which it refers. The person to the student’s right selects the next paper.
• Continue until all students have identified a word. Extend the activity by asking students to write word equations for portmanteau words that are not in the glossary.

**Reread for Fluency: Oral Reading Performance**
• Discuss with students the emotions shown by the various characters in the realistic fiction stories.
• Say: Different characters showed humor, frustration, excitement, and impatience as well as other emotions. When you read the stories aloud, you can demonstrate your understanding of these emotions through your expression. This helps your listeners appreciate the characters more and understand the story better.
• Invite individual students to read a section of one of the stories with expression that helps listeners understand the character’s emotion. Remind them to pause appropriately at punctuation marks to make their meaning clear.
• Encourage students to have fun with their readings and to make them as dramatic as possible.
• As a whole class, discuss each reader’s interpretation. Think about alternate ways to interpret the emotions.

**Review Writer’s Tools: Onomatopoeia**
• Ask students to look for other examples of onomatopoeia in titles from your classroom library or the school’s library. Each student should select one title at his or her independent reading level. Ask students to read specifically to find examples of onomatopoeia.
• Invite students to share their examples with the class. Encourage students to discuss how the onomatopoeia helps them better perceive the sounds of the stories. Point out that not all students will have found examples in the books they chose. Onomatopoeia is not a tool all writers use all of the time.
Days 6–15

Write a Realistic Fiction Story

• Use the suggested daily schedule to guide students through the steps of process writing. Allow approximately 45 to 60 minutes per day. As students work independently, circulate around the room and monitor student progress. Confer with individual students to discuss their ideas and help them move forward. Use the explicit mini-lessons, conferencing strategies, and assessment rubrics in Using Genre Models to Teach Writing for additional support.

• Before students begin planning their realistic fiction story, pass out copies of BLM 5 (Realistic Fiction Checklist). Review the characteristics and conventions of writing that will be assessed. Tell students that they will use this checklist when they complete their drafts.

• This daily plan incorporates the generally accepted six traits of writing as they pertain to realistic fiction.

Days 6–7: Plan

• Ask students to use BLM 6 (Realistic Fiction Planning Guide) to brainstorm the problem, characters, setting, and plot for their stories.

• Encourage students to refer to the “Features of Realistic Fiction” web on page 3 and to the steps in “The Writer’s Craft” on pages 30–31 of the book.

• Confer with individual students and focus on their ideas. Did students begin their stories with a problem in mind? Did students use realistic characters and an authentic setting?

Days 8–9: Draft

• Tell students that they will be using their completed Realistic Fiction Planning Guides to begin drafting their stories.

• Say: Remember that when writers draft their ideas, they focus on getting their ideas on paper. They can cross things out. They can make mistakes in spelling. What’s important is to focus on developing your characters, setting, and plot. You will have an opportunity to make corrections and improvements later.

• Confer with students as they complete their drafts. Use the Realistic Fiction Checklist to draw students’ attention to characteristics of the realistic fiction genre that they may have overlooked. Focus on how students have organized their ideas and the voice of the writer. Did students introduce characters at the beginning of the story? Did they set up a problem and then show a resolution? Does the story have a strong voice? Will the voice keep readers interested?

• Pair students for peer conferencing.

Days 10–11: Edit and Revise

• Based on your observations of students’ writing, select appropriate mini-lessons from Using Genre Models to Teach Writing.

• Remind students to use the Realistic Fiction Checklist as they edit and revise their stories independently.

• Confer with students focusing on sentence fluency, word choice, and conventions. Did students include both long and short sentences? Do the sentences read smoothly? Have students used interesting words and phrases? Did they use examples of onomatopoeia? Did they use appropriate spelling, punctuation, and grammar?

• You may want students to continue their editing and revision at home.

Days 12–13: Create Final Draft and Illustrations

• Ask students to rewrite or type a final draft of their realistic fiction stories.

• Invite students to illustrate their final drafts with one or more drawings that depict specific characters or events in their stories.

• Confer with students about their publishing plans and deadlines.

Days 14–15: Publish and Share

• Explain: Authors work long and hard to develop their works. You have worked very hard. And one of the great joys of writing is when you can share it with others. Authors do this in many ways. They publish their books so that people can buy them. They make their work available on the Internet. They hold readings. We can share our writing, too.

• Use one or more of the ideas below for sharing students’ work:

  Make a class display of students’ completed realistic fiction stories.

  Hold a class reading in which students can read their stories.

  Create a binder of all the stories for your classroom library so that other students can read them.

  They make their work available on the Internet.

  They publish their books so that people can buy them.

  They share their work with the whole school.

  They share their work with the local newspapers.

  They share their work with the local library.

  They share their work with the local radio station.

  They share their work with the local television station.

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Onomatopoeia

Directions: Read each sentence. Underline each example of onomatopoeia.

1. The pigs rolled in the mud, oinking and snorting.
2. The frying meat sizzled in the skillet.
3. The frog hopped in the pond with a loud KERPLOP!
4. Stacy could not hear her mother over the whirr of the electric mixer.
5. Ted heard the quiet shush of a sled on the hill.

Directions: Complete each sentence below with an example of onomatopoeia.

6. The cows ______________ as they grazed on the hillside.
7. Rain fell on the roof with a noisy ________________.

Directions: Write your own sentence using onomatopoeia.

_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
Evaluate Author’s Purpose

Directions: Use the chart below to evaluate author’s purpose.

**Linda’s Journal**

<table>
<thead>
<tr>
<th>Story Element</th>
<th>Evidence</th>
<th>Author’s Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>Characters</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Setting</td>
<td></td>
<td></td>
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<tr>
<td>Plot</td>
<td></td>
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</tr>
</tbody>
</table>

**Jalissa and the Grand Finale**

<table>
<thead>
<tr>
<th>Story Element</th>
<th>Evidence</th>
<th>Author’s Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>Characters</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Setting</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Plot</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Focus on Portmanteau Words

**Directions:** Reread each realistic fiction story. Write each word’s definition. Then identify the two words that make up the portmanteau word.

<table>
<thead>
<tr>
<th>Linda’s Journal</th>
<th>Page</th>
<th>Word</th>
<th>Definition</th>
<th>Word Is Made From</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>blurt</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>smog</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>brunch</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>splurge</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>squawked</td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Jalissa and the Grand Finale</th>
<th>Page</th>
<th>Word</th>
<th>Definition</th>
<th>Word Is Made From</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>netsurfing</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>19</td>
<td>absotively</td>
<td></td>
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<td></td>
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<tr>
<td>19</td>
<td>posilutely</td>
<td></td>
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<tr>
<td>20</td>
<td>grumbled</td>
<td></td>
<td></td>
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<tr>
<td>21</td>
<td>ginormous</td>
<td></td>
<td></td>
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<tr>
<td>21</td>
<td>camcorder</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>chortle</td>
<td></td>
<td></td>
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</tbody>
</table>
**Make Connections Across Texts**

**Directions:** Fill in the chart. Use it to contrast the two stories.

<table>
<thead>
<tr>
<th></th>
<th>Linda’s Journal</th>
<th>Jalissa and the Grand Finale</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Point of View</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Setting</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Main Characters</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Problem</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Solution</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
# Realistic Fiction Checklist

## Features of the Genre Checklist

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. My story has a strong lead.</td>
<td>[ ] [ ]</td>
</tr>
<tr>
<td>2. My story is told in first or third person.</td>
<td>[ ] [ ]</td>
</tr>
<tr>
<td>3. My story has a current-day, lifelike setting with time and place.</td>
<td>[ ] [ ]</td>
</tr>
<tr>
<td>4. The characters are like everyday people.</td>
<td>[ ] [ ]</td>
</tr>
<tr>
<td>5. At least one character deals with a conflict.</td>
<td>[ ] [ ]</td>
</tr>
<tr>
<td>6. The conflict causes the main character to change.</td>
<td>[ ] [ ]</td>
</tr>
<tr>
<td>7. I tell the problem at the beginning of the story.</td>
<td>[ ] [ ]</td>
</tr>
<tr>
<td>8. I have 3 to 5 events in my story.</td>
<td>[ ] [ ]</td>
</tr>
<tr>
<td>9. My story has a solution to the problem.</td>
<td>[ ] [ ]</td>
</tr>
<tr>
<td>10. My story has a believable ending.</td>
<td>[ ] [ ]</td>
</tr>
<tr>
<td>11. I used figurative language in my story.</td>
<td>[ ] [ ]</td>
</tr>
</tbody>
</table>

## Quality Writing Checklist

I looked for and corrected . . .

- run-on sentences [ ] [ ]
- sentence fragments [ ] [ ]
- subject/verb agreement [ ] [ ]
- verb tense [ ] [ ]
- punctuation [ ] [ ]
- capitalization [ ] [ ]
- spelling [ ] [ ]
- indented paragraphs [ ] [ ]

---

Name _________________________________________________ Date _________________

Title ________________________________________________________________________ ______
Realistic Fiction Planning Guide

Directions: Use the steps below to plan your own realistic fiction story.

1. Decide on a problem.

2. Brainstorm characters

<table>
<thead>
<tr>
<th>Characters</th>
<th>Traits, Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Character 1:</td>
<td></td>
</tr>
<tr>
<td>Character 2:</td>
<td></td>
</tr>
<tr>
<td>Character 2:</td>
<td></td>
</tr>
<tr>
<td>Character 2:</td>
<td></td>
</tr>
<tr>
<td>Character 4:</td>
<td></td>
</tr>
</tbody>
</table>

3. Brainstorm setting and plot.

<table>
<thead>
<tr>
<th>Setting</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Problem</td>
<td></td>
</tr>
<tr>
<td>Events</td>
<td></td>
</tr>
<tr>
<td>Solution</td>
<td></td>
</tr>
</tbody>
</table>