



# Park Hill School District

Building Successful Futures • Each Student • Every Day

## 1<sup>st</sup> Grade ELA-Writing Curriculum

### Course Description:

First graders will write small moment stories, nonfiction chapter books, persuasive reviews, and a whole series of fiction books modeled after authors in which they study.

### Scope and Sequence:

1st Grade Writing Units		
Quarter	Unit	
1	1	Small Moments
1, 2	2	Writing Reviews
2	3	If/Then: Authors as Mentors
3	4	Nonfiction Chapter Books
3, 4	5	From Scenes to Series
4	6	If/Then: Independent Writing Projects Across the Genres

## Unit 1: Small Moments

**Subject:** Writing

**Grade:** 1st

**Name of Unit:** Small Moments

**Length of Unit:** approximately 6 weeks, August-September

### **Overview of Unit:**

Writers are encouraged to write about small moments, with a focus on writing with details, including showing character's small actions, dialogues, and internal thinking. Children produce lots and lots of Small Moments stories and move with independence through the writing process.

**In Topic 1 (Bend One)** of the unit, children are asked to jump into the writing of narrative stories in booklets. This bend includes sessions that help children write the stories of their lives and sessions that establish the routines and structures of the class so that the writing work can be done independently.

**In Topic 2 (Bend Two)**, you will give your young writers the strategies they need to bring many stories that they write to life. Children will learn to slow down their story narratives to develop each part bit by bit. Since this unit involves a lot of retelling and storytelling, drama plays an important part in this portion of the unit.

**In Topic 3 (Bend Three)**, writers continue to learn ways to elaborate on their stories-working to do this both in the new stories they continue to write, but also by revisiting their folder full of previously written stories. The students will study “craft moves” authors make that they could try as well.

**In Topic 4 (Bend Four)**, each child selects a piece he or she wants to publish. The students will learn revising and editing strategies to make their writing better. They will also “fancy up” their writing by making a cover page, adding details and color to illustrations.

### **Getting Ready for the Unit:**

- Read through Small Moments Unit (purple book) by Lucy Calkins, Abby Oxenhorn Smith and Rachel Rothman
- Prepare writing supplies: writing folders, paper choices, writing tools, etc.
- Locate mentor text to use for the unit. Examples:
  - *Night of the Veggie Monster* (or any picture book that has stretched-out small moment and that children know well)

### **Pre-Assessment (given prior to starting the unit):**

- Administer the narrative on-demand writing assessment (see page 182 in the Writing Pathways book)

**Priority Standards for unit:**

- 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
- L.1.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing

**Supporting Standards for unit:**

- W.1.5 With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.
- L.1.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking
- L.1.1.a Print all upper- and lowercase letters.
- L.1.1.c Use singular and plural nouns with matching verbs in basic sentences (e.g., He hops; We hop).
- L.1.1.d Use personal, possessive, and indefinite pronouns (e.g., I, me, my; they, them, their, anyone, everything).
- L.1.1.e Use verbs to convey a sense of past, present, and future (e.g., Yesterday I walked home; Today I walk home; Tomorrow I will walk home).
- L.1.2.b Use end punctuation for sentences
- L.1.2.e Use conventional spelling for words with common spelling patterns and for frequently occurring irregular words.
- SL.1.4 Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.
- SL.1.5 Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.
- SL.1.6 Produce complete sentences when appropriate to task and situation.

<b>Standard</b>	<b>Unwrapped Concepts (Students need to know)</b>	<b>Unwrapped Skills (Students need to be able to do)</b>	<b>Bloom's Taxonomy Levels</b>	<b>Webb's DOK</b>
W.1.3	narrative	write	apply	1
W.1.3	two or more appropriately sequenced events	recount	apply	1
W.1.3	details regarding what happened	include	apply	2
W.1.3	temporal words to signal order	use	apply	2

W.1.3	sense of closure	provide	apply	2
L.1.2	command of conventions: capitalization, punctuation, and spellings	demonstrate	apply	1

**Essential Questions:**

1. How can I effectively communicate a story through writing?
2. How do I use punctuation to help my reader understand my writing?

**Enduring Understanding/Big Ideas:**

1. Writing is an important way to communicate an idea/story.
2. Writers use conventions of Standard English to communicate effectively with readers.

**Unit Vocabulary:**

Academic Cross-Curricular Words	Content/Domain Specific
recount sequence	narrative small moment punctuation temporal words closure

## Topic 1: Writing Small Moments Stories with Independence

**Engaging Experience 1**

**Teaching Point:** When authors write a Small Moment story, they think of an idea (maybe about things they do or things that happen to them), then they plan, and then they write the story across pages of a book.

**Suggested Length of Time:** 2 mini-lessons

**Standards Addressed**

**Priority:** W.1.3

**Supporting:** SL.1.4

**Detailed Description/Instructions:**

- **One way to do this** is to share an anchor chart you have created titled “*How to Write a Story*” 1. *Think of an Idea: a thing you do, a thing that happened to you.* 2. *Plan* 3. *Write*
- **Another way to do this** is to create a small incident that can become the source of what will be a whole-class shared story. (Remind students of the narrative stories they wrote in KDG). You could drop a basket of markers and turn that into the story you use. Model for the students how you would record that story into your booklet.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

### **Engaging Experience 2**

**Teaching Point:** After writers come up with an idea for their stories, they plan by doing this: touch and tell; sketch, then write. Add to anchor chart under plan- *touch and tell, then sketch across pages.*

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.1.3

**Supporting:** SL.1.4, SL.1.5

**Detailed Description/Instructions:**

- **One way to do this** to tell children that writers rein themselves in from starting writing without planning. Demonstrate steps for preparing to write by doing so with the shared class story from the previous day.

**Bloom’s Levels:** Understand

**Webb’s DOK:** 1

### **Engaging Experience 3**

**Teaching Point:** Writers have a saying: “When you’re done, you’ve just begun.” Writers finish a piece and then go back and revise by adding more. They often look at the pictures (and make pictures in their mind by remembering the event) and think, “Who? Where? When? What? How?” Writers make sure the answer to those questions are in their stories. Add to the “How to Write a Story” anchor chart - 4. Revise Who? Where? When? What? How?

**Suggested Length of Time:** 2 mini-lesson

**Standards Addressed**

**Priority:** W.1.3

**Supporting:** W.1.5

**Detailed Description/Instructions:**

- **One way to do this** is to playact thinking that your writing is done. When children protest, ask them to help you reread and revise. Think aloud as you ask questions and add information to the class story. (repeat this process for a couple of pages)

**Bloom’s Levels:** Apply

**Webb’s DOK:** 3

#### **Engaging Experience 4**

**Teaching Point:** When you want to write a word you don't "just know", you've got to work hard to hear all the sounds. Say the word while you slide your finger slowly across the page, hear the first sound, and write the sound down. Read what you've written, sliding your finger under the letters. Hear the next sound, write it, and reread, sliding your finger. Do that until there are no more sounds.

**Suggested Length of Time:** 2 mini-lessons

**Standards Addressed**

**Priority:** W.K.3

**Supporting:** L.1.2.e

**Detailed Description/Instructions:**

- **One way to do this** is to read what you have written so far and touch and tell the part of the story to want to write next. Demonstrate the strategies you use to write words. Say the word you want to write slowly as you slide your finger across the space where you'll write. Listen for and record the first sound. Put your finger under the letter you've written and reread it. Say the rest of the word, sliding your finger, listening to the sounds that you haven't yet recorded. Repeat the process used above.
- **Another way to do this** is to create an anchor chart titled "Ways to Spell Words" - 1. say it, slide it, write it, 2. Use snap words, 3. Listen for little words inside, 4. Use words around the room.

**Bloom's Levels:** Apply

**Webb's DOK:** 1

#### **Engaging Experience 5**

**Teaching Point:** Instead of writing about big (watermelon) topics, writers write about teeny time (seed) stories-little stories inside the one big topic.

**Suggested Length of Time:** 2 mini-lessons

**Standards Addressed**

**Priority:** W.1.3

**Supporting:** SL.1.4

**Detailed Description/Instructions:**

- **One way to do this** is to tell children that the mentor author probably first thought of a big, general watermelon topic and then decided to focus on a tiny seed story. Use a shared class experience to demonstrate picking just one small story from a big watermelon topic. For example, you might use the first day of school as your watermelon topic and making jitter juice your seed story (repeat this with another story on day two).

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 6**

**Teaching Point:** Writers have partners who help them with their writing. One way writing partners help each other is by helping each other plan how their stories will go. They tell each other their stories, using the exact words they will write, and then they try to tell the stories again with even more detail.

**Suggested Length of Time:** 1 mini-lesson

#### **Standards Addressed**

**Priority:** W.1.3

**Supporting:** W.1.5, SL.1.4

#### **Detailed Description/Instructions:**

- **One way to do this** is with a child serving as your partner, touch the pages of your book and tell your story to your partner, who then asks questions to help her understand more of the story. After elaborating, again “touch and tell” the now-expanded story. Create an anchor chart titled “*Storytelling with a Partner*” 1. First partner tells the story. 2. Next partner pictures it and asks questions. 3. First partner tells the story again, saying more. 4. Partners switch!

**Bloom’s Levels:** Apply

**Webb’s DOK:** 1

### **Engaging Experience 7**

**Teaching Point:** Writers go from being the writer to being the reader. And when writers reread their own books, they read just as if they were reading a published book. And sometimes, the writer hears a mess-up and says “oops”, and fixes that part.

**Suggested Length of Time:** 1 mini-lesson

#### **Standards Addressed**

**Priority:** W.K.3

**Supporting:** N/A

#### **Detailed Description/Instructions:**

- **One way to do this** to set students up to research a classmate as he or she reads yesterday’s writing. Have the students listen as a writer reads their reading then think aloud of their things they did as they were reading.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 1

## Topic 2: Bringing Small Moments Stories to Life

### **Engaging Experience 8**

**Teaching Point:** Just like published writers, you can make your stories come to life. You can “unfreeze” the people in your stories by making them move and talk.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.1.3

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** is to show children an underdeveloped story you’ve written, containing little or no action or dialogue. Demonstrate how you go about bringing characters to life by recalling what happened and writing in more detail. *Introduce the anchor chart “Ways to Bring Stories to LIFE” 1. “Unfreeze” people-make them move, make them talk (page 72 in Small Moments).*

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

### **Engaging Experience 9**

**Teaching Point:** When writers write stories that come to life on the page, they tell their stories in small steps, bit by bit. Writers think about the main thing they did and then ask themselves, “What exactly happened, step-by-step, bit by bit?”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.1.3

**Supporting:** SL.1.4

**Detailed Description/Instructions:**

- **One way to do this** is to highlight how your mentor author stretched out a small moment, rereading that part of the text. Think aloud to the class about how the author might have stretched the moment out. *Add to the anchor chart “Ways to Bring a Story to Life” 2. Tell Small Steps.*
- **Another way to do this** is to have students act out their stories in partners coaching each other how to stretch out the story step-by-step.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

### **Engaging Experience 10**

**Teaching Point:** One way writers bring their stories to life is by including what their characters feel and think.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.1.3

**Supporting:** SL.1.5

**Detailed Description/Instructions:**

- **One way to do this** is to explain that teachers save student writing, especially instances in which writers’ feelings are revealed. Then read aloud a saved piece, asking children to



gesture when the feelings are revealed. *Add to the anchor chart “Ways to Bring Stories to Life” 3. Bring out the inside -make people feel -make people think.*

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

### **Engaging Experience 11**

**Teaching Point:** One way to bring a story to life is to act out what really happened, either with a partner or in your mind, noticing what you need to add.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.1.3

**Supporting:**

**Detailed Description/Instructions:**

- **One way to do this** is to act out one of your own stories, using gestures and an animated voice to bring out the drama. Ask kids to follow along with you, lifting their arms or making a scared face or putting their hands on their hips as you do. As you demonstrate, you might pause at some point and say, “Wait a minute. How did I respond? Oh yeah! I said...,” and then add that into the story so that kids have model of how to revise on the go during this bit of acting.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

### **Engaging Experience 12**

**Teaching Point:** When you write a word you don’t know how to spell, it helps to find a word you already know that sounds like it. Once you find a word you know with a part that sounds the same as the word you want to spell, you can write that part! Then you only have to figure out the new part of the hard word!

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.1.3

**Supporting:** L.1.2.e

**Detailed Description/Instructions:**

- **One way to do this** to use an example from one child’s story and show the class how to problem solve an unknown word by making connections to a word they already know.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

### **Engaging Experience 13**

**Teaching Point:** Writers use punctuation to make their readers read their stories in ways that make them great stories. Writers use lots of marks to do that: exclamation points for very

important stops and periods for calm stops, for example. Writers also use capital letters when starting a new part.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** L.1.2

**Supporting:** L.1.2.b

**Detailed Description/Instructions:**

- **One way to do this** model what it would sound like to read a story very “blah” not paying attention to punctuation. Write a story on chart paper that has no punctuation. Then ask children to read the first part of the story to their partner and decide what they could do to the page- what marks they could add to help a reader read it better. Add punctuation where students suggest (right and wrong) and reread emphasizing how it sounds.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

### Topic 3: Studying Other Writer’s Craft

#### **Engaging Experience 14**

**Teaching Point:** Writers read books written by other authors and say, “Oh my goodness!” He just did something special in his book that I want to try in my own writing.” And then try it.

**Suggested Length of Time:** 2 mini-lessons

**Standards Addressed**

**Priority:** W.1.3

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** is to demonstrate studying a mentor author, naming specific moves he made that make his Small Moment story so special, and then emulating those moves. Begin an anchor chart titled “*Learning Craft Moves from a Mentor Author*” (see page 118) Add to chart as the students notice craft moves by the author you choose to study.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

#### **Engaging Experience 15**

**Teaching Point:** When writers want to make their story really special they can turn to craft moves they’ve learned from studying mentor authors. Once they’ve found a move that fits their purpose, they can try it in their own writing.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.1.3

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** to highlight a craft move you want children to notice in their mentor text, emphasizing the purpose for this technique. (For example, writers tell the exact action people do). Demonstrate using small, exact action words in a shared class story.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 16**

**Teaching Point:** Writers don't just notice craft moves other writers use, they try them! For example, we found that writers make some words big, bold, and different shapes to show that these words are important to the story and should be read in a strong voice. Since we noticed that, let's try that in our own writing.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.1.3

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** to research the mentor text, discussing the reason why the author would use this craft move. Channel children to summarize their observations. Add to *Learning Craft Moves from a Mentor Author* anchor chart (see page 133). Reread your shared class story, demonstrating how to revise for big and bold words.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

## Topic 4: Fixing and Fancying Up Our Best Work

### **Engaging Experience 17**

**Teaching Point:** Writers get ready to publish a story by first choosing one that they want to share with the world. Then they revise it using all they know.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** W.1.3

**Supporting:** W.1.5

**Detailed Description/Instructions:**

- **One way to do this** is to demonstrate how you choose a piece of writing to revise by finding one you love. Show students how you reread a piece, checking that it both makes sense and incorporates craft. Refer to anchor charts created in this unit as you model revising.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 18**

**Teaching Point:** When writers are ready to publish, they make sure their writing is easy to read. One way they do this is to use an editing checklist that reminds them of all that they know about helping readers read their stories.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** L.1.2

**Supporting:** L.1.2.b, L.1.2.e

**Detailed Description/Instructions:**

- **One way to do this** to explain that you have a first grade friend who needs help editing a piece she is getting ready to publish. Demonstrate editing the piece using an editing checklist. (see sample editing checklist on page 152, Small Moments)

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 19**

**Teaching Point:** Writers put a lot of finishing touches on their books so that these are ready to go in the library for others to read. If writers aren't sure what to do, they can look at a mentor text.

**Suggested Length of Time:** 2 mini-lessons

**Standards Addressed**

**Priority:** W.1.3

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** is to set writers up to investigate the cover of the mentor text, guessing how the author created it. Model for students how to create a cover which includes a title and pictures.
- **Another way to do this** is to model how writers add details and color to their illustrations to make their writing publishing ready.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

## Post Assessment

Administer the narrative on-demand writing assessment. See page 182 in the Writing Pathways book.

### Rubric for Post Assessment

Use the narrative writing rubric to score the on-demand. Take note of what students were able to do independently on the on-demand assessment.

## Engaging Scenario

### Engaging Scenario

Have a publishing celebration. Model having a few students read their published piece aloud. Then divide the class into groups to share their stories. Make a big deal of the student's' first published pieces and display the writing in a prominent place in the classroom.

### Rubric for Engaging Scenario:

Use the narrative writing rubric to score the published piece. Take note of what students were able to do with coaching and support during the unit.

## Summary of Engaging Learning Experiences for Topics

Topic	Engaging Experience Teaching Point	Description	Suggested Length of Time
<b>Writing Small Moments Stories with Independence</b>	When authors write a Small Moment story, they think of an idea (maybe about things they do or things that happen to them), then they plan, and then they write the story across pages of a book.	<p><b>One way to do this</b> is to share an anchor chart you have created titled “<i>How to Write a Story</i>”</p> <p>1. <i>Think of an Idea: a thing you do, a thing that happened to you.</i></p> <p>2. <i>Plan</i></p> <p>3. <i>Write</i></p> <p><b>Another way to do this</b> is to create a small incident that can</p>	2 mini-lessons

		become the source of what will be a whole-class shared story. (Remind students of the narrative stories they wrote in KDG). You could drop a basket of markers and turn that into the story you use. Model for the students how you would record that story into your booklet.	
	After writers come up with an idea for their stories, they plan by doing this: touch and tell; sketch, then write. Add to anchor chart under plan- <i>touch and tell, then sketch across pages.</i>	<b>One way to do this</b> to tell children that writers rein themselves in from starting writing without planning. Demonstrate steps for preparing to write by doing so with the shared class story from the previous day.	1 mini-lesson
	Writers have a saying: “When you’re done, you’ve just begun.” Writers finish a piece and then go back and revise by adding more. They often look at the pictures (and make pictures in their mind by remembering the event) and think, “Who? Where? When? What? How?” Writers make sure the answer to those questions are in their stories. Add to the “How to Write a Story” anchor chart - 4. Revise Who? Where? When? What? How?	<b>One way to do this</b> is to playact thinking that you writing is done. When children protest, ask them to help you reread and revise. Think aloud as you ask questions and add information to the class story. (repeat this process for a couple of pages)	1 mini-lesson
	When you want to write a word you don’t “just know”, you’ve got to work hard to hear all the sounds. Say the word while you slide your finger slowly across the page, hear the first sound, and write the	<b>One way to do this</b> is to read what you have written so far and touch and tell the part of the story to want to write next. Demonstrate the strategies you use to write words. Say the word you want to write slowly as you slide your finger across the space	2 mini-lessons

<p>sound down. Read what you've written, sliding your finger under the letters. Hear the next sound, write it, and reread, sliding your finger. Do that until there are no more sounds.</p>	<p>where you'll write. Listen for and record the first sound. Put your finger under the letter you've written and reread it. Say the rest of the word, sliding your finger, listening to the sounds that you haven't yet recorded. Repeat the process used above.</p> <p><b>Another way to do this</b> is to create an anchor chart titled "Ways to Spell Words" - 1. say it, slide it, write it, 2. Use snap words, 3. Listen for little words inside, 4. Use words around the room.</p>	
<p>Instead of writing about big (watermelon) topics, writers write about tinny time (seed) stories-little stories inside the one big topic.</p>	<p><b>One way to do this</b> is to tell children that the mentor author probably first thought of a big, general watermelon topic and then decided to focus on a tiny seed story. Use a shared class experience to demonstrate picking just one small story from a big watermelon topic. (repeat this with another story on day two)</p>	<p>2 mini-lessons</p>
<p>Writers have partners who help them with their writing. One way writing partners help each other is by helping each other plan how their stories will go. They tell each other their stories, using the exact words they will write, and then they try to tell the stories again with even more detail.</p>	<p><b>One way to do this</b> is with a child serving as your partner, touch the pages of your book and tell your story to your partner, who then asks questions to help her understand more of the story. After elaborating, again "touch and tell" the now-expanded story. Create an anchor chart titled "<i>Storytelling with a Partner</i>" 1. First partner tells the story. 2. Next partner pictures it and asks questions. 3. First partner tells the story again, saying more. 4. Partners switch!</p>	<p>1 mini-lesson</p>

	<p>Writers go from being the writer to being the reader. And when writers reread their own books, they read just as if they were reading a published book. And sometimes, the writer hears a mess-up and says “oops”, and fixes that part.</p>	<p><b>One way to do this</b> to set students up to research a classmate as he or she reads yesterday’s writing. Have the students listen as a writer reads their reading then think aloud of their things they did as they were reading.</p>	<p>1 mini-lesson</p>
<p><b>Bringing Small Moments Stories to Life</b></p>	<p>Just like published writers, you can make your stories come to life. You can “unfreeze” the people in your stories by making them move and talk.</p>	<p><b>One way to do this</b> is to show children an underdeveloped story you’ve written, containing little or no action or dialogue. Demonstrate how you go about bringing characters to life by recalling what happened and writing in more detail. Introduce the anchor chart “Ways to Bring Stories to LIFE” (page 72 in Small Moments).</p>	<p>1 mini-lesson</p>
	<p>When writers write stories that come to life on the page, they tell their stories in small steps, bit by bit. Writers think about the main thing they did and then ask themselves, “What exactly happened, step-by-step, bit by bit?”</p>	<p><b>One way to do this</b> is to highlight how your mentor author stretched out a small moment, rereading that part of the text. Think aloud to the class about how the author might have stretched the moment out. Add to the anchor chart “Ways to Bring a Story to Life” 2. Tell Small Steps <b>Another way to do this</b> is to have students act out their stories in partners coaching each other how to stretch out the story step-by-step</p>	<p>2 mini-lessons</p>
	<p>One way writers bring their stories to life is by including what their characters feel and think.</p>	<p><b>One way to do this</b> is to explain that teachers save student writing, especially instances in which writers’ feelings are revealed. Then read aloud a saved piece, asking children to</p>	<p>1 mini-lesson</p>



	gesture when the feelings are revealed. <i>Add to the anchor chart “Ways to Bring Stories to Life” 3. Bring out the inside - make people feel -make people think</i>	
One way to bring a story to life is to act out what really happened, either with a partner or in your mind, noticing what you need to add.	<b>One way to do this</b> is to act out one of your own stories, using gestures and an animated voice to bring out the drama. Ask kids to follow along with you, lifting their arms or making a scared face or putting their hands on their hips as you do. As you demonstrate, you might pause at some point and say, “Wait a minute. How did I respond? Oh yeah! I said...,” and then add that into the story so that kids have model of how to revise on the go during this bit of acting.	1 mini-lesson
When you write a word you don’t know how to spell, it helps to find a word you already know that sounds like it. Once you find a word you know with a part that sounds the same as the word you want to spell, you can write that part! Then you only have to figure out the new part of the hard word!	<b>One way to do this</b> to use an example from one child’s story, and show the class how to problem solve an unknown word by making connections to a word they already know.	1 mini-lesson
Writers use punctuation to make their readers read their stories in ways that make them great stories. Writers use lots of marks to do that: exclamation points for very important stops and periods for calm stops, for example. Writers also	<b>One way to do this</b> model what it would sound like to read a story very “blah” not paying attention to punctuation. Write a story on chart paper that has no punctuation. Then ask children to read the first part of the story to their partner and decide what they could do to the page- what marks they could add to help a	1 mini-lesson

	use capital letters when starting a new part.	reader read it better. Add punctuation where students suggest (right and wrong) and reread emphasizing how it sounds.	
<b>Studying Other Writer's Craft</b>	Writers read books written by other authors and say, "Oh my goodness!" He just did something special in his book that I want to try in my own writing." And then try it.	<b>One way to do this</b> is to demonstrate studying a mentor author, naming specific moves he made that make his Small Moment story so special, and then emulating those moves. Begin an anchor chart titled " <i>Learning Craft Moves from a Mentor Author</i> " (see page 118) Add to chart as the students notice craft moves by the author you choose to study.	2 mini-lessons
	When writers want to make their story really special they can turn to craft moves they've learned from studying mentor authors. Once they've found a move that fits their purpose, they can try it in their own writing.	<b>One way to do this</b> to highlight a craft move you want children to notice in their mentor text, emphasizing the purpose for this technique. (For example, writer tell the exact action people do). Demonstrate using small, exact action words in a shared class story.	1 mini-lesson
	Writers don't just notice craft moves other writers use, they try them! For example, we found that writers make some words big, bold, and different shapes to show that these words are important to the story and should be read in a strong voice. Since we noticed that, let's try that in our own writing.	<b>One way to do this</b> to research the mentor text, discussing the reason why the author would use this craft move. Channel children to summarize their observations. Add to <i>Learning Craft Moves from a Mentor Author</i> anchor chart (see page 133). Reread your shared class story, demonstrating how to revise for big and bold words.	1 mini-lesson
<b>Fixing and Fancying Up Our Best Work</b>	Writers get ready to publish a story by first choosing one that they want to share with the	<b>One way to do this</b> is to demonstrate how you choose a piece of writing to revise by finding one you love. Show	1 mini-lesson

	world. Then they revise it using all they know.	students how you reread a piece, checking that it both makes sense and incorporates craft. Refer to anchor charts created in this unit as you model revising.	
	When writers are ready to publish, they make sure their writing is easy to read. One way they do this is to use an editing checklist that reminds them of all that they know about helping readers read their stories.	<b>One way to do this</b> to explain that you have a first grade friend who needs help editing a piece she is getting ready to publish. Demonstrate editing the piece using an editing checklist. (see sample editing checklist on page 152, Small Moments)	1 mini-lesson
	Writers put a lot of finishing touches on their books so that these are ready to go in the library for others to read. If writers aren't sure what to do, they can look at a mentor text.	<b>One way to do this</b> is to set writers up to investigate the cover of the mentor text, guessing how the author created it. Model for students how to create a cover which includes a title and pictures. <b>Another way to do this</b> is to model how writers add details and color to their illustrations to make their writing publishing ready.	1 mini-lesson
	Writers put a lot of finishing touches on their books so that these are ready to go in the library for others to read. If writers aren't sure what to do, they can look at a mentor text	<b>One way to do this</b> is to set writers up to investigate the cover of the mentor text, guessing how the author created it. Model for students how to create a cover which includes a title and pictures. <b>Another way to do this</b> is to model how writers add details and color to their illustrations to make their writing publishing ready.	2 mini-lessons

## Unit 2: Writing Reviews

**Subject:** Writing

**Grade:** 1st

**Name of Unit:** Writing Reviews

**Length of Unit:** approximately 6 weeks, October-Mid-November

### **Overview of Unit:**

In this unit, you will help first-graders learn that people sort, rank, categorize, explain, convince, persuade, argue, give in, change and are changed. Children will learn to write their judgments and their reasons for those judgments and to organize their reasons and supply supporting details for those reasons.

**Topic 1 (Bend One)** of the unit is built on the notion that six-year-olds collect stuff. Students will bring in a small collection, learn to review their collections and to make choices about which item in that collection is the best, writing defenses for those judgments.

**In Topic 2 (Bend Two)**, students will write review after review, writing these about anything and everything: toys, restaurants, video games, and the works. You might involve your students in reviews on restaurants, books or kid-friendly places to play.

**In Topic 3 (Bend Three)**, children will learn to write book reviews. They'll summarize, evaluate, judge and defend their judgments. Students will work on individual projects that convince others to read and be interested in the books they are reading.

### **Getting Ready for the Unit:**

- Read through Writing Reviews book (maroon book) by Lucy Calkins, Elizabeth Dunford, and Celena Dangler Larkey
- Engage students in whole-class testing and opinion forming. (e.g., bring in a trio of fruits or gummy candies and let children taste them, rank them and talk about their favorites and give reasons why.
- Locate and read mentor text that have strong persuasive voices. Examples:
  - *Pigeon* books by Mo Willems
  - *A Pet for Petunia* by Paul Schmid

### **Pre-Assessment (given prior to starting the unit):**

- Administer the opinion/argument on-demand writing assessment (see page 86 in the Writing Pathways book)

**Priority Standards for unit:**

- W.1.1 Write opinion pieces in which they introduce the topic or name the book they are writing about, state an opinion, supply a reason for the opinion, and provide some sense of closure.
- L.1.2 Demonstrate command of the conventions of Standard English capitalization, punctuation, and spelling when writing.

**Supporting Standards for unit:**

- W.1.5 With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.
- W.1.6 With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.
- SL.1.5 Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.
- SL.1.6 Produce complete sentences when appropriate to task and situation. (See grade 1 Language standards 1 and 3 [here](#) for specific expectations.)
- L.1.1.g Use frequently occurring conjunctions (e.g., *and*, *but*, *or*, *so*, *because*)
- L.1.2.c Use commas in dates and to separate single words in a series
- L.1.2.d Use conventional spelling for words with common spelling patterns and for frequently occurring irregular words
- L.1.2.e Spell untaught words phonetically, drawing on phonemic awareness and spelling conventions.
- L.1.5 With guidance and support from adults, demonstrate understanding of word relationships and nuances in word meanings
- L.1.5.d Distinguish shades of meaning among verbs differing in manner (e.g., *look*, *peek*, *glance*, *stare*, *glare*, *scowl*) and adjectives differing in intensity (e.g., *large*, *gigantic*) by defining or choosing them or by acting out the meanings.

Standard	Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
W.1.1	opinion piece	write	apply	2
	topic or name of a book	introduce	apply	2
	opinion	state	apply	2
	reason	supply	apply	2
	sense of closure	provide	apply	2
L.1.2	command of conventions: capitalization, punctuation, and spellings	demonstrate	apply	1

**Essential Questions:**

1. How do authors effectively share their opinions through writing?
2. How can I use different tools to publish my writing?
3. How are commas used in writing?
4. How and why are conjunctions used in writing?

**Enduring Understanding/Big Ideas:**

1. Writing is an important way to communicate opinions.
2. Writing can be published in a variety of ways.
3. Writers use conventions of standard English to communicate effectively with readers.

**Unit Vocabulary:**

Academic Cross-Curricular Words	Content/Domain Specific
topic reason judgment convince	opinion closure capitalization punctuation spelling

## Topic 1: Best in Show: Judging Our Collections

**Engaging Experience 1**

**Teaching Point:** People know a lot about something- like people who keep collections- often think, “Which is my favorite? Which is next?” And people write and talk to tell others about their opinions. They even try to convince others about their opinions.

**Suggested Length of Time:** 2 mini-lessons

**Standards Addressed**

**Priority:** W.1.1

**Supporting:** L.1.1.g

**Detailed Description/Instructions:**

- **One way to do this** is to show children a collection (e.g., Beanie Babies, toy cars), and recruit them to join you in judging your collection. Explain that in this unit, they’ll be judging not just (Beanie Babies, toy cars) but items in their own collections, and movies, books and restaurants. Recruit a volunteer to judge. Role-play what not to do, contrasting that with a list of what responsible judges should do. Channel the judge to weigh on trait at a time, across contenders. Begin making an anchor chart titled “To

Judge Fairly (see page 6, in *Writing Reviews*). Add. 1-Put everything in a line, 2.

Compare the same thing (eyes, fur, and so on) on each, thinking, “Which has the best..?”

- **Another way to do this is to** review the previous day’s lesson and add 3- *Decide which is best and give reasons*, add “*Because...*” to the anchor chart. Model having the student give reasons why when discussing your collection.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

### **Engaging Experience 2**

**Teaching Point:** When you have an opinion, when you judge something, you need to give a couple of reasons, not just one, and say details about each reason. If you write, “For example...” or “I think that because...” then that helps you bring in some details.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.1.1

**Supporting:** L.1.1.g, SL.1.5

**Detailed Description/Instructions:**

- **One way to do this** is to retell an argument with no reasons, and contrast it with an argument with reasons. Let children know that strong arguments have reasons. Make an anchor chart titled “*Convince Your Reader*” (see page 14).

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

### **Engaging Experience 3**

**Teaching Point:** When you write something, it is important to understand the kind of writing you are doing and to figure out ways people do that kind of writing really well. Then, you can try to do those things in your own writing.

**Suggested Length of Time:** 2 mini-lessons

**Standards Addressed**

**Priority:** W.1.1, L.1.2

**Supporting:** W.1.5

**Detailed Description/Instructions:**

- **One way to do this** is to set up children to study a piece of writing, comparing it to the Opinion Writing Checklist to find and name attributes of effective opinion writing.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

### **Engaging Experience 4**

**Teaching Point:** Writers don’t all agree. If one person has written his or her opinion, someone else can say, “I agree. My opinion is the same,” or, “I disagree. I have a different opinion.”

When we don’t agree with someone else’s opinion, that’s a good time to write our own opinion

and back it up with tons of reasons. Add “Talk Back” to the *Convince Your Reader* anchor chart. (See page 35)

**Suggested Length of Time:** 2 mini-lessons

**Standards Addressed**

**Priority:** W.1.1

**Supporting:** W.1.5, L.1.1.g

**Detailed Description/Instructions:**

- **One way to do this** is to coach children to rehearse writing an opinion about a collection other than their own, using what they now know is required in effective opinion writing.
- **Another way to do this** is to make an anchor chart titled “Some Polite and Thoughtful Ways to Disagree with Another Person’s Opinion.” (See page 34)

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

### **Engaging Experience 5**

**Teaching Point:** Writers don’t just use plain, ordinary words in their writing. They work hard to find specific words to describe what they are writing about.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.1.1

**Supporting:** L.1.5, L.1.5.d

**Detailed Description/Instructions:**

- **One way to do this** is to use a sample piece of writing to model being more specific and descriptive in the words you chose to make your argument convincing. Add “use sparkly words” to the *Convince Your Reader* anchor chart. (see page 35 for example)

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

### **Engaging Experience 6**

**Teaching Point:** When opinion writers want to pull out all the stops, they sometimes find others who can help them generate even more reasons to support their opinions. They sometimes even refer to -that is, quote- what other people have said.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.1.1, L.1.2

**Supporting:** W.1.5

**Detailed Description/Instructions:**



- **One way to do this** is to explain to be more convincing, you sought help from people who agree with you and helped you think of more reasons to support your opinion. Add “Quote Experts” to the *Convince Your Readers* anchor chart. (see page 42)

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

### **Engaging Experience 7**

**Teaching Point:** One way to make sure your writing is the best that it can be is to use the checklist that are used to judge writing as To-Do lists, reminding you of all that you do to make your writing the best that it can be.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.1.1, L.1.2

**Supporting:** W.1.5, L.1.1.g, L.1.2.c, L.1.2.d, L.1.2.e

**Detailed Description/Instructions:**

- **One way to do this** is to rally students to survey their environment-the classroom- collecting any resources that can help them judge their own writing and can help them know ways to improve their writing. Create a list the students come up with titled “*How Did I Make My Writing Easy to Read*” (see page 50 for an example)

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

## Topic 2: Writing Persuasive Reviews

### **Engaging Experience 8**

**Teaching Point:** Writers write reviews to share their opinions about things in the world (books, toys, movies, video games, restaurants, etc.) and they try to persuade their readers to have the same opinion.

**Suggested Length of Time:** 1- 2 mini-lessons

**Standards Addressed**

**Priority:** W.1.1

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** is to explain that to be review writers, people need to know how to write in support of their opinions, as students have been doing, and they also need to persuade, which may pose new challenges. Take students through a guided inquiry to investigate mentor reviews. Guide them through a series of steps that help students discover answers to the overarching question “What do review writers do to convince

readers to agree?” Add examples to your *Convince Your Readers* anchor chart. (see page 61)

- **Another way to do this** to generate a list of possible topics for review. (see sample anchor chart on page 65).

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

### **Engaging Experience 9**

**Teaching Point:** Review writers include important information to convince their readers. One way to do this is to use a voice that talks right to your reader, explaining what your topic is, where to find it, and where to go.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.1.1

**Supporting:**

**Detailed Description/Instructions:**

- **One way to do this** is to reference the *How to Convince Your Reader* anchor chart, drawing attention to the strategy of adding important information. Work together with writers to draft a piece of shared writing that shows a clear example of using persuasive voice to inform. Model what it sounds like to “talk” to the reader.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

### **Engaging Experience 10**

**Teaching Point:** Use all you already know about writing to convince others. You can think about a way that your subject is better (or worse) than others. You compare your subject with others, thinking only about that one way, that attribute. Then, you can write to include this information in your review.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.1.1

**Supporting:** L.1.1.g

**Detailed Description/Instructions:**

- **One way to do this** is to model revising your own writing by coming up with comparisons.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

### **Engaging Experience 11**

**Teaching Point:** Writers write introductions to grab their readers' attention right from the very start.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.1.1

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** is to show students a chart you made that lists the steps to writing a catchy introduction. "*Say Hello with a Catchy Introduction*" 1- Ask questions to make your reader wonder. 2- Name the topic. 3-Say your opinion. (see page 85) Teach through guided practice: take children through multiple cycles, channeling them to plan with a partner, write in the air while you coach, then elicit their work while you add comments. Remind children of the strategy, and prompt students to plan possible introductions with a partner.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 12**

**Teaching Point:** Writing partners can work together to give writing checkups. You can use an editing checklist to make sure your partner's piece is easy to read. If you see something to fix up, you can write a note, like a prescription, to give your partner ways to make his or her work even better.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** L.1.2

**Supporting:** SL.1.5

**Detailed Description/Instructions:**

- **One way to do this** is to recruit children to join you in using the editing checklist to give your persuasive review a checkup. Refer to the editing checklist created in Unit 1.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 13**

**Teaching Point:** Review writers publish anthologies of pieces that go together. Reviewers think, "Who in the world might need to read this review? What is this review helping people do?" in order to decide what kind of anthology to create.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.1.1

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** is to model thinking about what category your class written review falls in. Make a list of categories the students have written reviews in (video games, restaurants, toys, etc.). Put students into groups according to the reviews they have written. Students will work together to combine their reviews into an anthology and share them with the class.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

## Topic 3: Writing Persuasive Book Reviews

**Engaging Experience 14**

**Teaching Point:** Review writers write book reviews to recommend titles and authors they believe others should read. You can use all you already know about writing reviews to convince people to agree with your opinion.

**Suggested Length of Time:** 2 mini-lesson

**Standards Addressed**

**Priority:** W.1.1

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** is to channel students to reflect on all that they know about how to write convincing reviews. Refer to the *Opinion Writing Checklist* and the *Convince Your Readers* anchor chart. Model planning and writing a book review, using strategies from the checklist and anchor chart.
- **Another way to do this** is to study book reviews on Amazon. Have students take note about what makes the reviews effective.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

**Engaging Experience 15**

**Teaching Point:** Writers of book reviews give a sneak peek summary without giving everything away. One way to do this is to share only the most important things readers will need to know about the book and also a few things that will make them curious, but not the ending!

**Suggested Length of Time:** 2 mini-lessons

**Standards Addressed**

**Priority:** W.1.1

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** is to offer contrasting introductions to your review—one that spoils the surprise, one that does not. Ask children to decide what works best.
- **Another way to do this** is to show the beginning of some Reading Rainbow book reviews. Create a chart title “*Give a Sneak Peek*” 1-Introduce the character or topic. 2- Explain the situation or share an interesting fact. 3-Ask a question. (see page 130).

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

**Engaging Experience 16**

**Teaching Point:** Writers check their writing to make sure that the sentences they’ve written are just how they want them to be. Writers reread each sentence and ask, “Is my sentence too long? Is my sentence too short? Is it just right?” Then writers use punctuation to break it apart or linking words to connect ideas or edit it in other ways to make it just right.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** L.1.2

**Supporting:** L.1.1.g, L.1.2.c

**Detailed Description/Instructions:**

- **One way to do this** is to introduce an anchor chart titled *Is This Sentence Just Right* (see page 126) that will help students figure out whether their sentences are just right. Then show a sample of a book review that is full of sentences that are not just right. Recruit writers to chime in as you revise sentences to make them just right.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

**Engaging Experience 17**

**Teaching Point:** When writers use check-lists to make sure they’ve made their writing as strong as it can be, they don’t just find one place where they did what’s on the list, they check each and every part of their writing.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.1.1

**Supporting:** SL.1.6

**Detailed Description/Instructions:**

- **One way to do this** is to use the Opinion Writing Checklist to check your own writing. Think aloud and decide whether you can move on from the bulleted item or whether you need to continue to look through your writing. Move on to another item on the checklist, this time rereading and checking for even more examples in your writing.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

### **Engaging Experience 18**

**Teaching Point:** Writers practice reading and performing their reviews so they can share them with an audience.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.1.1

**Supporting:** W.1.6

#### **Detailed Description/Instructions:**

- **One way to do this** is to create a chart titled “*How to Give a Convincing Review*” (see page 131). Model each bullet on the chart as you perform your book review. Students will practice performing their review for publishing.
- **Another way to do this** is to have students fancy up their written review for publication. Review what was discussed during the publishing lessons from Unit 1.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

## **Post Assessment**

Administer the opinion/argument on-demand writing assessment (see page 86 in the Writing Pathways book)

### **Rubric for Post Assessment**

Use the opinion writing rubric to score the on-demand. Take note of what students were able to do independently on the on-demand opinion assessment.

## **Engaging Scenario**

### **Engaging Scenario**

Record the students performing their book review on video. Put the videos together in a presentation to share at the publishing celebration. After the audience watches the video, have visitors walk around the room to view the written review and book that goes with it. Students should be encouraged to share with guests what they learned during this unit.

### **Rubric for Engaging Scenario:**

Use the opinion writing rubric to score the published piece. Take note of what students were able to do with coaching and support.

## Summary of Engaging Learning Experiences for Topics

Topic	Engaging Experience Teaching Point	Description	Suggested Length of Time
<b>Best in Show: Judging Our Collections</b>	People know a lot about something- like people who keep collections- often think, “Which is my favorite? Which is next?” And people write and talk to tell others about their opinions. They even try to convince others about their opinions.	<p><b>One way to do this</b> is to show children a collection (e.g., Beanie Babies, toy cars), and recruit them to join you in judging your collection. Explain that in this unit, they’ll be judging not just (Beanie Babies, toy cars) but items in their own collections, and movies, books and restaurants. Recruit a volunteer to judge. Role-play what not to do, contrasting that with a list of what responsible judges should do. Channel the judge to weigh on trait at a time, across contenders. Begin making an anchor chart titled “To Judge Fairly (see page 6, in <i>Writing Reviews</i>). Add. 1- Put everything in a line, 2. Compare the same thing (eyes, fur, and so on) on each, thinking, “Which has the best..?”</p> <p><b>Review</b> previous day’s lesson and add 3- Decide which is best and give reasons, Say “Because...”, to the anchor chart. Model having the student give reasons why when discussing your collection.</p>	2 mini-lessons
	When you have an opinion, when you judge something, you need to give a couple of reasons, not just one, and say	<b>One way to do this</b> is to retell an argument with no reasons, and contrast it with an argument with reasons. Let	1 mini-lesson

details about each reason. If you write, “For example...” or “I think that because...” then that helps you bring in some details.	children know that strong arguments have reasons. Make an anchor chart titled “ <i>Convince Your Reader</i> ” (see page 14).	
When you write something, it is important to understand the kind of writing you are doing and to figure out ways people do that kind of writing really well. Then, you can try to do those things in your own writing.	<b>One way to do this</b> is to set up children to study a piece of writing, comparing it to the Opinion Writing Checklist to find and name attributes of effective opinion writing.	2 mini-lessons
Writers don’t all agree. If one person has written his or her opinion, someone else can say, “I agree. My opinion is the same,” or, “I disagree. I have a different opinion.” When we don’t agree with someone else’s opinion, that’s a good time to write our own opinion and back it up with tons of reasons. Add “Talk Back” to the <i>Convince Your Reader</i> anchor chart. (See page 35)	<b>One way to do this</b> is to coach children to rehearse writing an opinion about a collection other than their own, using what they now know is required in effective opinion writing. <b>Another way to do this</b> is to make an anchor chart titled “ <i>Some Polite and Thoughtful Ways to Disagree with Another Person’s Opinion.</i> ” (See page 34)	2 mini-lessons
Writers don’t just use plain, ordinary words in their writing. They work hard to find specific words to describe what they are writing about	<b>One way to do this</b> is to use a sample piece of writing to model being more specific and descriptive in the words you chose to make your argument convincing. Add “use sparkly words” to the <i>Convince Your Reader</i> anchor chart. (see page 35 for example)	1 mini-lesson
When opinion writers want to pull out all the stops, they sometimes find others who can help them generate even more reasons to support their opinions. They sometimes even	<b>One way to do this</b> is to explain to be more convincing, you sought help from people who agree with you and helped you think of more reasons to support your opinion. Add “Quote Experts” to the	1 mini-lesson



	refer to -that is, quote- what other people have said.	<i>Convince Your Readers</i> anchor chart. (see page 42)	
	One way to make sure your writing is the best that it can be is to use the checklist that are used to judge writing as To-Do lists, reminding you of all that you do to make your writing the best that it can be.	<b>One way to do this</b> is to rally students to survey their environment-the classroom- collecting any resources that can help them judge their own writing and can help them know ways to improve their writing. Create a list the students come up with titled “ <i>How Did I Make My Writing Easy to Read</i> ” (see page 50 for an example)	1 mini-lesson
<b>Writing Persuasive Reviews</b>	Writers write reviews to share their opinions about things in the world (books, toys, movies, video games, restaurants, etc.) and they try to persuade their readers to have the same opinion.	<b>One way to do this</b> is to explain that to be review writers, people need to know how to write in support of their opinions, as students have been doing, and they also need to persuade, which may pose new challenges. Take students through a guided inquiry to investigate mentor reviews. Guide them through a series of steps that help students discover answers to the overarching question “What do review writers do to convince readers to agree?” Add examples to your <i>Convince Your Readers</i> anchor chart. (see page 61) <b>Another way to do this</b> to generate a list of possible topics for review. (see sample anchor chart on page 65).	1-2 mini-lessons
	Review writers include important information to convince their readers. One way to do this is to use a voice that talks right to your reader, explaining what your topic is,	<b>One way to do this</b> is to reference the <i>How to Convince Your Reader</i> anchor chart, drawing attention to the strategy of adding important information. Work together	1 mini-lessons

where to find it, and where to go.	with writers to draft a piece of shared writing that shows a clear example of using persuasive voice to inform. Model what it sounds like to “talk” to the reader.	
Use all you already know about writing to convince others. You can think about a way that your subject is better (or worse) than others. You compare your subject with others, thinking only about that one way, that attribute. Then, you can write to include this information in your review.	<b>One way to do this</b> is to model revising your own writing by coming up with comparisons.	1 mini-lesson
Writers write introductions to grab their readers’ attention right from the very start.	<b>One way to do this</b> is to show students a chart you made that lists the steps to writing a catchy introduction. “ <i>Say Hello with a Catchy Introduction</i> ” 1- Ask questions to make your reader wonder. 2- Name the topic. 3-Say your opinion. (see page 85) Teach through guided practice: take children through multiple cycles, channeling them to plan with a partner, write in the air while you coach, then elicit their work while you add comments. Remind children of the strategy, and prompt students to plan possible introductions with a partner.	1 mini-lesson
Writing partners can work together to give writing checkups. You can use an editing checklist to make sure your partner’s piece is easy to read. If you see something to fix up, you can write a note, like a prescription, to give your	<b>One way to do this</b> is to recruit children to join you in using the editing checklist to give your persuasive review a checkup. Refer to the editing checklist created in Unit 1.	1 mini-lesson

	partner ways to make his or her work even better.		
	Review writers publish anthologies of pieces that go together. Reviewers think, “Who in the world might need to read this review? What is this review helping people do?” in order to decide what kind of anthology to create.	<b>One way to do this</b> is to model thinking about what category your class written review falls in. Make a list of categories the students have written reviews in (video games, restaurants, toys, etc.). Put students into groups according to the reviews they have written. Students will work together to combine their reviews into an anthology and share them with the class.	1 mini-lesson
<b>Writing Persuasive Book Reviews</b>	Review writers write book reviews to recommend titles and authors they believe others should read. You can use all you already know about writing reviews to convince people to agree with your opinion.	<b>One way to do this</b> is to channel students to reflect on all that they know about how to write convincing reviews. Refer to the <i>Opinion Writing Checklist</i> and the <i>Convince Your Readers</i> anchor chart. Model planning and writing a book review, using strategies from the checklist and anchor chart. <b>Another way to do this</b> is to study book reviews on Amazon. Have students take note about what makes the reviews effective.	2 mini-lessons
	Writers of book reviews give a sneak peek summary without giving everything away. One way to do this is to share only the most important things readers will need to know about the book and also a few things that will make them curious, but not the ending!	<b>One way to do this</b> is to offer contrasting introductions to your review—one that spoils the surprise, one that does not. Ask children to decide what works best. <b>Another way to do this</b> is to show the beginning of some Reading Rainbow book reviews. Create a chart title “ <i>Give A Sneak Peek</i> ” 1- Introduce the character or	2 mini-lesson

	topic. 2-Explain the situation or share an interesting fact. 3-Ask a question. (see page 130).	
Writers check their writing to make sure that the sentences they've written are just how they want them to be. Writers reread each sentence and ask, "Is my sentence too long? Is my sentence too short? Is it just right?" Then writers use punctuation to break it apart or linking words to connect ideas or edit it in other ways to make it just right.	<b>One way to do this</b> is to introduce an anchor chart titled <i>Is This Sentence Just Right</i> (see page 126) that will help students figure out whether their sentences are just right. Then show a sample of a book review that is full of sentences that are not just right. Recruit writers to chime in as you revise sentences to make them just right.	1 mini-lesson
When writers use check-lists to make sure they've made their writing as strong as it can be, they don't just find one place where they did what's on the list, they check each and every part of their writing.	<b>One way to do this</b> is to use the Opinion Writing Checklist to check your own writing. Think aloud and decide whether you can move on from the bulleted item or whether you need to continue to look through your writing. Move on to another item on the checklist, this time rereading and checking for even more examples in your writing.	1 mini-lesson
Writers practice reading and performing their reviews so they can share them with an audience.	<b>One way to do this</b> is to create a chart titled " <i>How to Give a Convincing Review</i> " (see page 131). Model each bullet on the chart as you perform your book review. Students will practice performing their review for publishing. <b>Another way to do this</b> is to have students fancy up their written review for publication. Review what was discussed during the publishing lessons from Unit 1.	2 mini-lessons

## Unit 3: Author As Mentors

**Subject:** Writing

**Grade:** 1st

**Name of Unit:** Authors as Mentors

**Length of Unit:** approximately 4 weeks, Mid-November/December

### Overview of Unit:

This unit will build on the work you did in Unit 1, Bend 3. One of the most important messages you give children during a writing workshop is this “You are writers, like writers the world over.” By inviting youngsters to adopt an author as a mentor, apprenticing themselves to that author, you teach them to invest in the craft of their own writing, and to make deliberate choices. You invite them to think not only about *what* they will write, but also *how* they will write it.

**Topic 1 (Bend One)**, students study the class’s shared mentor author’s writing moves, generate many initial story ideas, and write multiple drafts of stories. The classroom’s selected author of study will help guide student to live, plan, and draft like real published authors- from getting students to notice the rich moments in life that are ripe story ideas, to noticing the way an author sequences story events, to noticing how she provides a sense of closure.

**In Topic 2 (Bend Two)**, students continue writing books under the influence of the class’s mentor author, aiming to incorporate yet more writing techniques to strengthen their own writing. Students will compose stories and go back to revise old ones, incorporating newly learned craft moves, as well as revising and editing on the go. In addition to learning particular craft moves from the author, students will spend time learning the process for drawing from other texts, strengthening reading-writing connections.

**In Topic 3 (Bend Three)**, students begin to break from the class’s mentor author and select their own texts and authors as mentors. They will work with increasing independence this week as they read with a careful eye to notice specific moments in books that resonate with them, then attempt those techniques as revision moves to strengthen their own writing. Students will also rely on partnerships to flesh out their thinking about craft and writing techniques.

**In Topic 4 (Bend Four)**, students fancy up their work through editing, focusing on spelling and conventions in preparation to celebrate a piece of their writing from this unit. In this final week, children will learn that real authors proofread and edit their work as they spend the final three or four days of the unit learning to be editors for each other and for themselves.

### Getting Ready for the Unit:

- Read *Author as Mentors: Craftsmanship and Revision* (pages 2-15) in the If... Then... Curriculum book (green book) by Lucy Calkins and Colleagues.
- Reference *Authors as Mentors* by Lucy Calkins and Amanda Hartman (from the K-2 Writing Units) if you have access to it.

- Decide on an author(s) to study during the unit. Collect several books by this author. Some possible mentor authors may include: Angela Johnson, Jane Yolen, Cynthia Rylant, Ezra Jack Keats, Donald Crews, Eve Bunting, Mem Fox, or Kevin Henkes.
  - Criteria for Selecting Mentor Author (From Katie Wood Ray's *About the Author*)
    - The author has written text that children enjoy.
    - The author is both writer and illustrator (we ask children to be both writers and illustrators)
    - The author has a large body of work.
    - The author uses craft in very intentional ways (in obvious ways students can emulate).
    - The author writes a variety of kinds of books.
- Read several books by the chosen mentor author during read aloud prior to starting the unit.
- Prepare paper choices to be used for this unit.

**Pre-Assessment (given prior to starting the unit):**

- Administer the narrative on-demand writing assessment (see page 182 in the Writing Pathways book)

**Priority Standards for unit:**

- 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
- L.1.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing

**Supporting Standards for unit:**

- W.1.5 With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.
- L.1.1g Use frequently occurring prepositions (e.g., and, but, or, so, because)
- L.1.2.d Use conventional spelling for words with common spelling patterns and for frequently occurring irregular words.
- L.1.2.e Spell untaught words phonetically, drawing on phonemic awareness and spelling conventions.

<b>Standard</b>	<b>Unwrapped Concepts (Students need to know)</b>	<b>Unwrapped Skills (Students need to be able to do)</b>	<b>Bloom's Taxonomy Levels</b>	<b>Webb's DOK</b>
W.1.3	narrative	write	apply	1
	two or more appropriately sequenced events	recount	apply	1
	details regarding what happened	include	apply	2
	temporal words to signal order	use	apply	2
	sense of closure	provide	apply	2
L.1.2	command of conventions: capitalization, punctuation, and spellings	demonstrate	apply	1

**Essential Questions:**

1. What can writers learn from other authors?
2. How do writers use craft techniques with purpose?
3. How do writers read text as a writer?

**Enduring Understanding/Big Ideas:**

1. Writers study craft techniques (writing styles) of mentor authors and try to emulate those techniques in their own writing.
2. Writers speculate the mentor author's purpose for using a craft technique.
3. Writers recognize purposeful craft techniques in their own and other writer's texts.
4. Writers read text not only as a reader, but also as a writer.

**Unit Vocabulary:**

<b>Academic Cross-Curricular Words</b>	<b>Content/Domain Specific</b>
	craft technique mentor

## Topic 1: Learning to Live Like an Author

### **Engaging Experience 1**

**Teaching Point:** Authors find ideas for stories in everyday life.

**Suggested Length of Time:** 2-3 mini-lessons

**Standards Addressed**

**Priority:** W.1.3

**Supporting:**

**Detailed Description/Instructions:**

- **One way to do this** is to look through several of the mentor texts you have read to the class and discuss how/why the author may have gotten the idea for the story.
- Another way to do this is to show a video clip of Bill Martin Jr. sharing how he got the idea for Brown Bear Brown Bear. [https://www.youtube.com/watch?v=S4-54K\\_SKvM&safe=active](https://www.youtube.com/watch?v=S4-54K_SKvM&safe=active)
- Another way to do this is to introduce Tiny Topics notepads to the students and model how they can collect seed ideas in the notebook.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 2**

**Teaching Point:** Authors focus their writing by zooming in on a meaningful moment and writing with detail.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.1.3

**Supporting:**

**Detailed Description/Instructions:**

- **One way to do this** is to use a mentor author to teach focus. For example, if your mentor author is Kevin Henkes, you might say, “Do you see how in *Sheila Rae’s Peppermint Stick*, Kevin Henkes doesn’t tell you all about Sheila Rae and Louise’s whole day? He doesn’t tell you about all the games they played or the meals they ate or what they did at school. No way! He just focuses on that tiny moments when Louise asked for some of Sheila Rae’s peppermint stick, doesn’t he?”

**Bloom's Levels:** Apply

**Webb's DOK:** 2



### **Engaging Experience 3**

**Teaching Point:** Authors tell their stories bit-by-bit using transitions between each event.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.1.3

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this is** to study a mentor text pointing out how the author told the story bit-by-bit and used transition words. Create a chart of transition words found in the mentor author's texts.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 4**

**Teaching Point:** Authors provide some sense of closure to their stories.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.1.3

**Supporting:**

**Detailed Description/Instructions:**

- **One way to do this is** to study mentor text exploring all the ways the authors end their stories. Make an anchor chart of ways to end a story.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

## Topic 2: Writing Stronger and Longer Drafts under the Influence of an Author: Writers Study Authors They Admire

### **Engaging Experience 5**

**Teaching Point:** Writers study author's craft moves and think about why the author is doing this and then they try to apply that in their own writing.

**Suggested Length of Time:** 4-5 mini-lessons

**Standards Addressed**

**Priority:** W.1.3, L.1.2

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this is** to create an anchor chart to collect noticing of author's craft moves.

Where?	What do you see?	Why is the author doing this?	We call it...	Other Books?
Joshua's Night Whispers	3 dots, 3 times	slows reader down, something more is going to happen	dot, dot, dot	

Possible craft moves to notice include but are not limited to (varied sentence lengths, varied sentence beginnings, sound words, colorful word choices, repetition, using comeback lines, dialogue etc.). You can guide students' noticing but the ultimate goal is for the students to begin noticing things on their own.

**Bloom's Levels:** Evaluate

**Webb's DOK:** 4

### **Engaging Experience 6**

**Teaching Point:** Writers are constantly looking at their writing to find ways to make it better. When you learn a new craft technique, you can find a way to include it in something you have already written.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.1.3

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** model revising a class story by adding a craft technique from the class anchor chart. Model using scissors, cut paper, stapler, post-its, etc., to revise your piece.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 7**

**Teaching Point:** Partners get together to show each other parts they revised. They can help each other plan possible additional revision strategies.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** W.1.5

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** is to bring a student to the front and act as their revising partner. Model asking questions such as "Did you say everything about the most important part?" or "What did you do like Ezra Jack Keats/Kevin Henkes to make your writing better?" Consider making an anchor chart with partner question prompts to guide discussions.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### Topic 3: Deeper, More Thoughtful Revision

#### **Engaging Experience 8**

**Teaching Point:** Writers study their own favorite authors to discover even more craft moves.

**Suggested Length of Time:** 2-3 mini lessons

**Standards Addressed**

**Priority:** W.1.3

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** is to set students up to study authors of their choosing. Students can work in partners or individually to notice craft moves of other authors. Students may notice similar craft moves to the author the class studied but you will want to push them to discover new techniques. Students can take notes or make a chart similar to the anchor chart the class created.

**Bloom's Levels:** Evaluate

**Webb's DOK:** 3

#### **Engaging Experience 9**

**Teaching Point:** Partners listen closely to their writing partner, ask questions, and give suggestions for making their writing stronger.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** W.1.3

**Supporting:** W.1.5

**Detailed Description/Instructions:**

- **One way to do this** is to model starting partner work by asking questions rather than the writer reading his/her piece. The listener can ask questions such as: "What are you working on as a writer? How is it going? How else could you have written that? What are you planning on doing next?" Once the listening partner has an idea of what the reading partner is working on, the reading partner can read aloud her draft-or a section of her draft- and as she does so, she can put post-it notes on the parts that affect the listening partner. This act of asking and responding to questions and suggestions will help writers strengthen their pieces.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

## Topic 4: Wrapping Up the Unit

### **Engaging Experience 10**

**Teaching Point:** Writers look through all of their drafts and decide which piece they want to publish.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** W.1.3

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** is to model looking through a collection of drafts to decide which one to publish. Compare each draft to the craft move anchor chart thinking aloud about which craft moves you used in each piece. Model sharing your draft choices with a partner getting feedback as to which story your partner likes best.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 11**

**Teaching Point:** Writers use checklists to revise and edit their writing to make it the best that it can be.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** W.1.3, L.1.2

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** is to model using the Narrative student checklist (Pages 186 in the *Writing Pathways* book) to make revisions and edits to the draft you have chosen to publish.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 12**

**Teaching Point:** Writers are very thoughtful about the titles they select for their stories.

**Suggested Length of Time:** 1-2 mini lessons

**Standards Addressed**

**Priority:** W.1.3

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** is to model thinking aloud using a mentor text. For example say, “I wonder why Cynthia Rylant called her book *The Relatives Came* instead of just *Family* or *Relatives*.” Then think aloud to create a title for a book you wrote with the class. Show the students how you thoughtfully think of a title for your story rather than just quickly naming your story the first thing that comes to mind. Explain that sometimes writers think about a title after they write their story.
- **Another way to do this** is to model thinking aloud to create a title for a book you wrote with the class. Show the students how you thoughtfully think of a title for your story rather than just quickly naming your story the first thing that comes to mind. Explain that sometimes writers think about a title after they write their story.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

### **Engaging Experience 13**

**Teaching Point:** Another way authors fancy up their books is by including a page at the end called “About the Author”. It is so nice to have this part, because readers often want to know more about the authors they love.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** W.1.3

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** is to model looking at the “about the author” page in Jane Yolen’s book *Owl Moon*. Point out that the blurb tells about other books Jane Yolen has written. It also tells where she is from and what she likes to do. Make an anchor chart titled *What Might Go Into an “About the Author” Blurb*. (See page 126 in *Authors As Mentors* for a sample anchor chart)

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

## Post Assessment

Administer the narrative on-demand writing assessment (see page 182 in the Writing Pathways book)

### **Rubric for Post Assessment**

Use the narrative writing rubric to score the on-demand. Take note of what students were able to do independently on this on-demand narrative assessment.

## Engaging Scenario

### Engaging Scenario

The students bring one book to share in small group by a mentor author that inspired them. The students discuss this author and read their own published pieces. They should discuss the mentor they chose, why they chose them, and how they emulated the authors in their own stories.

### Rubric for Engaging Scenario:

Use the narrative writing rubric to score the published piece. Take note of what students were able to do with coaching and support.

## Summary of Engaging Learning Experiences for Topics

Topic	Engaging Experience Teaching Point	Description	Suggested Length of Time
<b>Learning to Live Like an Author</b>	Authors find ideas for stories in everyday life.	<p><b>One way to do this</b> is to look through several of the mentor texts you have read to the class and discuss how/why the author may have gotten the idea for the story.</p> <p><b>Another way to do this</b> is to show a video clip of Bill Martin Jr. sharing how he got the idea for <i>Brown Bear Brown Bear</i>.  <a href="https://www.youtube.com/watch?v=S4-54K_SKvM&amp;safe=active">https://www.youtube.com/watch?v=S4-54K_SKvM&amp;safe=active</a></p> <p><b>Another way to do this</b> is to introduce Tiny Topics notepads to the students and model how they can collect seed ideas in the notebook.</p>	2-3 mini-lessons
	Authors focus their writing by zooming in on a meaningful	<p><b>One way to do this</b> is to use a mentor author to teach focus. For example, if your mentor author is Kevin Henkes, you might say, “Do you see how in <i>Sheila Rae’s Peppermint Stick</i>, Kevin Henkes doesn’t tell you all about Sheila Rae and</p>	1 mini-lesson

	moment and writing with detail.	Louise’s whole day? He doesn’t tell you about all the games they played or the meals they ate or what they did at school. No way! He just focuses on that tiny moments when Louise asked for some of Sheila Rae’s peppermint stick, doesn’t he?”											
	Authors tell their stories bit-by-bit using transitions between each event.	<b>One way to do this</b> study a mentor text pointing out how the author told the story bit-by-bit and used transition words. Create a chart of transition words found in the mentor author’s texts.	1 mini-lessons										
	Authors provide some sense of closure to their stories.	<b>One way to do this</b> study mentor text exploring all the ways the authors end their stories. Make an anchor chart of ways to end a story.	1 mini-lessons										
<b>Writing Stronger and Longer Drafts Under the Influence of An Author: Writers Study Authors They Admire</b>	Writers study author’s craft moves and think about why the author is doing this and then they try to apply that in their own writing.	<b>One way to do this</b> is to create an anchor chart to collect noticing of author's craft moves. <table><tr><th>Where?</th><th>What do you see?</th><th>Why is the author doing this?</th><th>We call it...</th><th>Other Books?</th></tr><tr><td>Joshua’s Night Whispers</td><td>3 dots, 3 times</td><td>slows reader down, something more is going to happen</td><td>dot, dot, dot</td><td></td></tr></table> <p>Possible craft moves to notice include but are not limited to (varied sentence lengths, varied sentence beginnings, sound words, colorful word choices, repetition, using comeback lines,</p>	Where?	What do you see?	Why is the author doing this?	We call it...	Other Books?	Joshua’s Night Whispers	3 dots, 3 times	slows reader down, something more is going to happen	dot, dot, dot		4-5 mini-lessons
Where?	What do you see?	Why is the author doing this?	We call it...	Other Books?									
Joshua’s Night Whispers	3 dots, 3 times	slows reader down, something more is going to happen	dot, dot, dot										

		dialogue etc.). You can guide students noticing but the ultimate goal is for the students to begin noticing things on their own.	
	Writers are constantly looking at their writing to find ways to make it better. When you learn a new craft technique, you can find a way to include it in something you have already written.	<b>One way to do this</b> model revising a class story by adding a craft technique from the class anchor chart. Model using scissors, cut paper, stapler, post-its, etc., to revise your piece.	1 mini-lesson
	Partners get together to show each other parts they revised. They can help each other plan possible additional revision strategies.	<b>One way to do this</b> bring a student to the front and act as their revising partner. Model asking questions such as “Did you say everything about the most important part?” or “What did you do like Ezra Jack Keats/Kevin Henkes to make your writing better?” Consider making an anchor chart with partner question prompts to guide discussions.	1 mini-lesson
Topic 3: Deeper More Thoughtful Revisions	Writers study their own favorite authors to discover even more craft moves.	<b>One way to do this</b> is to set students up to study authors of their choosing. Students can work in partners or individually to notice craft moves of other authors. Students may notice similar craft moves to the author the class studied but you will want to push them to discover new techniques.	2-3 mini-lessons



		Students can take notes or make a chart similar to the anchor chart the class created.	
	Partners listen closely to their writing partner, ask questions, and give suggestions for making their writing stronger.	<b>One way to do this</b> is to model starting partner work by asking questions rather than the writer reading his/her piece. The listener can ask questions such as: “What are you working on as a writer? How is it going? How else could you have written that? What are you planning on doing next?” Once the listening partner has an idea of what the reading partner is working on, the reading partner can read aloud her draft-or a section of her draft- and as she does so, she can put post-it notes on the parts that affect the listening partner. This act of asking and responding to questions and suggestions will help writers strengthen their pieces.	1 mini-lessons
Topic 4: Wrapping Up the Unit	Writers look through all of their drafts and decide which piece they want to publish.	<b>One way to do this</b> is to model looking through a collection of drafts to decide which one to publish. Compare each draft to the craft move anchor chart thinking aloud about which craft moves you used in each piece. Model sharing your draft choices with a partner getting feedback as to which story your partner likes best.	1 mini-lesson
	Writers use checklists to revise and edit their writing to make it the best that it can be.	<b>One way to do this</b> is to model using the Narrative student checklist (Pages 186 in the <i>Writing Pathways</i> book) to make revisions and edits to the draft you have chosen to publish	1 mini-lesson
	Writers are very thoughtful about the titles they select for their stories.	<b>One way to do this</b> is to examine the titles from several mentor texts you studied during this unit. Discuss why the author possibly chose this title. Discuss what makes an effective title. For example, think aloud saying, “I wonder why	1-2 mini-lessons

		<p>Cynthia Rylant called her book <i>The Relatives Came</i> instead of just <i>Family</i> or <i>Relatives</i>?”</p> <p><b>Another way to do this</b> is to model thinking aloud to create a title for a book you wrote with the class. Show the students how you thoughtfully think of a title for your story rather than just quickly naming your story the first thing that comes to mind. Explain that sometimes writers think about a title after they write their story.</p>	
	<p>Another way authors fancy up their books is by including a page at the end called “About the Author”. It is so nice to have this part, because readers often want to know more about the authors they love.</p>	<p><b>One way to do this</b> is to model looking at the “about the author” page in Jane Yolen’s book <i>Owl Moon</i>. Point out that the blurb tells about other books Jane Yolen has written. It also tells where she is from and what she likes to do. Make an anchor chart titled <i>What Might Go Into An “About the Author” Blurb</i>. (See page 126 in <i>Authors As Mentors</i> for a sample anchor chart)</p>	1 mini-lesson

## Unit 4: Nonfiction Chapter Books

**Subject:** Writing

**Grade:** 1st Grade

**Name of Unit:** Nonfiction Chapter Books

**Length of Unit:** approximately 6 weeks, January -February

### Overview of Unit:

This unit takes children on a writing journey that builds in sophistication. It begins with instruction in how to make a basic type of information book- a picture book- and ends with children creating multiple information chapter books, filled with elaboration, interesting text elements, and pictures that supplement the teaching of the words.

**In Topic 1 (Bend 1), youngsters** will write a giant folder full of information texts, revisit many of those texts repeatedly, and revise them independently. These first books will resemble nonfiction picture books. This bend will spotlight using a teaching voice and writing a lot, so that each page teaches new and interesting information. Writers will also learn how to answer readers' questions and to use those questions to add and subtract information. Children will also self-assess against the informational writing checklist. Introducing this tool on the first day and revisiting it continually will help children build the habit of reflection and goal-setting. During this bend, you will be producing several class books, which will serve as a touchstone throughout the bend. Additionally, you will introduce a close study of the pictures in the mentor text *Sharks* by Anne Schreiber.

**In Topic 2 (Bend 2),** children will progress toward writing chapter books, which of course gives them opportunities to work on structuring their texts. It is likely that the pace of your children's writing will slow down during this bend because the books they will be producing will become longer and more ambitious. During this bend, you will revisit the mentor text *Sharks* once again to investigate how chapter books are written. You will also introduce many of the more common elements found in information books: how-to pages, stories, introductions, and conclusions.

**In Topic 3 (Bend 3),** students will write chapter books with increasing speed and independence. In this bend, children will take all they have learned and set goals to write new (and better) chapter books. In addition, there will be opportunities to teach children simple ways to research their topics by studying photographs and asking questions. Lessons around craft and thoughtful punctuation will add a flourish to the powerful writing first-graders are now doing in their information books.

### Getting Ready for the Unit:

- Read *Nonfiction Chapter Books* (green book) by Lucy Calkins, Kristine Mraz, and Barbara Golub
- Acquire or make paper that can support the variety your students will do. (booklets and loose paper)
- Select grade level complex text that can be the center of close reading and study. You should have *Sharks* that came with your writing units. Other titles to consider include:

*Trucks* and *Trains* from the National Geographic series or *Goldfish*, *Mice*, or *Cats* from the Rigby PM Pets series.

**Pre-Assessment (given prior to starting the unit):**

- Administer the information on-demand writing assessment (see page 128 in the *Writing Pathways* book)

**Priority Standards for unit:**

- W.1.2 Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure.'
- L.1.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**Supporting Standards for unit:**

- SL.1.5 Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings
- L.1.1h Use determiners (e.g., articles, demonstratives).
- L.1.2.a Capitalize dates and names of people.
- L.1.2.b Use end punctuation for sentences
- L.1.2.c Use commas in dates and to separate single words in a series
- L.1.2.d Use conventional spelling for words with common spelling patterns and for frequently occurring irregular words.
- L.1.2.e Spell untaught words phonetically, drawing on phonemic awareness and spelling conventions
- L.1.6 Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using frequently occurring conjunctions to signal simple relationships (e.g., *because*).
- W.1.5 With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed
- W.1.6 With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers
- W.1.7 Participate in shared research and writing projects (e.g., explore a number of "how-to" books on a given topic and use them to write a sequence of instructions).
- W.1.8 With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.

<b>Standard</b>	<b>Unwrapped Concepts (Students need to know)</b>	<b>Unwrapped Skills (Students need to be able to do)</b>	<b>Bloom's Taxonomy Levels</b>	<b>Webb's DOK</b>
W.1.2	informative/explanatory texts	write	apply	1
	topic	name	apply	1
	facts about a topic	supply	apply	2
	sense of closure	provide	apply	2
	command of conventions: capitalization, punctuation, and spelling	demonstrate	apply	1

**Essential Questions:**

1. How can I effectively teach readers with my writing?
2. How can I use different tools to publish my writing?
3. How are different types of punctuation used in informational writing?

**Enduring Understanding/Big Ideas**

1. Writing is an important way to communicate information.
2. Writing can be published in a variety of ways.
3. Writers use conventions of standard English to communicate effectively with readers.

**Unit Vocabulary:**

<b>Academic Cross-Curricular Words</b>	<b>Content/Domain Specific</b>
topic table of contents chapter bold print	informative/explanatory closure conventions capitalization punctuation spelling

## Topic 1: Writing Teaching Book with Independence

### **Engaging Experience 1**

**Teaching Point:** To get started writing teaching books, a writer often becomes a teacher and teaches people all about the topic. When doing that teaching, many writers find it helps to use a teaching voice and to use fingers to organize information. That way the writer teaches one thing and then another and another about the topic.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** W.1.2

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** to recruit children to notice the way you use a teaching voice and fingers (as graphic organizer) to teach about a topic in preparation for writing an informational book. Role-play being a professor, teaching all about the topic on which you'll eventually write a demonstration text. Use your fingers to differentiate one subtopic, another, and another.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 2**

**Teaching Point:** Before you write a teaching book, you plan how your book will go. And guess what? You already know how to plan your teaching books! You plan your teaching books by saying your information across your fingers and then quickly sketch something you'll write on each of the pages.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** W.1.2

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** is to point out that just as teachers plan for our teaching, writers, too, must plan. Illustrate this by suggesting your mini lesson would be chaotic had you not planned it. Point out that some writers of teaching books neglect to plan, resulting in chaotic books. Stress that planning for teaching books resembles planning for narratives. Model planning. Make anchor chart *How to Write a Teaching Book* (see page 15).

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 3**

**Teaching Point:** Teachers do more than plan. They also think about their students. They think, "Who am I teaching?" And then, when they have their students in mind, they try to teach in ways that will reach those students. As writers of information books, you are the teachers, and

your readers are your students. You need to ask “Who am I teaching?” To reach your readers, imagine and answer their questions.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** W.1.2

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** is to set children up to think about readers’ questions by helping them generate topics for writing. Demonstrate asking “who will my readers be?” “What will they ask?” Write (or rewrite) to answer their questions. Start an anchor chart titled *How Can I Teach My Readers* (see page 24)

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

#### **Engaging Experience 4**

**Teaching Point:** Today we are going to do an inquiry. We are going to explore the questions “How are the illustrations in an information book different than illustration in most picture books?” and “What are some of the special techniques that information book authors use to give their illustrations teaching power?” And then you will be able to try out some of these techniques in your own teaching books.

**Suggested Length of Time:** 1-2 mini lessons

**Standards Addressed**

**Priority:** W.1.2

**Supporting:** SL.1.5

**Detailed Description/Instructions:**

- **One way to do this** is to set writers up to investigate the photographs in *Sharks* by guiding them through a series of steps that help them. Then listen in and coach, eliciting and collecting their comments. Orchestrate the class to have a whole-class conversation about one part of the picture, coaching in ways that support them to notice what the author did and to think about why she did it that way. Move the conversation to another picture, and scale back your support. Bring this conversation to a close and begin to name what the students noticed in a way that is transferable to other texts. Add to *How Can I teach My Readers?* anchor chart (see page 33)

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

#### **Engaging Experience 5**

**Teaching Point:** Nonfiction writers use fancy words to teach others about a topic, and if they aren’t sure how to spell the word, they are still brave enough to try using those fancy words, saying, “Oh well, I’ll try my best.” Writers sound out fancy words by listening to each syllable, sliding their finger across the page, and writing the sounds they hear.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** W.1.2

**Supporting:** L.1.2.d, L.1.2.e, L.1.6

**Detailed Description/Instructions:**

- **One way to do this** is to demonstrate spelling a “fancy word” syllable by syllable. Add to/refer to the spelling anchor chart created in previous units.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

**Engaging Experience 6**

**Teaching Point:** Writers of teaching books especially need readers who point out places that don’t make sense. Those parts might not make sense because of missing words or information, and they might not make sense because things have been added that don’t belong.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** W.1.2

**Supporting:** W.L.5

**Detailed Description/Instructions:**

- **One way to do this** is to recruit the class to be readers for a new (and confusing) page that has been added to a class book.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

**Engaging Experience 7**

**Teaching Point:** Today we are going to investigate the questions, “What have I already learned to do as a writer of teaching books? What do I still need to work on?”

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** W.1.2

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** is to set writers up to evaluate their writing by guiding them through a series of steps that will help them develop ways to compliment themselves to set goals by using the Information Writing Checklist (page 132-133 in *Writing Pathways*).

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

**Engaging Experience 8**

**Teaching Point:** When writers edit his or her piece of writing, this involves pulling in to work on things like hearing all the sounds in a word or writing with capital letters and then it involves pulling back to reread and think.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** W.1.2, L.1.2

**Supporting:** N/A

**Detailed Description/Instructions:**



- **One way to do this** is to model editing a piece of your own writing or a previous student's writing.

**Bloom's Levels:** Apply  
**Webb's DOK:** 2

## Topic 2: Nonfiction Writers Can Write Chapter Books

### **Engaging Experience 9**

**Teaching Point:** Anne Schreiber's book *Sharks!* is longer than the books you all have been writing so far. What did Anne do that we could try as we get started writing really long chapter books?

**Suggested Length of Time:** 1-2 mini lessons

#### **Standards Addressed**

**Priority:** W.1.2

**Supporting:** N/A

#### **Detailed Description/Instructions:**

- **One way to do this** is to set writers up to investigate the title page and table of contents page in their mentor text by guiding them through a series of steps that help them answer the underlying question and begin planning for their teaching chapter books. Channel students to look between the mentor book and carefully chosen, similar information books, noticing ways all the books are similar and different in how they use tables of content, chapter headings, and subheadings to build an infrastructure.
- **Another way to do this** is to examine how authors title chapters. (See anchor chart on page 69)

**Bloom's Levels:** Apply  
**Webb's DOK:** 2

### **Engaging Experience 10**

**Teaching Point:** When you are writing a chapter in a teaching chapter book, you can plan that chapter the very same way you planned your teaching picture book. For example, you can plan what you will say in a chapter across your fingers, saying a whole bunch about each finger, or each part of the chapter.

**Suggested Length of Time:** 1 mini lesson

#### **Standards Addressed**

**Priority:** W.1.2

**Supporting:** N/A

#### **Detailed Description/Instructions:**

- **One way to do this** is to demonstrate how you plan a chapter by saying a bunch of things about each finger (or subtopic) that you will address on that page.

**Bloom's Levels:** Apply  
**Webb's DOK:** 2

### **Engaging Experience 11**

**Teaching Point:** You don't just tell a fact (a detail). You help readers to picture the fact (detail) and to understand why it matters.

**Suggested Length of Time:** 1-2 mini lesson

**Standards Addressed**

**Priority:** W.1.2

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** is to by using comparisons. Tell a story that illustrates how using a comparison can help readers understand something that is unfamiliar to them. Show an example of how a mentor author uses comparison to help readers picture a detail. Add to the *How I Can Teach My Readers* anchor chart (see page 81).
- **Another way to do this** is to give an example. Add to *How I Can Teach My Readers* anchor chart (see page 83)

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 12**

**Teaching Point:** Whenever a writer goes to write something new- even if it is a chapter, not a book-the writer pauses and thinks, "What kind of writing am I making?" Then the writer makes sure that his or her writing follows the rules of that kind of writing.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** W.1.2

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** is to use the shared book that you and the class have been writing, to solicit children to join you in thinking about the kind of text your upcoming chapters might be. Once children are engaged, demonstrate how you would go about thinking about this.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 13**

**Teaching Point:** When you write a teaching book, readers expect that your writing, like a school day, will have beginning and an ending.

**Suggested Length of Time:** 1-2 mini lesson

**Standards Addressed**

**Priority:** W.1.2

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** is to show children a few different ways that authors have started and ended their books.

**Bloom's Levels:** Apply  
**Webb's DOK:** 2

### **Engaging Experience 14**

**Teaching Point:** When writers get ready to publish, they first reread their writing, thinking about how to get it ready for their readers. And one way they get their books ready for their readers is by pretending to be the reader, checking for any mistakes or confusing parts.

**Suggested Length of Time:** 1 mini lesson

#### **Standards Addressed**

**Priority:** W.1.2. L.1.2

**Supporting:** L.1.2.a, L.1.2.b, L.1.2.d, L.1.2.e

#### **Detailed Description/Instructions:**

- **One way to do this** is to demonstrate reading a page from a child's teaching book, either from your class, another class, or an anonymous child's writing, pausing at confusing parts or spelling mistakes. Revise in front of students, adding end punctuation and checking spelling.

**Bloom's Levels:** Apply  
**Webb's DOK:** 2

## Topic 3: Writing Chapter Books with Greater Independence

### **Engaging Experience 15**

**Teaching Point:** As writers start new chapter books, and revise old ones, they get a new plan for their writing. To do this, they study the tools around them—things like charts, published nonfiction books, and even other writers. As writers study these tools, they think to themselves, “How could I try that in my writing?” And then they do it.

**Suggested Length of Time:** 1-2 mini lesson

#### **Standards Addressed**

**Priority:** W.1.2

**Supporting:** N/A

#### **Detailed Description/Instructions:**

- **One way to do this** is to demonstrate how you use a tool, in this case a mentor text, to plan a new kind of chapter. Model the steps of studying a mentor text, using that text to help you plan yours.
- **Another way to do this is** to demonstrate how you use a tool, in this case a class chart, to plan a new kind of chapter. Model the steps of studying a class chart, using that chart to help you plan yours.

**Bloom's Levels:** Apply  
**Webb's DOK:** 2

### **Engaging Experience 16**

**Teaching Point:** Writers research-or look for- photographs or pictures that are connected to their topics. Writers look closely at these, mining them for specific details that will teach people even more about their topics. Then they put into words what they've learned and add this to their writing.

**Suggested Length of Time:** 1-2 mini lessons

#### **Standards Addressed**

**Priority:** W.1.2

**Supporting:** W.1.7, W.1.8

#### **Detailed Description/Instructions:**

- **One way to do this** is to demonstrate studying a picture you've brought that relates to the text you are writing. Then show that you transfer information from the picture to your text. Channel students to join you in studying the photograph you've brought, using it to help you elaborate. Add to the *How Can I Teach My Reader* anchor chart (see page 115)

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 17**

**Teaching Point:** Nonfiction writers choose ending punctuation that reflects how they are trying to speak. Specifically, they use periods when they want to tell facts, question marks when they want to ask questions, exclamation marks when they want to tell something exciting, commas and colons when they want to make lists.

**Suggested Length of Time:** 1-2 mini lessons

#### **Standards Addressed**

**Priority:** W.1.2, L.1.2

**Supporting:** L.1.2.b, L.1.2.c

#### **Detailed Description/Instructions:**

- **One way to do this** is to demonstrate how to think intentionally about end punctuation, pausing to reread and think about what kind of end punctuation would relay the information best to your reader.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 18**

**Teaching Point:** Writers use craft moves like pop-out words and speech bubbles in teaching books to give more information or make some information stand out.

**Suggested Length of Time:** 1 mini lesson

#### **Standards Addressed**

**Priority:** W.1.2

**Supporting:** N/A

#### **Detailed Description/Instructions:**

- **One way to do this** is to demonstrate how to use pop-out word and speech bubbles in your demonstration texts. Add to *How Can I Teach My Readers?* anchor chart (see page 129)

**Bloom's Levels:** Apply  
**Webb's DOK:** 2

### **Engaging Experience 19**

**Teaching Point:** Writers edit their writing before they publish it. One way they edit their writing is by using an editing checklist. They look at one thing on the list at a time and check to see if they have done that one thing throughout their writing. Then they check for the next item on their list, and so on.

**Suggested Length of Time:** 1 mini lesson

#### **Standards Addressed**

**Priority:** W.1.2, L.1.2

**Supporting:** N/A

#### **Detailed Description/Instructions:**

- **One way to do this** is to show children that you locate one item on the editing checklist, then read carefully, checking for that one item and making changes as needed. (See editing checklist anchor chart on page 134). After editing for that item, choose another item on the list and repeat, reading through the piece again carefully.

**Bloom's Levels:** Apply  
**Webb's DOK:** 2

## Post Assessment

Administer the information on-demand writing assessment. See page 128 in the Writing Pathways book.

### **Rubric for Post Assessment**

Use the information writing rubric to score the on-demand. Take note of what students were able to do independently on the on-demand.

## Engaging Scenario

### **Engaging Scenario**

Each student should select one piece they have written during this unit to publish. Decide on a way for the students to publish their piece in a digital format (W.1.6). Share published pieces with others (parents, other classrooms, staff members, etc.) and set up a way for these people to give feedback to the authors. You could use Google Classroom or a class blog for students to share their feedback. You could also hang the published pieces up around the room and after you show the digital presentations to the class have students write feedback for their peers on Post Its to stick by the published work.

### **Rubric for Engaging Scenario:**

Use the information writing rubric to score the published piece. Take note of what students were able to do with support during this unit.

## Summary of Engaging Learning Experiences for Topics

Topic	Engaging Experience Teaching Point	Description	Suggested Length of Time
Topic 1: Writing Teaching Books with Independence	To get started writing teaching books, a writer often becomes a teacher and teaches people all about the topic. When doing that teaching, many writers find it helps to use a teaching voice and to use fingers to organize information. That way the writer teaches one thing and then another and another about the topic.	<b>One way to do this</b> to recruit children to notice the way you use a teaching voice and fingers (as graphic organizer) to teach about a topic in preparation for writing an informational book. Role-play being a professor, teaching all about the topic on which you'll eventually write a demonstration text. Use your fingers to differentiate one subtopic, another, and another.	1 mini lesson
	Before you write a teaching book, you plan how your book will go. And guess what? You already know how to plan your teaching books! You plan your teaching books by saying your information across your fingers and then quickly sketch something you'll write on each of the pages.	<b>One way to do this</b> is to point out that just as teachers plan for our teaching, writers, too, must plan. Illustrate this by suggesting your mini lesson would be chaotic had you not planned it. Point out that some writers of teaching books neglect to plan, resulting in chaotic books. Stress that planning for teaching books resembles planning for narratives. Model planning. Make anchor chart <i>How to Write a Teaching Book</i> (see page 15).	1 mini lesson
	Teachers do more than plan. They also think about their students. They think, "Who am I teaching?" And then, when they have their students in mind, they try to	<b>One way to do this</b> is to set children up to think about readers' questions by helping them generate topics for writing. Demonstrate asking "who will my readers	1 mini lesson

	<p>teach in ways that will reach those students. As writers of information books, you are the teachers, and your readers are your students. You need to ask “Who am I teaching?” To reach your readers, imagine and answer their questions.</p>	<p>be?” “What will they ask?” Write (or rewrite) to answer their questions. Start an anchor chart titled <i>How Can I Teach My Readers</i> (see page 24)</p>	
	<p>Today we are going to do an inquiry. We are going to explore the questions “How are the illustrations in an information book different than illustration in most picture books?” and “What are some of the special techniques that information book authors use to give their illustrations teaching power?” And then you will be able to try out some of these techniques in your own teaching books.</p>	<p><b>One way to do this</b> is to set writers up to investigate the photographs in <i>Sharks</i> by guiding them through a series of steps that help them. Then listen in and coach, eliciting and collecting their comments. Orchestrate the class to have a whole-class conversation about one part of the picture, coaching in ways that support them to notice what the author did and to think about why she did it that way. Move the conversation to another picture, and scale back your support. Bring this conversation to a close and begin to name what the students noticed in a way that is transferable to other texts. Add to How Can I teach My Readers? anchor chart (see page 33)</p>	<p>1-2 mini lessons</p>
	<p>Nonfiction writers use fancy words to teach others about a topic, and if they aren’t sure how to spell the word, they are still brave enough to try using those fancy words, saying, “Oh well, I’ll try my best.” Writers sound out fancy words by listening to each syllable, sliding their finger across the</p>	<p><b>One way to do this</b> is to demonstrate spelling a “fancy word”, syllable by syllable. Add to/refer to the spelling anchor chart created in previous units</p>	<p>1 mini lesson</p>

	page, and writing the sounds they hear.		
	Writers of teaching books especially need readers who point out places that don't make sense. Those parts might not make sense because of missing words or information, and they might not make sense because things have been added that don't belong.	<b>One way to do this</b> is to recruit the class to be readers for a new (and confusing) page that has been added to a class book.	1 mini lesson
	Today we are going to investigate the questions, "What have I already learned to do as a writer of teaching books? What do I still need to work on?"	<b>One way to do this</b> is to set writers up to evaluate their writing by guiding them through a series of steps that will help them develop ways to compliment themselves to set goals by using the Information Writing Checklist (page 132-133 in <i>Writing Pathways</i> )	1 mini lesson
	When writers edit his or her piece of writing, this involves pulling in to work on things like hearing all the sounds in a word or writing with capital letters and then it involves pulling back to reread and think.	<b>One way to do this</b> is to model editing a piece of your own writing or a previous student's writing.	1 mini lesson
Topic 2: Nonfiction Writers Can Write Chapter Books	Anne Schreiber's book <i>Sharks!</i> is longer than the books you all have been writing so far. What did Anne do that we could try as we get started writing really long chapter books?	<b>One way to do this</b> is to set writers up to investigate the title page and table of contents page in their mentor text by guiding them through a series of steps that help them answer the underlying question and begin planning for their teaching chapter books. Channel students to look between the mentor book and carefully chosen, similar information books,	1-2 mini lessons



		<p>noticing ways all the books are similar and different in how they use tables of content, chapter headings, and subheadings to build an infrastructure.</p> <p><b>Another way to do this</b> is to examine how authors title chapters. (See anchor chart on page 69)</p>	
	<p>When you are writing a chapter in a teaching chapter book, you can plan that chapter the very same way you planned your teaching picture book. For example, you can plan what you will say in a chapter across your fingers, saying a whole bunch about each finger, or each part of the chapter.</p>	<p><b>One way to do this</b> is to demonstrate how you plan a chapter by saying a bunch of things about each finger (or subtopic) that you will address on that page.</p>	1 mini lesson
	<p>You don't just tell a fact (a detail). You help readers to picture the fact (detail) and to understand why it matters.</p>	<p><b>One way to do this</b> is to by using comparisons. Tell a story that illustrates how using a comparison can help readers understand something that is unfamiliar to them. Show an example of how a mentor author uses comparison to help readers picture a detail. Add to the <i>How I Can Teach My Readers</i> anchor chart (see page 81).</p> <p><b>Another way to do this</b> is to give an example. Add to <i>How I Can Teach My Readers</i> anchor chart (see page 83)</p>	1-2 mini lessons
	<p>Whenever a writer goes to write something new- even if it is a chapter, not a book-the writer pauses and thinks, "What kind of writing am I</p>	<p><b>One way to do this</b> is to use the shared book that you and the class have been writing, to solicit children to join you in thinking about the kind of</p>	1 mini lesson

	making?” Then the writer makes sure that his or her writing follows the rules of that kind of writing.	text your upcoming chapters might be. Once children are engaged, demonstrate how you would go about thinking about this.	
	When you write a teaching book, readers expect that your writing, like a school day, will have beginning and an ending.	<b>One way to do this</b> is to show children a few different ways that authors have started and ended their books.	1-2 mini lessons
Topic 3: Writing Chapter Books with Greater Independence	As writers start new chapter books, and revise old ones, they get a new plan for their writing. To do this, they study the tools around them—things like charts, published nonfiction books, and even other writers. As writers study these tools, they think to themselves, “How could I try that in my writing?” And then they do it	<b>One way to do this</b> is to demonstrate how you use a tool, in this case a mentor text, to plan a new kind of chapter. Model the steps of studying a mentor text, using that text to help you plan yours. <b>Another way to do this</b> is to demonstrate how you use a tool, in this case a class chart, to plan a new kind of chapter. Model the steps of studying a class chart, using that chart to help you plan yours.	1-2 mini lessons
	Writers research—or look for—photographs or pictures that are connected to their topics. Writers look closely at these, mining them for specific details that will teach people even more about their topics. Then they put into words what they’ve learned and add this to their writing.	<b>One way to do this</b> is to demonstrate studying a picture you’ve brought that relates to the text you are writing. Then show that you transfer information from the picture to your text. Channel students to join you in studying the photograph you’ve brought, using it to help you elaborate. Add to the <i>How Can I Teach My Reader</i> anchor chart (see page 115)	1-2 mini lessons
	Nonfiction writers choose ending punctuation that reflects	<b>One way to do this</b> is to demonstrate how to think	1-2 mini lessons

	<p>how they are trying to speak. Specifically, they use periods when they want to tell facts, question marks when they want to ask questions, exclamation marks when they want to tell something exciting, commas and colons when they want to make lists.</p>	<p>intentionally about end punctuation, pausing to reread and think about what kind of end punctuation would relay the information best to your reader.</p>	
	<p>Writers use craft moves like pop-out words and speech bubbles in teaching books to give more information or make some information stand out.</p>	<p><b>One way to do this</b> is to demonstrate how to use pop-out word and speech bubbles in your demonstration texts. Add to <i>How Can I Teach My Readers?</i> anchor chart (see page 129)</p>	<p>1 mini lesson</p>
	<p>Writers edit their writing before they publish it. One way they edit their writing is by using an editing checklist. They look at one thing on the list at a time and check to see if they have done that one thing throughout their writing. Then they check for the next item on their list, and so on.</p>	<p><b>One way to do this</b> is to show children that you locate one item on the editing checklist, then read carefully, checking for that one item and making changes as needed. (See editing checklist anchor chart on page 134).</p>	<p>1 mini lesson</p>

## Unit 5: From Scenes to Series

**Subject:** Writing

**Grade:** 1st Grade

**Name of Unit:** From Scenes to Series

**Length of Unit:** approximately 6 weeks, March- Mid-April

**Overview of Unit:**

In this unit, you will lead your children through the process of creating a pretend character, giving that character adventures in more than one booklet, elaborating and revising across books, and finally, creating a “boxed set” of their stories.

**In Topic 1 (Bend 1),** you’ll invite students to pretend. You’ll teach children that fiction writers call on their pretending skills to invent characters and small moment’s adventures, and then children will come up with characters of their own, naming them and putting them into imagined scenes. You will encourage your students to write lots of realistic fiction stories quickly and with independence.

**In Topic 2 (Bend 2),** you’ll set your young writers on a new path-to use all they have learned up until now to write series. You’ll teach children that series writers put their characters into more than one book, and more than one adventure, and they give special consideration to what to put into their very first book-Book One-of a series so that readers are set up for the books to follow. The bend ends with a mini-celebration of children’s first series.

**In Topic 3 (Bend 3),** the focus shifts to turning your children into more powerful writers of realistic fiction as you engage students in a study of genre and of themselves as writers. You’ll teach children that writers call on their own experiences to imagine tiny details they can include in a story to let their readers know a story is realistic. You’ll spotlight how to show, not tell, and will then channel youngsters to think about the structure of their stories as they write chapters with a clear beginning, middle, and end.

**In Topic 4 (Bend 4),** children will prepare to publish their second series. They’ll work hard to showcase their work, making it both beautiful and colorful by adding important details to the illustrations, by creating a “meet the author” page to introduce themselves to their readers, and by editing and revising in meaningful ways to make their work publication-ready.

**Getting Ready for the Unit:**

- Read *From Scene to Series* (blue book) by Mary Ehrenworth and Christine Holley.
- Read aloud some realistic fiction stories to immerse the children in the genre they will be writing. One possible series to use is the *Henry and Mudge* series by Cynthia Rylant.
- Write your own collection of stories about one character that you can use as your demonstrate writing in front of the children.
- Stock the writing center with paper with various lines and picture box and maybe even paper full of lines and no picture box for those who are ready.
- Collect cereal boxes for students to store their collection of stories.

**Pre-Assessment (given prior to starting the unit):**

- Administer the narrative on-demand writing assessment (see page 182 in the *Writing Pathways* book)

**Priority Standards for unit:**

- 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
- L.1.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**Supporting Standards for unit:**

- W.1.5 With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.
- L.1.1.f Use frequently occurring adjectives.
- L.1.1.i Use frequently occurring prepositions (e.g., *during*, *beyond*, *toward*).
- L.1.1.j Produce and expand complete simple and compound declarative, interrogative, imperative, and exclamatory sentences in response to prompts.
- L.1.2.a Capitalize dates and names of people
- L.1.2.b Use end punctuation for sentences
- L.1.2.d Use conventional spelling for words with common spelling patterns and for frequently occurring irregular words.
- SL.1.5 Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings
- R.1.3 Describe characters, settings, and major events in a story, using key details.
- R.1.4 Identify words and phrases in stories or poems that suggest feelings or appeal to the senses.
- R.1.7 Use illustrations and details in a story to describe its characters, setting, or event

<b>Standard</b>	<b>Unwrapped Concepts (Students need to know)</b>	<b>Unwrapped Skills (Students need to be able to do)</b>	<b>Bloom's Taxonomy Levels</b>	<b>Webb's DOK</b>
W.1.3	narrative	write	apply	1
W.1.3	two or more appropriately sequenced events	recount	apply	1

W.1.3	details regarding what happened	include	apply	2
W.1.3	temporal words to signal order	use	apply	2
W.1.3	sense of closure	provide	apply	2
L.1.2	command of conventions: capitalization, punctuation, and spellings	demonstrate	apply	1

### **Essential Questions:**

1. How do fictional writers engage their audience in a real or imagined event?
2. How do authors write series?

### **Enduring Understanding/Big Ideas**

1. Writers can generate fiction ideas from their own lives or reading mentor texts.
2. Series writers always have a lot to write about.

### **Unit Vocabulary:**

Academic Cross-Curricular Words	Content/Domain Specific
	fiction character series chapters punctuation

## Topic 1: Fiction Writers Set Out to Write Realistic Fiction

### **Engaging Experience 1**

**Teaching Point:** When you write realistic fiction, you imagine a pretend character. Then you pretend things about that character-where the character is, what the character does, and especially the trouble he or she gets in. Fiction writers give the character real-life adventures.

**Suggested Length of Time:** 1-2 mini lessons

**Standards Addressed**

**Priority:** W.1.3

**Supporting:** R.1.3, R.1.7

**Detailed Description/Instructions:**

- **One way to do this** is to demonstrate by creating a pretend character and coming up with a Small Moment adventure for that character. Create an anchor chart title *How to Write a Realistic Fiction Book* (see page 7).

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 2**

**Teaching Point:** Writers take charge of their own writing and give themselves orders. They think about the work they need to do next and almost whisper little assignments to themselves, "Now I need to ..." and "Next I should..."

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** W.1.3

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** is to act out the part of being a self-sufficient writer working on a second story. Pretend to resist the temptation to be independent. Rally children to help you take charge of your writing.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 3**

**Teaching Point:** Readers love satisfying endings. One way writers create satisfying endings for their readers is by telling what happened to their characters at the end of the story.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** W.1.3

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** is to show students that they can make something happen to their character. Demonstrate with your own story that has a missing ending, leaving the reader feeling unsatisfied. Then offer choices about what could happen to the character that would satisfy the reader. Refer to anchor chart created in Unit 1: *Ways to Bring Stories to Life*.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 4**

**Teaching Point:** Writers often choose special and fancy words to bring sparkle to their stories. These daring writers remember and use all they know about spelling as they write.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** W.1.3, L.1.2

**Supporting:** R.1.4, L.1.1.f

**Detailed Description/Instructions:**

- **One way to do this** is to role-play being a writer their age who is daring to use sparkling words. Continue your role play, putting into play all the spelling strategies children have learned so far. (Refer to *Ways to Spell* anchor chart created in previous units).

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 5**

**Teaching Point:** Writers, today each of you is going to investigate the question, "What am I doing well as a narrative writer, and what do I want to work on next?"

**Suggested Length of Time:** 1 mini lesson

#### **Standards Addressed**

**Priority:** W.1.3, L.1.2

**Supporting:** N/A

#### **Detailed Description/Instructions:**

- **One way to do this** is to set writers up to evaluate their writing by following a process to help them develop ways to compliment themselves and set important goals for next steps. Scaffold students' self-evaluation by reading aloud items on the Narrative Writing Checklist (page 186-187 in *Writing Pathways*). Encourage students to find evidence of their strengths in more than one fiction book. Coach children to listen not only for what they already do well, but also for what they want to do even better, setting goals for themselves.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

## Topic 2: Fiction Writers Set Out to Write Series

### **Engaging Experience 6**

**Teaching Point:** Sometimes when writers imagine a character they really like, they stick with that character for a bit and create more than one story around him or her. Fiction writers sometimes write series.

**Suggested Length of Time:** 1-2 mini lessons

#### **Standards Addressed**

**Priority:** W.1.3

**Supporting:** R.1.3, R.1.7

#### **Detailed Description/Instructions:**

- **One way to do this** is to return to a favorite series and notice what unites the stories. Begin the anchor chart *How to Write Series Books* (see page 51-52)

**Bloom's Levels:** Apply

**Webb's DOK:** 2



### **Engaging Experience 7**

**Teaching Point:** Series writers often tell a lot of important details about their characters in Book One of their series. This helps the reader understand the character better and know what to look for in other books in the series.

**Suggested Length of Time:** 1-2 mini lessons

**Standards Addressed**

**Priority:** W.1.3

**Supporting:** R.1.3, R.1.7

**Detailed Description/Instructions:**

- **One way to do this** is to recall with students that many of the mentor texts they have been reading have a Book One that introduces the characters to the reader. Demonstrate investigating what authors often do in the first book of a series. Create an anchor chart titled *Book One of a Series Has* (see page 63).

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 8**

**Teaching Point:** Writers make characters in their stories speak in many ways, just as people in real life do.

**Suggested Length of Time:** 1-2 mini lessons

**Standards Addressed**

**Priority:** W.1.3

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** is to demonstrate techniques for adding talk to writing. (see page 70 for possible techniques to teach). Use a shared writing piece to model adding character to your writing.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 9**

**Teaching Point:** One way writers figure out ways to add sparkle to their fiction books is to see what kinds of things their favorite authors put in their books.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** W.1.3

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** is to demonstrate how writers revisit a favorite mentor text, pointing to favorite pages and naming something they like that they could add to their own stories. Begin an anchor chart titled *Our Favorite Series Authors...* (see page 76) and add to the chart and student make noticings.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 10**

**Teaching Point:** Writers celebrate their work and create special places to store their series.

**Suggested Length of Time:** 1-2 mini lessons

#### **Standards Addressed**

**Priority:** W.1.3, L.1.2

**Supporting:** L.1.2.a, L.1.2.d

#### **Detailed Description/Instructions:**

- **One way to do this** to have an editing party and guide students as they begin to edit their first series books. Use the editing checklist you have used during the year to model this work.
- **Another way to do this** is to have students decorate their boxes for their “boxed sets” with picture and blurbs about the author.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

## Topic 3: Becoming More Powerful at Realistic Fiction: Studying the Genre and Studying Ourselves as Writers

### **Engaging Experience 11**

**Teaching Point:** Realistic fiction writers often study what makes realistic fiction seem so realistic. Then they call on their own experiences to write stories that seem this real.

**Suggested Length of Time:** 1 mini lesson

#### **Standards Addressed**

**Priority:** W.1.3

**Supporting:** N/A

#### **Detailed Description/Instructions:**

- **One way to do this** is to return to your mentor text and initiate a mini-inquiry into what makes some fiction feel so real. Later, you can debrief in ways young writers can copy.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

### **Engaging Experience 12**

**Teaching Point:** Writers show their readers what is happening in their story. One way writers do this is by picturing their story, and then adding lots of the realistic, exact details they are picturing to their writing. This way, readers can picture it too.

**Suggested Length of Time:** 1 mini lesson

#### **Standards Addressed**

**Priority:** W.1.3

**Supporting:** N/A

#### **Detailed Description/Instructions:**

- **One way to do this** is to establish a new character for your next series. Then explain that your goal as a writer is to show your reader what you picture in your mind. Demonstrate

by first naming what you want to show, or telling it. Recall how the mentor text used details to show things vividly, and revise your own line from your story where you told, with similar details.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 13**

**Teaching Point:** Fiction writers often divide their story into chapters. One way they do this is to break their story into three parts: the beginning, the middle (the trouble), and the end (or fixing the trouble).

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** W.1.3

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** is to set up your demonstration by explaining what happens in the story you are rehearsing. Demonstrate what it looks like to rehearse chapters as parts of a story. Intentionally struggle where you know your students might have difficulty to model how they can revise their thinking. Demonstrate how writers give titles to chapters based on what happens.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 14**

**Teaching Point:** Famous writers like Cynthia Rylant play with patterns to stretch out parts of their stories. One way they do that is to work in three details, or three examples, when describing something.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** W.1.3

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** is to invite students to watch you try to write like your mentor text, with patterns of three details. Model your language exactly on your mentor text so it's easy for kids to follow what you're doing and see the pattern.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 15**

**Teaching Point:** Today we are going to investigate an important question. The question we are going to ask is, "What super writing powers do I have, as a super series writer?"

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** W.1.3

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** is to set students up to look around the room at charts, bulletin boards, folders, and books to guide them in finding their superpowers. Listen in to your investigators and jot a list (or get ready to unroll one you've made earlier that will look as you made it now -see page 127)

**Bloom's Levels:** Apply

**Webb's DOK:** 2

## Topic 4: Getting Ready to Publish Our Second Series

**Engaging Experience 16**

**Teaching Point:** Writers use punctuation to give orders to their readers. One way writers make sure their punctuation is giving the right orders is to reread part of their story out loud, and when they want a part to sound exciting, they add an exclamation mark. When they want a part to sound like the character is questioning or wondering, they add a question mark.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** W.1.3, L.1.2

**Supporting:** L.1.2.b

**Detailed Description/Instructions:**

- **One way to do this** set students up to watch you demonstrate how to read aloud part of your writing and add in punctuation that matches your storytelling voice. Introduce your story so students are ready for the part you'll focus on. Demonstrate making punctuation choices, slowing down the work so that students can hear and see how you make these choices.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

**Engaging Experience 17**

**Teaching Point:** You can study how authors use pictures to give their readers extra information. Then you can try to add details to your own illustrations to give your readers additional information too.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** W.1.3

**Supporting:** SL.1.5

**Detailed Description/Instructions:**

- **One way to do this** is to recall that writers study mentor texts to get ideas, and invite the children to investigate the pictures in your mentor text. Demonstrate by investigating one picture yourself, remarking on what you find out in the picture that wasn't in the text.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 18**

**Teaching Point:** As writers get ready to publish, they often include a “meet the author” page to introduce themselves, and their writing, to their reader. You might consider including a “meet the author” page for your series as well.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** W.1.3

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** is to introduce the “meet the author” page and explain what kind of information is often included. Demonstrate what your “meet the author” page might sound like. Create an anchor chart titled *“Meet the Author” Tells About*. Show how you turn to the chart to help you create one, and play up the “famous author and series” work you’ve all done.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

### **Engaging Experience 19**

**Teaching Point:** Writers work hard to get ready to celebrate their series writing.

**Suggested Length of Time:** 1-2 mini lessons

**Standards Addressed**

**Priority:** W.1.3, L.1.2

**Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** create a chart titled *Are You Ready to Celebrate* (see page 155). Set the students up for the work they need to do to be ready for the celebration.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

## **Post Assessment**

Administer the narrative on-demand writing assessment. See page 182 in the *Writing Pathways* book.

### **Rubric for Post Assessment**

Use the narrative writing rubric to score the on-demand. Take note of what students were able to do independently on the on-demand.

## Engaging Scenario

### Engaging Scenario

Before the celebration, have each student prepare a “boxed set” of series books to present to their buddy. Their “boxed set” should have at least one published piece. You could have the students bring in cereal boxes to organize their “boxed sets.” Invite your buddy class to a “Series Celebration.” With the buddy class, have the students partner up and share a published piece from their series with their buddy. Encourage the students to tell their buddy what realistic fiction is and explain the characters they wrote about. They can also share the “About the Author” section. Finally, the visiting buddy can give them feedback as well as talk about ideas for future adventures/problems the character might have.

### Rubric for Engaging Scenario:

Use the narrative writing rubric to score the published piece. Take note of what students were able to do with support during this unit.

## Summary of Engaging Learning Experiences for Topics

Topic	Engaging Experience Teaching Point	Description	Suggested Length of Time
Topic 1: Fiction Writers Set Out to Write Realistic Fiction	When you write realistic fiction, you imagine a pretend character. Then you pretend things about that character-where the character is, what the character does, and especially the trouble he or she gets in. Fiction writers give the character real-life adventures.	<b>One way to do this</b> is to demonstrate by creating a pretend character and coming up with a Small Moment adventure for that character. Create an anchor chart title <i>How to Write a Realistic Fiction Book</i> (see page 7).	1-2 mini lessons
	Writers take charge of their own writing and give themselves orders. They think about the work they need to do next and almost whisper little assignments to themselves, “Now I need to ...” and “Next I should...”	<b>One way to do this</b> is to act out the part of being a self-sufficient writer working on a second story. Pretend to resist the temptation to be independent. Rally children to help you take charge of your writing.	1 mini lesson

	Readers love satisfying endings. One way writers create satisfying endings for their readers is by telling what happened to their characters at the end of the story.	<b>One way to do this</b> is to show students that they can make something happen to their character. Demonstrate with your own story that has a missing ending, leaving the reader feeling unsatisfied. Then offer choices about what could happen to the character that would satisfy the reader. Refer to anchor chart created in Unit 1: <i>Ways to Bring Stories to Life</i> .	1 mini lesson
	Writers often choose special and fancy words to bring sparkle to their stories. These daring writers remember and use all they know about spelling as they write.	<b>One way to do this</b> is to role-play being a writer their age who is daring to use sparkling words. Continue your role play, putting into play all the spelling strategies children have learned so far. (Refer to <i>Ways to Spell</i> anchor chart created in previous units).	2 mini lessons
	Writers, today each of you is going to investigate the question, “What am I doing well as a narrative writer, and what do I want to work on next?”	<b>One way to do this</b> is to set writers up to evaluate their writing by following a process to help them develop ways to compliment themselves and set important goals for next steps. Scaffold students’ self-evaluation by reading aloud items on the Narrative Writing Checklist (page 186-187 in <i>Writing Pathways</i> ). Encourage students to find evidence of their strengths in more than one fiction book. Coach children to listen not only for what they already do well, but also for what they want to do even better, setting goals for themselves.	1 mini lesson
Topic 2: Fiction Writers Set Out to Write Series	Sometimes when writers imagine a character they really like, they stick with that character for a bit and create more than one story around him or her. Fiction	<b>One way to do this</b> is to return to a favorite series and notice what unites the stories. Begin the anchor chart <i>How to Write Series Books</i> (see page 51-52)	1-2 mini lessons

	writers sometimes write series.		
	Series writers often tell a lot of important details about their characters in Book One of their series. This helps the reader understand the character better and know what to look for in other books in the series	<b>One way to do this</b> is to recall with students that many of the mentor texts they have been reading have a Book One that introduces the characters to the reader. Demonstrate investigating what authors often do in the first book of a series. Create an anchor chart titled <i>Book One of a Series Has</i> (see page 63).	1-2 mini lessons
	Writers make characters in their stories speak in many ways, just as people in real life do.	<b>One way to do this</b> is to demonstrate techniques for adding talk to writing. (see page 70 for possible techniques to teach). Use a shared writing piece to model adding character to your writing.	1-2 mini lessons
	One way writers figure out ways to add sparkle to their fiction books is to see what kinds of things their favorite authors put in their books.	<b>One way to do this</b> is to demonstrate how writers revisit a favorite mentor text, pointing to favorite pages and naming something they like that they could add to their own stories. Begin an anchor chart titled <i>Our Favorite Series Authors...</i> (see page 76) and add to the chart and student make noticings.	1 mini lesson
	Writers celebrate their work and create special places to store their series.	<b>One way to do this</b> to have an editing party and guide students as they begin to edit their first series books. Use the editing checklist you have used during the year to model this work. <b>Another way to do this</b> is to have students decorate their boxes for their “boxed sets” with picture and blurbs about the author.	1-2 mini lessons
Topic 3: Becoming More Powerful at	Realistic fiction writers often study what makes realistic fiction seem so realistic. Then they call on	<b>One way to do this</b> is to return to your mentor text and initiate a mini-inquiry into what makes some fiction feel so real. Later,	1 mini lesson



Realistic Fiction: Studying the Genre and Studying Ourselves as Writers	their own experiences to write stories that seem this real.	you can debrief in ways young writers can copy.	
	Writers show their readers what is happening in their story. One way writers do this is by picturing their story, and then adding lots of the realistic, exact details they are picturing to their writing. This way, readers can picture it too.	<b>One way to do this</b> is to establish a new character for your next series. Then explain that your goal as a writer is to show your reader what you picture in your mind. Demonstrate by first naming what you want to show, or telling it. Recall how the mentor text used details to show things vividly, and revise your own line from your story where you told, with similar details.	1 mini lesson
	Fiction writers often divide their story into chapters. One way they do this is to break their story into three parts: the beginning, the middle (the trouble), and the end (or fixing the trouble)	<b>One way to do this</b> is to set up your demonstration by explaining what happens in the story you are rehearsing. Demonstrate what it looks like to rehearse chapters as parts of a story. Intentionally struggle where you know your students might have difficulty to model how they can revise their thinking. Demonstrate how writers give titles to chapters based on what happens.	1 mini lesson
	Famous writers like Cynthia Rylant play with patterns to stretch out parts of their stories. One way they do that is to work in three details, or three examples, when describing something.	<b>One way to do this</b> is to invite students to watch you try to write like your mentor text, with patterns of three details. Model your language exactly on your mentor text so it's easy for kids to follow what you're doing and see the pattern.	1 mini lesson
	Today we are going to investigate an important question. The question we	<b>One way to do this</b> is to set students up to look around the room at charts, bulletin boards,	1 mini lesson

	are going to ask is, “What super writing powers do I have, as a super series writer?”	folders, and books to guide them in finding their superpowers. Listen in to your investigators and jot a list (or get ready to unroll one you’ve made earlier that will look as you made it now -see page 127)	
Topic 4: Getting Ready to Publish Our Second Series	Writers use punctuation to give orders to their readers. One way writers make sure their punctuation is giving the right orders is to reread part of their story out loud, and when they want a part to sound exciting, they add an exclamation mark. When they want a part to sound like the character is questioning or wondering, they add a question mark.	<b>One way to do this</b> set students up to watch you demonstrate how to read aloud part of your writing and add in punctuation that matches your storytelling voice. Introduce your story so students are ready for the part you’ll focus on. Demonstrate making punctuation choices, slowing down the work so that students can hear and see how you make these choices.	1 mini lesson
	You can study how authors use pictures to give their readers extra information. Then you can try to add details to your own illustrations to give your readers additional information too.	<b>One way to do this</b> is to recall that writers study mentor texts to get ideas, and invite the children to investigate the pictures in your mentor text. Demonstrate by investigating one picture yourself, remarking on what you find out in the picture that wasn’t in the text.	1 mini lesson
	As writers get ready to publish, they often include a “meet the author” page to introduce themselves, and their writing, to their reader. You might consider including a “meet the author” page for your series as well.	<b>One way to do this</b> is to introduce the “meet the author” page and explain what kind of information is often included. Demonstrate what your “meet the author” page might sound like. Create an anchor chart titled “ <i>Meet the Author</i> ” Tells About. Show how you turn to the chart to help you create one, and play up the “famous author and series” work you’ve all done.	1 mini lesson

	Writers work hard to get ready to celebrate their series writing.	<b>One way to do this</b> create a chart titled <i>Are You Ready to Celebrate</i> (see page 155). Set the students up for the work they need to do to be ready for the celebration.	1-2 mini lessons
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## Unit 6: Independent Writing Projects Across the Genres

**Subject:** Writing

**Grade:** 1st Grade

**Name of Unit:** Independent Writing Projects Across the Genres

**Length of Unit:** approximately 6 weeks, Mid-April to May

**Overview of Unit:**

This unit is the perfect send-off for children who are almost second-graders. It is meant as a celebration and acknowledgement of all that they have learned this year. This unit is an invitation to kinds to write in a genre that the class has studied together over the year or to apply what they have learned about good writing to new genres that may intrigue and interest them. In addition, this unit helps children realize that writers choose genres with intent. That is, writers consider what their purpose is and who their audience is, and they choose the kind of writing that best matches purpose and audience.

**In Topic 1 (Bend 1),** students will select the type of writing that they want to study. Students will spend this first week recalling everything they know about a genre of writing to help guide them to generate ideas, plan, and draft. Students who are working in the same genre will band together with others working in the same genre, creating publishing houses that offer genre-specific support. As the month progresses, your students may want to try out different genres, so the publishing houses will come to include both writers who are now “experienced” in that genre and writers who are newer to it.

**In Topic 2 (Bend 2),** students will focus on the habits, processes, and qualities of good writing with the specific genre in which they are writing to help them lift the level of their work. They will also turn to partnerships within their publishing houses. They’ll revise in ways that strengthen their writing.

**In Topic 3 (Bend 3),** students will use the strategy of consulting mentor texts as writing teachers to further strengthen their writing. They will spend the week reading these texts in search of parts that resonate with them, study those parts closely to understand what the author has done to achieve a particular effect, and then attempt to replicate those techniques to raise the quality of their own work.

**In Topic 4 (Bend 4),** students will continue with independence, selecting a piece for publishing and thinking about what that piece really needs to make it the best that it can be. Then, independently and with a partnership, students will edit their pieces, paying close attention to conventions and spelling.

**Getting Ready for the Unit:**

- Read *Independent Writing Projects across the Genres* (pages 54-64) in the *If...Then... Curriculum* book by Lucy Calkins and Colleagues.
- Decide on the genres your unit will center around. Involve the students in the decision-making process. For management purposes, select 4-6 genres. Some suggestions include, but are not limited to: song books, poetry, informational books, newspaper articles,

persuasive letters and reviews, posters, pamphlets, greeting cards, graphic novels, and picture books.

- Collect and read texts in the genres chosen for this unit.
- Gather paper choices and supplies that will meet the needs of each type of genre chosen for this unit.

**Pre-Assessment (given prior to starting the unit):**

- There is no formal pre-assessment for this unit. Rather, use all of the students' writing thus far this year, to determine strengths and weaknesses and areas to focus on during the unit.

**Priority Standards for unit:**

- W.1.5 With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed
- L.1.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**Supporting Standards for unit:**

- W.1.1 Write opinion pieces in which they introduce the topic or name the book they are writing about, state an opinion, supply a reason for the opinion, and provide some sense of closure.
- W.1.2 Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure
- 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
- W.1.6 With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.
- L.1.2.a Capitalize dates and names of people.
- L.1.2.b Use end punctuation for sentences.
- L.1.2.c Use commas in dates and to separate single words in a series.
- L.1.2.d Use conventional spelling for words with common spelling patterns and for frequently occurring irregular words.
- L.1.2.e Spell untaught words phonetically, drawing on phonemic awareness and spelling conventions.

<b>Standard</b>	<b>Unwrapped Concepts (Students need to know)</b>	<b>Skills Unwrapped (Students need to be able to do)</b>	<b>Bloom's Taxonomy Levels</b>	<b>Webb's DOK</b>
W.1.5	topic	focus	apply	2
W.1.5	questions and suggestions from peers	respond	apply	2
W.1.5	details	add	apply	2
L.1.2	command of conventions: capitalization, punctuation, and spelling	demonstrate	apply	1

**Essential Questions:**

1. What genres can writers utilize to communicate their ideas, thoughts and stories?
2. How can I use the writing process to improve my writing?
3. What can writers learn from other authors?
4. How can I use different tools to publish my writing?

**Enduring Understanding/Big Ideas**

1. There are many different genres of writing.
2. Writing is a process where authors plan, draft, revise, and edit their writing.
3. Writers study craft techniques (writing styles) of mentor authors and try to emulate those techniques in their own writing.
4. Writing can be published in a variety of ways.

**Unit Vocabulary:**

<b>Academic Cross-Curricular Words</b>	<b>Content/Domain Specific</b>
	genre writing process publishing house

## Topic 1: Getting Started with Writing Projects in a Range of Genres: Generating Ideas, Planning and Drafting

### **Engaging Experience 1**

**Teaching Point:** All year, I've been setting us up to do one kind of writing or another. Well, now it is your turn to decide. It's your turn to come up with your own ideas for the sort of writing you would like to do. Each one of you will get to pick the kind of writing you'll do as you end first grade.

**Suggested Length of Time:** 2 mini lessons

#### **Standards Addressed**

**Priority:** W.1.5

**Supporting:** W.1.1, W.1.2, W.1.3

#### **Detailed Description/Instructions:**

- **One way to do this** is to make a chart of all the kinds of writing the students have done this year. Brainstorm other types of writing that you may have not studied this year but the students may want to explore (poetry, posters, pamphlets, greeting cards, etc.). Have example mentor texts of each type of writing and give students time to explore.
- **Another way to do this** is once students have decided on the kind of writing they want to make, you can channel them into different publishing houses (groups), with each publishing house representing one kind of genre.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 2**

**Teaching Point:** Writers choose ideas that matter to them and write about things they understand and have experienced.

**Suggested Length of Time:** 1 mini lesson

#### **Standards Addressed**

**Priority:** W.1.5

**Supporting:** W.1.1, W.1.2, W.1.3

#### **Detailed Description/Instructions:**

- **One way to do this** is to model thinking about topics you can write about in your chosen genre. Give an example of an idea that might not work because you have not experienced it (hiking Mt. Everest) and model changing that into something you know more about (riding a bike up a steep hill).

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 3**

**Teaching Point:** Writers have a process they go through when they start a new piece.

**Suggested Length of Time:** 1-2 mini lessons

#### **Standards Addressed**

**Priority:** W.1.5

**Supporting:** W.1.1, W.1.2, W.1.3

**Detailed Description/Instructions:**

- **One way to do this** is to create a chart of the writing process (prewriting/planning, drafting/writing, revision, editing, and publishing). Discuss each step of the process and remind the students things they have learned and practiced this year.
- **Another way to do this** is create individual process charts to go in students writing folders. Show children how they can keep track of their movement through each step of the process.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

**Engaging Experience 4**

**Teaching Point:** When writers are planning their writing (prewriting) they think carefully about the type of paper they will use to meet the needs of their genre of writing.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** W.1.5

**Supporting:** W.1.1, W.1.2, W.1.3

**Detailed Description/Instructions:**

- **One way to do this** is to model choosing the kind of paper that makes sense for the writing project they have in mind. For example, children who want to write graphic novels might choose blank paper, folding it several times to create boxes for each scene. Or you might show children who have decided to write chapter books how to staple several pieces of white paper together, drawing a picture box at the top (or bottom) and leaving room for lots of writing. (Consider adding special art tools to the writing center so students can be creative as they work on their genre.) Students can help brainstorm items to add to their writing toolbox.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

## Topic 2:Lifting the Quality of Writing

**Engaging Experience 5**

**Teaching Point:** When writers are working on lots of pieces of writing, they work hard to remember all the characteristics of good writing.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** W.1.5

**Supporting:** W.1.1, W.1.2, W.1.3

**Detailed Description/Instructions:**



- **One way to do this** is to pull out old anchor charts and remind students of past lessons on writing craft. For example, you might remind them to “show not tell”, writing with precise words, rereading to make sure the meaning is clear, and to answer readers’ questions as one writes.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

### **Engaging Experience 6**

**Teaching Point:** Writers have partners that give them feedback and suggestions to make their writing even better.

**Suggested Length of Time:** 2 mini lessons

**Standards Addressed**

**Priority:** W.1.5

**Supporting:** W.1.1, W.1.2, W.1.3

**Detailed Description/Instructions:**

- **One way to do this** use a piece of student writing to model how to give specific feedback on a piece of writing naming a particular strategy the writer used well and proposing a next step. Make sure to use specific language of craft moves the students have learned this year as you model. You could also model recording the feedback on a post-it note (two stars and a wish).
- **Another way to do this** is to pull out the student writing checklist and remind students how to use these checklists to give partners feedback on their writing.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

### **Engaging Experience 7**

**Teaching Point:** Writers use a variety of tools to help them revise.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** W.1.5

**Supporting:** W.1.1, W.1.2, W.1.3

**Detailed Description/Instructions:**

- **One way to do this** remind the students all of the revising tools they have used so far this year (revising anchor charts, student checklists, flaps, strips, markers extra pages, carets, asterisks) and model once again how to go back and revise a piece of writing using one or more of these tools

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

### **Engaging Experience 8**

**Teaching Point:** When writers revise, they are always thinking “What else can I make of this?”

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** W.1.5

**Supporting:** W.1.1, W.1.2, W.1.3

**Detailed Description/Instructions:**

- **One way to do this** is to model taking one piece of writing, for example a story about making pizza with grandma, and turning that idea into other types of writing; a poem about grandma or a how-to for making pizza.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

**Engaging Experience 9**

**Teaching Point:** Writers have writing identities and celebrate their strengths as writers.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** W.1.5

**Supporting:** W.1.1, W.1.2, W.1.3

**Detailed Description/Instructions:**

- **One way to do this** let each child become “famous” for what he or she has done, developing an identity as a particular and unique of writer. Develop a chart that celebrates every child’s expertise. Children can add to this themselves, coming up with interesting ways to describe the work they’ve mastered (i.e., joke writer, comic writer, screenplay writing, etc.)

**Bloom's Levels:** Apply

**Webb's DOK:** 2

## Topic 3: Using Mentor Texts as Our Personal Writing Teachers

**Engaging Experience 10**

**Teaching Point:** When writers want to write in a specific genre, they find books to support this work, pick an author that inspires them, and have a go.

**Suggested Length of Time:** 2-3 mini lessons

**Standards Addressed**

**Priority:** W.1.5

**Supporting:** W.1.1, W.1.2, W.1.3

**Detailed Description/Instructions:**

- **One way to do this** is to model how to choose an author that inspires you to write a new kind of book. For example, use *There’s A Nightmare in My Closet*, by Mercer Meyer for writers who wants to write a spooky stories. Model how you read the book to find a part you like. Once you have that part, name the specific craft move the author used and figure out how the writer did it. Then show students how you try to apply this craft move to your own writing.

- **Another way to do this** is to repeat above with different types of books. Mo Willems' *Piggy and Elephant* books to demonstrate writing books with talking animals or *Silly Lilly and the Four Season* by Agnes Rosenstiehl to demonstrate how to tell your story with pictures and words.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 11**

**Teaching Point:** Writers collect and record genre-specific traits and work to model them in their own writing.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

**Priority:** W.1.5

**Supporting:** W.1.1, W.1.2, W.1.3

**Detailed Description/Instructions:**

- **One way to do this** is to select a genre and model making a chart of genre-specific traits you have noticed in the mentor texts you have studied. Make sure to include examples of these traits in student writing on your chart. Set students up to emulate this work in their publishing houses. Each publishing house can make a chart for their genre and share with the whole class during reflection time.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 12**

**Teaching Point:** Writers think about the audience and purpose for their writing and plan their writing with that in mind.

**Suggested Length of Time:** 1-2 mini lessons

**Standards Addressed**

**Priority:** W.1.5

**Supporting:** W.1.1, W.1.2, W.1.3

**Detailed Description/Instructions:**

- **One way to do this** model the process of thinking about audience and purpose as you plan a piece of writing. For example, you could model writing a greeting card by going through the following steps 1- decide what kind of card you want to make (what occasion, for whom), 2-create a message that matches the purpose of the card, 3-make sure your message is for the person who will get the card.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

## Topic 4: Preparing for Publication

### **Engaging Experience 13**

**Teaching Point:** Writers revise independently by thinking about what their pieces need to make them the best they can be.

**Suggested Length of Time:** 2-3 mini lessons

#### **Standards Addressed**

**Priority:** W.1.5

**Supporting:** W.1.1, W.1.2, W.1.3

#### **Detailed Description/Instructions:**

- **One way to do this** is to remind children that revision strategies include cutting, stapling, adding into the middle of a page and resequencing. Also, remind them that writers put their work into the world for other people to read so they want to make sure that it's clear to readers, that is says what they want it to say, and that it jumps off the page for readers, making them laugh, smile, nod in agreement, or sigh.
- **Another way to do this** is to nudge children to add more to both their picture and their words. Remind students to add actions to their writing. For example, in *Sheila Rae's Peppermint Stick*, by Kevin Henkes, Sheila Rae *stumbled*, the books *fell*, the stool *tipped* and the peppermint stick *broke*.
- **Another way to do this** is to remind students that adding details is an important part of revision too. Remind children how to reread their pieces, thinking about which part is the most important. This is the part we want children to stretch out with details and spotlight what makes this moment essential.
- **Another way to do this** is to remind children that they can add new beginnings or endings. Show them that they can try writing a few different beginnings or endings and then think about which one works best.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 14**

**Teaching Point:** Writers edit their writing to help make it clear for their readers.

**Suggested Length of Time:** 1 mini lesson

#### **Standards Addressed**

**Priority:** L.1.2

**Supporting:** L.1.2.a, L.1.2.b, L.1.2.c, L.1.2.d, L.1.2.e

#### **Detailed Description/Instructions:**

- **One way to do this** is to model using an editing checklist to edit their final piece for spelling, punctuation and capitalization. Students can work independently and with peers to edit their final piece.

**Bloom's Levels:** Apply

**Webb's DOK:** 2

### **Engaging Experience 15**

**Teaching Point:** Writer put finishing touches on their writing so it is ready to share with the world.

**Suggested Length of Time:** 2 mini lessons

**Standards Addressed**

**Priority:** W.1.6

**Supporting:** W.1.1, W.1.2, W.1.3

**Detailed Description/Instructions:**

- **One way to do this** is to remind students all of the possibilities for putting the final touches on their writing: adding a dedication and “about the author page”, create a blurb on the back of the book, make a cover for the book, and publish the writing in digital form. Children should be given choice on what they want to do for the final publishing steps for this final piece of the year.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

## **Post Assessment**

There is no formal post assessment for this unit. Rather, look over each student’s collection of writing over the six units and make a Plus/Delta chart for each child listing their strengths and areas for improvement as a writer. In addition, have a student do a personal reflection on what they consider to be their strengths and weaknesses as a writer.

## **Engaging Scenario**

### **Engaging Scenario**

Arrange the classroom to resemble a bookstore, with separate sections for each genre. Each publishing house can create signs which depicts their genre and the features of their genres. Students can also create posters advertising “meet the author” events. Also, include an area for author readings. You could even copy some of the students’ booklets and have them give out a few “signed copies of their book.” Invite visitors, like a buddy class or parents, to come browse your classroom bookstore. Encourage the students to explain their genre to the visitors and how it is different than the other genres.

### **Rubric for Engaging Scenario:**

Use the appropriate writing rubric for the genre (narrative, informative, or opinion) to score the published piece. Take note of what students were able to do with support during this unit.

## Summary of Engaging Learning Experiences for Topics

Topic	Engaging Experience Teaching Point	Description	Suggested Length of Time
Topic 1: Getting Started with Writing Projects in a Range of Genres: Generating Ideas, Planning and Drafting	All year, I've been setting us up to do one kind of writing or another. Well, now it is your turn to decide. It's your turn to come up with your own ideas for the sort of writing you would like to do. Each one of you will get to pick the kind of writing you'll do as you end first grade.	<b>One way to do this</b> is to make a chart of all the kinds of writing the students have done this year. Brainstorm other types of writing that you may have not studied this year but the students may want to explore (poetry, posters, pamphlets, greeting cards, etc.). Have example mentor texts of each type of writing and give students time to explore. <b>Another way to do this</b> is once students have decided on the kind of writing they want to make, you can channel them into different publishing houses (groups), with each publishing house representing one kind of genre.	2 mini lessons
	Writers choose ideas that matter to them and write about things they understand and have experienced.	<b>One way to do this</b> is to model thinking about topics you can write about in your chosen genre. Give an example of an idea that might not work because you have not experienced it (hiking Mt. Everest) and model changing that into something you know more about (riding a bike up a steep hill).	1 mini lesson
	Writers have a process they go through when they start a new piece.	<b>One way to do this</b> is to create a chart of the writing process (prewriting/planning, drafting/writing, revision, editing, and publishing). Discuss each step of the process and remind the students things they	1-2 mini lessons

		<p>have learned and practiced this year.</p> <p><b>Another way to do this</b> is create individual process charts to go in students writing folders. Show children how they can keep track of their movement through each step of the process.</p>	
	<p>When writers are planning their writing (prewriting) they think carefully about the type of paper they will use to meet the needs of their genre of writing.</p>	<p><b>One way to do this</b> is to model choosing the kind of paper that makes sense for the writing project they have in mind. For example, children who want to write graphic novels might choose blank paper, folding it several times to create boxes for each scene. Or you might show children who have decided to write chapter books how to staple several pieces of white paper together, drawing a picture box at the top (or bottom) and leaving room for lots of writing. (Consider adding special art tools to the writing center so students can be creative as they work on their genre.) Students can help brainstorm items to add to their writing toolbox.</p>	1 mini lessons
Topic 2: Lifting the Quality of Writing	<p>When writers are working on lots of pieces of writing, they work hard to remember all the characteristics of good writing.</p>	<p><b>One way to do this</b> is to pull out old anchor charts and remind students of past lessons on writing craft. For example, you might remind them to “show not tell”, writing with precise words, rereading to make sure the meaning is clear, and to answer readers’ questions as one writes.</p>	1 mini lesson
	<p>Writers have partners that give them feedback and suggestions to make</p>	<p><b>One way to do this</b> use a piece of student writing to model how to give specific feedback on a piece of writing naming a</p>	2 mini lessons

	<p>their writing even better.</p>	<p>particular strategy the writer used well and proposing a next step. Make sure to use specific language of craft moves the students have learned this year as you model. You could also model recording the feedback on a post-it note (two stars and a wish).</p> <p><b>Another way to do this</b> is to pull out the student writing checklist and remind students how to use these checklists to give partners feedback on their writing.</p>	
	<p>Writers use a variety of tools to help them revise.</p>	<p><b>One way to do this</b> remind the students all of the revising tools they have used so far this year (revising anchor charts, student checklists, flaps, strips, markers extra pages, carets, asterisks) and model once again how to go back and revise a piece of writing using one or more of these tools</p>	<p>1 mini lesson</p>
	<p>When writers revise, they are always thinking “What else can I make of this?”</p>	<p><b>One way to do this</b> is to model taking one piece of writing, for example a story about making pizza with grandma, and turning that idea into other types of writing; a poem about grandma or a how-to for making pizza.</p>	<p>1 mini lesson</p>
	<p>Writers have writing identities and celebrate their strengths as writers.</p>	<p><b>One way to do this</b> let each child become “famous” for what he or she has done, developing an identity as a particular and unique of writer. Develop a chart that celebrates every child’s expertise. Children can add to this themselves, coming up with interesting ways to describe the work they’ve</p>	<p>1 mini lesson</p>



		mastered (i.e., joke writer, comic writer, screenplay writing, etc.)	
Topic 3: Using Mentor Texts As Our Personal Writing Teachers	When writers want to write in a specific genre, they find books to support this work, pick an author that inspires them, and have a go.	<p><b>One way to do this</b> is to model how to choose an author that inspires you to write a new kind of book. For example, use <i>There's A Nightmare in My Closet</i>, by Mercer Meyer for writers who want to write a spooky stories. Model how you read the book to find a part you like. Once you have that part, name the specific craft move the author used and figure out how the writer did it. Then show students how you try to apply this craft move to your own writing.</p> <p><b>Another way to do this</b> is to repeat above with different types of books. Mo Willems' <i>Piggy and Elephant</i> books to demonstrate writing books with talking animals or <i>Silly Lilly and the Four Season</i> by Agnes Rosenstiehl to demonstrate how to tell your story with pictures and words.</p>	2 mini lessons
	Writers collect and record genre-specific traits and work to model them in their own writing.	<p><b>One way to do this</b> is to select a genre and model making a chart of genre-specific traits you have noticed in the mentor texts you have studied. Make sure to include examples of these traits in student writing on your chart. Set students up to emulate this work in their publishing houses. Each publishing house can make a chart for their genre and share with the whole class during reflection time.</p>	2 mini lessons
	Writers think about the audience and purpose	<b>One way to do this</b> model the process of thinking about	1-2 mini lessons

	for their writing and plan their writing with that in mind.	audience and purpose as you plan a piece of writing. For example, you could model writing a greeting card by going through the following steps 1- decide what kind of card you want to make (what occasion, for whom), 2-create a message that matches the purpose of the card, 3-make sure your message is for the person who will get the card.	
Topic 4: Preparing for Publication	Writers revise independently by thinking about what their pieces need to make them the best they can be.	<p><b>One way to do this</b> is to remind children that revision strategies include cutting, stapling, adding into the middle of a page and resequencing. Also, remind them that writers put their work into the world for other people to read so they want to make sure that it's clear to readers, that is says what they want it to say, and that it jumps off the page for readers, making them laugh, smile, nod in agreement, or sigh.</p> <p><b>Another way to do this</b> is to nudge children to add more to both their picture and their words. Remind students to add actions to their writing. For example, in <i>Sheila Rae's Peppermint Stick</i>, by Kevin Henkes, Sheila Rae <i>stumbled</i>, the books <i>fell</i>, the stool <i>tipped</i> and the peppermint stick <i>broke</i>.</p> <p><b>Another way to do this</b> is to remind students that adding details is an important part of revision too. Remind children how to reread their pieces, thinking about which part is the most important. This is the part we want children to stretch out with details and spotlight what makes this moment essential.</p>	2-3 mini lessons

		<b>Another way to do this</b> is to remind children that they can add new beginnings or endings. Show them that they can try writing a few different beginnings or endings and then think about which one works best.	
	Writers edit their writing to help make it clear for their readers.	<b>One way to do this</b> is to model using an editing checklist to edit their final piece for spelling, punctuation and capitalization. Students can work independently and with peers to edit their final piece.	1 mini lesson
	Writer put finishing touches on their writing so it is ready to share with the world.	<b>One way to do this</b> is to remind students all of the possibilities for putting the final touches on their writing: adding a dedication and “about the author page”, create a blurb on the back of the book, make a cover for the book, and publish the writing in digital form. Children should be given choice on what they want to do for the final publishing steps for this final piece of the year.	2 mini lessons