Lesson Outline

Lesson Part	Activity description/Teacher does	Students do
Formal/Informal Assessment of Prior Learning or Preassessment (*Sequence start*)	Prior to beginning the lesson sequence, a formal on-demand assessment was given to assess student ability to write a realistic fiction story. Student writing was examined to determine their ability to use what they have learned from previous writing units to write their best realistic fiction story, including a beginning, middle, and an end. Other formal assessments used to assess prior learning include Fountas and Pinnell and AIMSweb. Both of these assessments help in understanding student prior knowledge of fluently reading, recalling information, and accurately reading from text. Literacy skills are integrated into writing instruction to develop avid, strong writers.	Students completed formal assessments to display their knowledge of realistic fiction writing. Other assessments also allowed students to display their knowledge of literacy skills. Results were used to project what content would be introduced first in the lesson sequence to best support student learning.

Title	Lesson 1: Creating a Pretend Character, Setting, and Problem	
Standard	CCSS.ELA-Literacy.W.1.3 Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure. CCSS.ELA-Literacy.RL.1.3 Describe characters, settings, and major events in a story, using key details. CCSS.ELA-Literacy.SL.1.4 Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.	
Central Focus (CF)	Students practice sequenced writing by creating a realistic fiction story that includes a pretend character, setting, problem, and solution to the problem.	
Academic Language	Practice composition strategies (function), pretend, setting, problem, realistic function writing (demand)	
Learning Target (LT)	Students will create a pretend character, a setting, and problem for a realistic fiction story. The learning target for the lesson (***Instructional Material 1.1***) is displayed on the whiteboard using a document camera, and read aloud by the teacher. I ask students to quietly recite the learning target to themselves. After students have repeated the learning target to themselves, I will have them turn and talk with a partner and say it out loud to each other. I point to the underlined words, which are the academic language used for Lesson 1, to assess language demand of students. As a class we discuss what each of these words mean. If several hands are raised I will pick from a cup of popsicle sticks with student names. I will then remind students about what we worked on the day before, where we thought of ideas for realistic fiction stories. I display a chart that has ideas for realistic fiction stories that we created as a class. I ask students to recall what realistic fiction means. I use wait time to allow all students to think about the question. Once a handful of students have started to raise their hand I will ask them to turn and talk with a neighbor about what realistic fiction is.	I will create a pretend character, a setting, and problem for a realistic fiction story. Students listen to learning target. Students quietly read the learning target to themselves, then turn and talk to a neighbor sitting on their line. Students identify academic language and access prior knowledge to say what the words mean. Students connect new genre of writing, realistic fiction, to other genres learned in previous units. Students access prior learning conducted from the day before about what makes a story realistic fiction.

Instruction Inquiry Preview Review	To help transition to next activity, I will connect our prior writing unit about personal narratives, completed at the beginning of the year, to realistic fiction writing. I will remind students that in our first writing unit, they chose a small moment event in their life, wrote across pages, and added details. I will mention that realistic fiction is in stories that we read, like in our mentor text *Henry and Mudge and the Happy Cat*. The characters in these stories have real life problems but are not real people. As a whole group we will talk about our mentor text *Henry and Mudge* and why it is realistic fiction. I scaffold students in their comprehension of realistic fiction writing by building on lessons from the previous day, and prior writing units. *Yesterday writers, we began a new writing unit called realistic fiction, which is similar to writing about small moments, but now we are going to use pretend characters, just like Henry. When you write realistic fiction, you imagine a pretend character, pretend things about that character, like where they are, what they do, and the trouble they get into. Realistic fiction writers give their character real-life adventures and are about things that can really happen in our lives.* Today you get to make up your own character! I will show you how I pretend about a character and imagine things about them. You will also see how I think of some trouble my character could get into. Notice how I will think about a name and setting, then I decide what trouble or problem they get into. I proceed by talking aloud and modeling these steps to scaffold the process of thinking up a pretend character. After I finish modeling the creating a character process, I will ask students to give a thumb up if I thought of a character, setting, and problem, or a thumb down if I didn't. This informally assesses student understanding of realistic fiction story development. I will ask for student volunteers to share the name of my character, the setting, and the problem by raising their hand.	Students connect prior learning of personal narrative stories to new content. Reminding students of previous writing units builds on their connection of new ideas. Students strengthen their understanding of how to identify what skills authors' in our mentor text use to create realistic fiction writing. As students progress throughout lesson sequence, and unit, they acquire skills that pertain to the structure, development, and language use of realistic fiction writing. They are given applicable tools they can use everyday when they work on writing. Students listen to teacher modeling how to think of a pretend character. Students use listening skills to observe how to think of a character by talking through the story. The teacher uses relatable ideas, such as a garden that students can understand and imagine. Students identify if the teacher followed steps to creating a pretend character, setting, and problem by recalling what the teacher said.
Informal Assessment	*Now writers, you are going to do the same thing I just modeled for you. Take a minute to think of a pretend character, the setting, and a problem they get into. When you are ready, give a quiet thumb up*. To monitor student progress in thinking, I will walk around and check in on students who look like they are struggling. During this time, I will also check in with students who need extra literacy support. After each student has their thumb up, I will ask for a few volunteers to share their character name, the setting, and problem of their story by drawing from a cup of popsicle sticks. If there are students who did not put a thumb up, I would pull a small group when students go off to complete independent work to go over important information from lesson. (*Assessment 1.1*)	Students independently follow the steps of making up a pretend character, which they previously saw modeled by the teacher. Students who have IEP/504 plans are given extra support during this time by verbal reminders or cues. Students interpret the process of realistic fiction writing by reciting their own ideas aloud.
Practice Activity Support	*Writers, now that you have thought of your character name, setting, and problem we are going to think about how to begin writing a story. We told our story across our fingers in our small moment, information, and opinion-writing units. We do the same thing in realistic fiction writing. First you think about*	Students connect prior learning to new content by thinking about previous writing units. In this unit, students continue to build on their skills by doing

	your pretend character name and place, then think of a problem, then tell across your fingers. Let's practice telling our story across our fingers, talking about our character name, setting, and problem. Remember that you put up one finger as you mention one part of the story. I model this for a few fingers or "parts" to remind students of steps.
	
	I tell my students, *you are going to try doing the same thing using these steps,* before having students begin I display an anchor chart (***Instructional Material 1.2***) using a document camera on the board for students to remember steps:
	    1) Think of character, setting, and problem.
	    2) Plan story across fingers.
	    3) Write words.
		realistic fiction stories, and work to reach end of year goals for first grade. When students use their fingers to talk out their story, it visually helps them in processing their ideas.
		
		Students review the realistic fiction steps to help engrain process, since they will use it during the lesson sequence and unit.

Informal Assessment	*Writers you have a couple minutes to quietly do these steps on your own, then we are going to share with your writing partners at the carpet.* I observe students performing the steps by walking around and asking students to verbally share what they come up with. I provide verbal feedback to support students, and offer different strategies for students who need different support. I will also watch to see how many fingers students have put up on their hand to assess how much time is needed. I will assess if students are ready by asking them to give a thumb up if they are ready, or a thumb down if they need more time. If students need more time I will give them a couple more minutes. When everyone is ready I will pair them with a partner sitting next to them on their line and each share their ideas. I will gather student attention and ask if there are partners that want to share their ideas. I will have students share their partner's idea to practice storytelling process. (***Assessment 1.2***)	Students imagine their character name, setting, and problem and tell across their fingers. Students use kinesthetic method of telling a story. Students self-assess their progress by determining when they are finished, which is displayed by a thumb up or down. Students know from the classroom environment established that they can take as much time needed. Students who required literacy or other forms of support will be checked on. Students revoice their partner's ideas aloud to practice interpreting information.
Practice Activity Support	*Writers, you will go back to your desk and work on a plan sheet (**Instructional Material 1.3**) that has a spot to write your character name, the setting, and problem in your story. We just thought of our pretend character's name, setting, and problem on the carpet, so we are going to use the same ideas to write on our sheet. This will help us when we write our story in our writing packets.* As students work on their handout I will walk around and observe what names, settings, and problems students have come up with. To support my two students with writing accommodations, I will check in to make sure they are using their slant board to assist in visual processing. I will also check in with students needing literacy support to ensure they understand the directions of the handout. During this time I will also provide feedback to students I conference with to track student progress.	Students interpret directions for independent writing time where they will deepen their understanding of the steps for realistic fiction writing. Students transfer ideas they developed about their realistic fiction story in their mind and on their fingers, to paper. Students work on strengthening their ability to write down ideas by completing the plan sheet, which assists in

		After a period of time, which will be determined by monitoring progress, I will gather student attention for partner work time.	organizing writing. For students who have IEP/504 plans they receive frequent informal assessments to provide them enough support and scaffold writing process.
Closure Assessment of Student Voice		I will have students discuss their ideas with their writing partner, by turning and talking about their character, setting, and problem. The partners will peer assess and give feedback to make sure they have a character, setting and problem, by reviewing their plan sheet. As table partners work together I will deepen student understanding by asking extended questions, using academic language from the lesson, to assess progress towards reaching learning target. I release students who are ready, to get a writing packet where they can begin writing their story using the plan sheet. Prior to dismissal I will have students complete an exit slip (*Instructional Material 1.4/Assessment 1.3*) where they fill in a sequencing sheet that asks students to put the realistic fiction writing steps in order.	Students work with their table partner to self, and peer, assess their realistic fiction story ideas. Students must transfer knowledge of what classifies a story as being realistic fiction to provide appropriate feedback to peer. Students respond to teacher's questions by using academic language and displaying their knowledge of learning target. Students who are ready to begin writing will obtain a packet from our writing center (a routine established at the start of the school year). If students are in need of extra time, I will pull a small group to scaffold the completion of their planning sheet. Students recall correct order of events when writing realistic fiction story by completing the exit slip.

Title	Lesson 2: Using Familiar Experiences to Add Details
Standard	CCSS.ELA-Literacy.W.1.3 Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure. CCSS.ELA-Literacy.RL.1.3 Describe characters, settings, and major events in a story, using key details. CCSS.ELA-Literacy.SL.1.4 Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.
Central Focus (CF)	Students practice sequenced writing by creating a realistic fiction story that includes a pretend character, a setting, a problem, and a solution to the problem.
Academic Language	Practice composition strategies (function), pretend, character, imagining, character, story

Learning Target (LT)	Students use what they know about familiar and personal experiences to add details to their realistic fiction story.	Students use experiences from own life, and use them to write details in their realistic fiction stories.
Instruction Inquiry Preview Review	*Yesterday writers, we worked on <u>imagining</u> a <u>pretend</u> <u>character</u> and a setting for our stories. We also thought about what trouble they could get into.* *Today writers we are going to learn how to use familiar experiences to make our stories more detailed.* I will then discuss with students about how to think of a realistic fiction idea, by talking about watermelon stories versus seed stories. (In our first narrative writing unit students were taught this analogy to thinking of ideas, comparing to a topic students could relate to). I show on the front board, using the document camera, a poster about watermelon and seed stories (**Instructional Material 2.1**). As a whole group we discuss that watermelon stories have a lot of details; a seed story is focused on one tiny part of a story where you add details. I ask for students to think of an example of a watermelon story and a seed story by turning and talking to a partner. Regain student attention. *When we use descriptive details in our realistic fiction stories, it shows how our character feels and what they are thinking. Using a familiar setting or experience will help us with details because we know it so well.*	Students connect learning from the previous day to scaffold upcoming content and skills. Students think back on skills learned from our first writing unit to help them become stronger writers. Using an analogy like watermelon vs. seed is a relatable topic students can identify with. Students apply prior learning about watermelon and seed stories to new genre of writing. They verbally communicate their understanding with their partner. Students recognize they will be using their personal experiences to help write stories.
Informal Assessment	*Right now writers we are going to practice remembering details about an experience. I want you to think of a place that you visit often, like a restaurant or park, and think of three details about that place. As you think of a detail put up one finger.* During this time I will monitor student progress by examining how many fingers they put up. I will check in with students needing extra support to scaffold process. Gain student attention. I will ask students to turn and talk with their neighbor and share the three details they remembered about a familiar place. I will remind them to put up one finger for each detail. I will monitor student progress by examining how many fingers students put up to assess when they are ready for the next part in the lesson. I ask for volunteers to share their three details from a familiar place. (**Assessment 2.1**)	Students think of a setting they go to often and recollect three details about that place. This will help students in using personal experiences to create details. Students can track their own progress by assessing how many details (fingers) they display. Students share their details with a neighbor and use kinesthetic action of putting up a finger to help engrain ideas. This will later help when they add details to their story. Students raise their hand to share details they thought about.

Practice Activity Support	Discuss as a whole group how focusing on real life type of activities and places can make our writing better. *You can think about your own characteristics and problems that you have faced in your own lives.*	Transition by building on learning from subsequent lesson activities.
	Realistic fiction writers use emotion that they have felt to help support their writing. They do this by adding in dialogue, small actions, and describing the setting. Let's talk about what each of those words mean. I ask for students to raise their hand and share if they can define academic language; action, dialogue, and feelings. I informally assess students that raise their hand and students that are able to provide correct meaning to assess language demand.	Students integrate their knowledge of literacy to create an understanding of how writers add in details to make their stories better. Students use prior knowledge of academic language to formulate a definition.
	*I am going to read a part of our mentor text Henry and Mudge and the Happy Cat (**Instructional Material 2.2**), and I want you to listen if there is dialogue or actions. When I'm reading, if you hear talking or action then give a thumb up.* I will then read a few pages, emphasizing when there is dialogue or action to grasp student attention. I will put the book under the document camera to support students with visual needs. After I read I will ask students if they noticed dialogue, action, or details about the setting and share out loud what the author wrote.	Mentor text makes connections applicable to real life examples. Students listen to example from mentor text to determine how the author used details.
	I remind students about what a realistic fiction story is by displaying a poster on the document camera (**Instructional Material 2.3**).	
	Just like the author did in Henry and Mudge, we are going to practice putting details in our own story that we started yesterday by using things we know a lot about. To help us know how to put details into our story we are going to practice imagining in our heads something that we know well. We can use mind movies to help us visualize what an experience is like to create details. Remember that a mind movie is when you picture something happening by closing your eyes.	Using mind movies to help visualize stories is a skill students have practiced in each of our writing units this year. Showing how it can be used across genres of writing provides students tools to become strategic writers. Students utilize tools to create mental images of their personal experiences to recall details.
	First we close our eyes, then we imagine by making a picture in our head, then we add details to that experience like who we were with, what we were doing, where we were, and when we went. After we do that we can bring the setting alive by remembering our feelings, thoughts, action and dialogue. Learning activities are given in small chunks to help students understand academic language and learning target.	
Informal Assessment	*I want each of you to make a mind movie about the setting you chose for your realistic fiction story from yesterday. You will close your eyes and think of three details about that place. If you picked a place you don't know well, then today you can pick a new one. Try and imagine what it was like to be there.*	Students remember personal experiences to think of three details about their setting by creating a mind movie, as well as apply learning from yesterday's writing to improve on adding details. Students close their eyes to picture details about familiar place in their mind.
	I observe students thinking with their eyes closed, if I notice a student is struggling, I will check in with them using verbal support. I will also take anecdotal notes to assess students that might need additional scaffolding during independent writing time.	
	I gain student attention and have them pair share their three	Students share with a partner

	details with a shoulder partner. I encourage students to help each other if they could not think of three by asking questions such as, Who were you with? What were you doing? When were you there? I listen in during partner share time to assess details created and give immediate feedback by helping students with specific learning needs meet learning goals. (*Assessment 2.2*)	three details they remembered about a place they visit often. Partners will analyze each other's details, and help to improve.
Practice Activity Support	Regain student attention. *Writers, I am going to give each of you a Post-It where you are going to write down the three details you just thought about in your mind movie, and talked about with your partner. We are going to continue writing our stories, by adding those details we just thought about into our writing packets. As you are writing your details down, be thinking about where you could write those in your story in a spot that makes sense.* I dismiss students to return to their seats, where they will each get out their writing folders. As students begin writing their details on the Post-it, I walk around and monitor student progress. I will scaffold students with IEP/504 plans and those requiring literacy support by providing verbal or written reminders to help deepen their understanding and transfer content from the lesson to their writing. I communicate to students that once they have written their three details, to look through their writing packet and determine what page each detail should go on.	Students interpret how they will incorporate details from practice activity into their realistic fiction writing. Students analyze and self-assess their writing to determine where in their story would make the most sense for details. Students write down the three details created from lesson activities. Students reflect on their current writing to locate their next steps in their realistic fiction story. Students analyze their own writing to locate areas they can add details to improve their story.
Closure Assessment of Student Voice	I regain student attention and ask students to read their writing so far. I explain that they will set a goal for themselves that describes what they want to improve on in their writing. I give each student a notecard where they will write their goal, such as adding details, more words, dialogue, etc. As students are working on setting their goals I will monitor student progress and provide feedback when necessary. I encourage students to continue working on their details to their story.	Students read through words they have written in their story to determine their personal goal. Students have practice goal setting in prior writing units; therefore, the process is familiar. Students continue to work on their story.

Title	Lesson 3: Creating an Ending Using Action, Dialogue, or Feelings	
Standard	CCSS.ELA-Literacy.W.1.3 Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure. CCSS.ELA-Literacy.RL.1.3 Describe characters, settings, and major events in a story, using key details. CCSS.ELA-Literacy.SL.1.4 Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.	
Central Focus (CF)	Students practice sequenced writing by creating a realistic fiction story that includes a pretend character, a setting, a problem, and a solution to the problem.	
Academic Language	Practice composition strategies (function), ending, action, dialogue, feelings	
Learning Target (LT)	Students will write an ending to their story by making something happen; using action, dialogue, or feelings to get their character out of trouble. I display the learning target (**Instructional Material 3.1**) on the document camera with underlined words, which represent the academic language. *I will write an ending to my story using action, dialogue, or feelings. Writers let's talk about our goal for today and if the underlined words are new to us. Discussion of academic language serves as a formative assessment on language demand.*	Students write an ending to their story using action, dialogue, or feelings. Students share their knowledge of the academic language in the learning target.
Instruction Inquiry Preview Review	*Writers we have been working on how to write realistic fiction stories. So far we have learned how to think of a pretend character and what trouble they get into. We also learned yesterday how to use familiar experiences to add details. Today we are going to learn how to make an ending to our story that makes something happen and help get our character out of trouble.* I will connect student prior knowledge about endings in stories by using our mentor text, *Henry and Mudge and the Happy Cat,* as an example. I point out that in the series *Henry and Mudge* there is a problem and solution. Before reading from mentor text, I ask students to pair share what a solution is. I listen in on students sharing ideas and ask extended questions by having students explain their thinking. Language demand is assessed during this time to determine if there are students who will additional support. After a few minutes, I regain student attention and ask for students to share what they came up with. I then explain that I will read the end of another Henry and Mudge book called, *Henry and Mudge and the Long Weekend (**Instructional Material 3.2**)* and point out that they should look at how the author made something happen and got Harry out of trouble. The mentor text will be displayed on the front board using a document camera to ensure all students can see. I read the ending and then ask students to raise their hand to share what the author did. *As writers, just like the author of Henry and Mudge, we need to think about endings of stories and how it is not just "the end". Something usually happens- there is action or dialogue or the character feels something. We can stretch out our story with details and use mentor texts, just like we did with Henry and Mudge.*	Students integrate their prior knowledge from Lesson 1 and Lesson 2 in the sequence. Lesson activities are broken into small chunks to make information easily processed by students. Students share with a partner the definition of solution if possible. Students raise their hand to explain definition of academic language (solution). Students listen, and read along, to the words in the mentor text to determine how the author ended the story. Students raise their hand to share how the author made an ending to the story by saying action, dialogue, or feelings. Students continue to acquire writing skills that scaffold their ability to create sequenced writing pieces. Examining mentor texts to locate effective writing assists in their

		comprehension of using action, dialogue, and feelings to make an ending to their story. Anchor chart from prior units shows how writing is interwoven across genres.
	*Let's look back at our chart (**Instructional Material 3.3**) about how to bring stories to life, which we used in our small moments writing. I will display the chart on the whiteboard for students to see. I point out on the chart about action, dialogue, and feelings to distinguish how in different types of writing we can use the same moves.*	
Informal Assessment	I ask students to think of an example of how they can use action, dialogue or feelings in a realistic fiction story to make an ending. I tell students to pick one (action, dialogue, or feeling), and think of an example for how they can end their own story. I tell them they will have time to think on their own before their pair share. During independent think time I will monitor student progress by walking around and asking students to share their ideas. I will also check in with students needing extra literacy support.	Students apply knowledge gained from lesson activities to help think of how they can make an ending for their story. Students choose action, dialogue, or feelings and think about what they could write.
	After a period of time, I will have students pair share their ideas with a partner on the carpet. I will informally assess student progress towards meeting learning target goals and provide feedback to support needs of students. (**Assessment 3.1**)	Students pair share their ideas with a partner their ending.
Practice Activity Support	Regain student attention. *Writers, I am going to show you a story that I wrote and I am going to share with you the way the story ends right now. I want you to notice if I use any action, dialogue, or feelings as I am reading my story aloud.* I display the writing (**Instructional Material 3.4**) on the front board using a document camera and read aloud my story a couple times to ensure all my students have heard. I ask students to give me a thumb up if they like the ending or a thumb down if I need to revise. *Turn and talk with your neighbor about what you thought about my ending. If you had a thumb down, talk about what I could add to my story to make the ending even better.* I walk around and observe what students share with their neighbor. As I monitor progress, I ask students what they thought about the ending and ask them to explain their thinking to deepen the connection of understanding how to write an ending to a realistic fiction story.	Students listen and read along as I share my example of a realistic fiction story. They assess if the mentor-writing piece has action, dialogue, or feelings.

Students notice if action, dialogue, or feelings were used and communicate that with a peer. Students work together to determine how to create a good ending. |
	After students have shared with each other, I ask for volunteers to help edit my writing. As I receive feedback from students I edit the writing to model how to add in important details to make an ending, which also displays a solution to the character's problem.	Students participate to work on creating a collaborative writing piece with an ending that shows a solution to a character's problem.
Informal Assessment	I perform informal assessment of student progress in integrating skills as a realistic fiction writer, from each lesson in the sequence and from practice activities in current lesson, as they help develop an ending to the mentor-writing piece. (**Assessment 3.2**)	Students utilize skills acquired throughout lesson sequence to develop an ending to a realistic fiction story.
Practice Activity Support	I transition to next practice activity by connecting new content to prior writing units. I explain how they learned in our small moments/narrative writing how to bring stories to life to stretch out our endings. *We learned to make people talk and move in our drawings and words. You can do the same thing in realistic writing by:* 　1) adding action to tell what character did 　2) putting in dialogue to tell what the character said, and	Students relate realistic fiction writing to our narrative writing completed at the beginning of the year. Students identify that they can make a good ending by writing what their character did, what they said, or how they felt.

	3) showing feelings by telling how the character felt Building upon the process of writing an ending, showing action, dialogue, or feelings, by using small chunks of information will assist in student comprehension of learning targets from the lesson sequence.	Students integrate content from each lesson to support the learning process.
Closure Assessment of Student Voice	I explain to students that in their writing today they will work on writing an ending to their realistic fiction story, which they practiced on their own and with a partner. I encourage them to use the ending they made up during our practice activity. I will dismiss students to go back to their tables by their table group and have them get out their realistic fiction story from their writing folder. As students are working independently I will monitor their progress by asking students if they are adding action, dialogue, or feelings to their ending. I provide support to students with IEP/504 plans and to students needing additional literacy support. I encourage students to continue working on their realistic fiction story until the writing period is finished. I explain that the following day they will have a work period to finish their first realistic fiction story and use a rubric to self-assess their writing (*Instructional Materials 3.5*). The rubric will be used to help them identify what areas of focus they will need to work on as we proceed on to subsequent lessons in the unit.	Students identify what they will work on in their realistic fiction story for the current day. Students use practice activity to support their writing process and help apply new skills gained. Students verbalize what they are writing in the end of their story to make a solution to their character's problem. Students self reflect on their progress to determine what they need to keep working on in their writing.
Formal Assessment or Postassessment (*Sequence end*)	[Students are given a formal assessment at the completion of the lesson sequence to determine if they have made progress in the steps of realistic fiction writing. A formal post assessment will also be given at the end of the writing unit to examine their overall progression of writing skills learned across writing units. A formal checklist will be used to distinguish their progression of goals for first grade students, which have been established based on Common Core State Standards.]	Students display their development of knowledge in realistic fiction writing using all that they know from prior writing units and skills acquired in lesson sequence.