Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1



# 2<sup>nd</sup> Grade Launching with Small Moments: Revisiting Process, Procedures and Partnerships Unit 1 08/11/13

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### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1 Table of Contents

#### **Background Section**

Abstract	1
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#### **Unit Section**

Resources and Materials Needed	2
Why a Script?	4
Overview of Sessions – Teaching and Learning Points	5
Routines and Rituals: Building a Community of Independent Writers	6
Assessing Writers at the Start of the Year	9
Immersion Phase	10
Sample Immersion Phase Lesson	13
Lesson Plans	20

#### **Resource Materials**

See Separate Packet

### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1 Abstract

Students enter Second Grade having spent two years writing about important moments from their lives. Now, it is time for them to revisit and re-energize these small moment stories. The overall goal of this unit is for these students to lift the level of their personal narratives to more fully engage and inform an audience. They'll learn to incorporate a repertoire of strategies to write more focused and compelling pieces. These "seasoned" young writers will utilize a storyteller's voice to show, not tell; to paint pictures in readers' minds through the use of details. They'll learn to bring the heart of a story alive!

Special attention will be given to reviewing routines and rituals in order to develop a community of independent writers. Students will learn to build effective partnerships so they can support one another in cycling through the writing process at their own pace, developing increased independence and self-reliance.

Lessons are designed to teach writers how to navigate through the process: generating story ideas, rehearsing for writing, drafting, rereading, revising and then starting on another piece. At the end of the unit, children will choose their best work and revise this more deeply and extensively to share with an audience. The unit culminates with a celebration of writing growth, recognizing students' growing knowledge of good writing, their increasing repertoires of writing strategies and their success with cycling through the writing process.

### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1 **Resources and Materials Needed**

#### Mentor or Teaching Text

- Anchor Charts See Immersion Information
  - Collecting Story Ideas
  - Writing Process Steps
  - o Ideas of Things to do During Writing Workshop
  - "We Are Problem Solvers" 0
  - Heart of Story/Message
  - o Leads
  - "Working with Your Partner"
  - "Things that Make Readers Stumble"
  - Detail Hand
- Mentor Texts See Resource Materials Packet. Please note: Any of the following text may be replaced by an available . text that has similar qualities.
  - Session 4: Looking Down by Steve Jenkins, Kitchen Dance by Maurie J. Manning (zoom in to a small moment)
  - Session 12: <u>The Best Story Ever</u> by Eileen Spinelli (heart of the story)
  - Session 13: Sample Leads
    - The Haircut by Sophie (student authored work from www.readingandwritingproject.com)
    - Shortcut by Donald Crews
    - Nobody Here but Me by Judith Viorst
    - Rollercoaster by Marla Frazee
    - My Father's Hands by Joanne Ryder
    - The Leaving Morning by Angela Johnson
    - Twister by Darlene Bailey Beard
    - Voices in the Park by Anthony Browne (lead from the Third Voice)
    - My First Tooth is Gone by student (student authored work from Common Core Student Work Samples) A Chair for my Mother by Vera B. William
    - Moonlight on the River by Robert McCloskey
    - One Morning in Maine by Robert McCloskey, Roach by Kathy (student authored work from www.readingandwritingproject.com)
    - Samantha's piece no title (student authored work from www.readingandwritingproject.com
  - Session 15: A Chair for My Mother by Vera B. William (details, details, details)
  - Session 16: Pigsty by Mark Teague (show, not tell)
  - Session 17: Sample Endings
  - Moonlight on the River by Deborah Kovacs Roller Coaster by Marla Frazee Voices in the Park by Anthony Browne (ending from the Fourth Voice in the park) The Leaving Morning by Angela Johnson My Father's Hands by Joanne Ryder Night at the Fair by Donald Crews Oatmeal by Diana Noonan Shortcut by Donald Crews
    - Song and Dance Man by Karen Ackerman,
      - The Slide by Samantha (student authored work from www.readingandwritingproject.com
    - The Haircut by Sophie (student authored work from www.readingandwritingproject.com
- Teacher and class sample story/stories One to two class stories will be used throughout the unit of study during mini-• lesson instruction. The following items will be targeted in the unit, so write a variety of text that lend themselves to teaching into these items:
  - Session 3- Teacher picture plan

### Writing Unit of Study

### 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1

#### **Resources and Materials Needed, Continued**

- Session 5: Teacher story
- Session 6: Teacher story & picture plan
- $\circ$  Session 10: Teacher story
- o Session 12: Two teacher stories one that is a mere retelling and a revised one that includes the heart of the story
- Session 13: Class shared story/teachers story
- Session 16: Teacher story
- Session 17: Class story or teacher story
- Session 18: Teacher's writing folder with drafts
- Session 21: Teacher stories
- Session 22: Teacher work

#### **Resources and Materials**

- Narrative Continuum or another assessment measure if teacher chooses to do a pre-assessment
- Small Moment Mentor Text [See Resource Materials Packet: Resource Immersion A Suggested Mentor Text for Small Moments and Supplemental packet of Student and Teacher Work]
- Collecting Story Ideas Paper or Writer's Notebooks
- Project Folders
- Writing booklets
- Differentiate paper based on student needs. Paper selection is important as it lends itself to increased stamina. Start the year by providing booklets in which to write. Booklets can contain five pages, with each page containing only a very small box for the picture and plenty of lines for the writing. Paper conveys expectations. As children become more skilled as writers, steer them toward paper with more lines, encouraging them to write more.
- o Anchor Chart Paper or Blank Big Book
- o Materials duplicated from Resource Section (class charts and/or student handouts)
- Shared class experience (this could be used for whole class demonstrations or small group work)
- Teacher story to be used for modeling
- Filmstrip roll or comic strip enlarged
- o Post-it notes (various sizes) and post-it flags
- o "Revision" pens (different color from drafting utensil)
- Heart post-it notes or heart cut outs large enough for students to write in (Session 12)
- Literature samples to model leads (Session 13)
- **Important:** Teachers should keep student work (finished pieces and drafts) for Unit 2, they will be able to apply/practice newly learned craft techniques to past work
- Prior to the unit Engage in a Shared Class Experience (e.g. field trip, watching a guest speaker, doing an activity, taking an observation walk, etc.) This will be used during the unit for whole class and/or small group work. It also could be used for the focus of a shared writing activity.
- Select Celebration Idea before starting the unit. Explain to students early on how their work will be shared. This should motivate them to do their personal best.

#### **Professional Resources**

- Calkins, Lucy. (2011-2012). A Curricular Plan for the Writing Workshop, Grade 2. Portsmouth, NH: Heinemann.
- Calkins, Lucy and Pessah, Laurie. (2003). Nonfiction Writing: Procedures and Reports. Portsmouth, NH: Heinemann.
- Calkins, Lucy. (2013). Units of Study in Opinion, Information, and Narrative Writing Elementary Series: A Common Core Workshop Curriculum. Portsmouth, NH: Heinemann.

### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1 Why a Script?

Teachers, whether new to the profession, Writing Workshop, or to the Common Core Standards can benefit from scripted lesson plans. A script serves as a "writing coach" by guiding instruction to include routines, procedures, strategies, and academic vocabulary. The goal over time is that teachers will no longer need scripted lessons because they will have studied and gained procedural knowledge around writing workshop, the Common Core, and the units of instruction. The script is a framework from which teachers can work -- rewrite, revise, and reshape to align with their teaching style and the individualized needs of their students. Furthermore, the scripted lessons can also be easily utilized by student teachers or substitute teachers.

#### Additional lesson information:

#### Share Component -

Each lesson includes a possible share option. Teachers may modify based on students' needs. Other share options may include: <u>follow-up on a mini lesson</u> to reinforce and/or clarify the teaching point; <u>problem solve</u> to build community; <u>review</u> to recall prior learning and build repertoire of strategies; <u>preview</u> tomorrow's mini lesson; or <u>celebrate</u> learning via the work of a few students or partner/whole class share (source: Teachers College Reading and Writing Project). See Resource Materials Packet for more information – Some Possibilities for Purposeful Use of the Share Time.

#### Mid-Workshop Teaching Point -

The purpose of a mid-workshop teaching point is to speak to the whole class, often halfway into the work time. Teachers may relay an observation from a conference, extend or reinforce the teaching point, highlight a particular example of good work, or steer children around a peer problem. Add or modify mid-workshop teaching points based on students' needs.

#### Assessment -

Assessment is an essential component before, during and after a unit to determine teaching points and plan for individual and small group work. See Assessment link on Atlas Rubicon for more detailed information and options (e.g. on-demand procedures and analysis, proficiency checklists for product, behaviors and process, formative assessment strategies, writing continuums, see and hear observational sheets, etc.)

#### Independent Writing and Conferring -

Following the mini-lesson, students will be sent off to write independently. During independent writing time teachers will confer with individual or small groups of students.

#### Balanced Literacy Program (BLP) -

A Balanced Literacy Program which is necessary to support literacy acquisition

includes: reading and writing workshop, word study, read-aloud with accountable talk, small group, shared reading and writing, and interactive writing. Teachers should make every effort to include all components of a balanced literacy program into their language arts block. Reading and Writing workshop are only one part of a balanced literacy program. The MAISA unit framework is based on a workshop approach. Therefore, teachers will also need to include the other components to support student learning.

### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1 Overview of Sessions – Teaching and Learning Points

Alter this unit based on students' needs, resources available, and your teaching style. Add and subtract according to what works for you and your students.

Part One:	On-Demand Assessment
Part Two: Concept I:	Immersion Phase – Sample Lessons Writers use mentor text to study characteristics of Small Moment stories and generate story ideas. Immersion Phase - See Immersion Explanation Sample Lesson: Immersing students in mentor text to revisit "What makes a good Small Moment story?" and to generate more story ideas. (Story Ideas – Write About Things You Have Done)
Part Three:	Lesson Sequence Phase
Concept II:	Writers apply the writing process to construct personal narratives.
Session 1	Writers generate story ideas through exploring strong feelings.
Session 2	Writers plan and rehearse their stories – focus on oral rehearsal with gestures.
Session 3	Writers plan and rehearse their stories through picture plans.
Session 4	Writers zoom in on a topic to find a small moment story.
Session 5	Writers capture the reader's attention using a storyteller's voice.
Session 6	Writers practice their storyteller's voices using picture plans/sketches.
Session 7	Writers write a discovery draft.
Session 10	Writers reread and revisit their pieces by using a revision chart.
Session 11	Writers work independently as they move through the writing process.
<b>Concept III:</b>	Writers use a repertoire of strategies to generate more focused, informative and engaging pieces.
Session 12	Writers think about the heart of the message.
Session 13	Writers create catchy leads.
Session 15	Writers write with details, details, details.
Session 16	Writers show, not tell in their writing.
Session 17	Writers write strong endings.
<b>Concept IV:</b>	Writers revise and edit their best piece/s to share with an audience.
Session 18	Writers act out events to show, not tell their stories using drama.
Session 20	Writers focus on finishing touches using a revision checklist.
Session 21	Writers focus on finishing touches using a word wall list and spelling patterns.
Session 22	Writers focus on finishing touches using an editing checklist.
Session 23	Writers share their pieces with an audience – celebrate.
Concept V: Session 8	Writers follow routines and rituals to develop a community of independent writers. Writers stay productive during workshop time. Please note: Routines and Rituals are addressed in the mid-workshop teaching point in most lessons.
<b>Concept VI:</b>	Writers work with partners to learn to work independently.
Session 9	Writers are problem solvers not problem keepers.
Session 14	Writers work effectively with their partners.
Session 19	Writers give their partners specific suggestions in a gentle way.
Session 24	Unit Wrap Up Day – Time for student reflection and cleaning-out folders.

### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1 Routines and Rituals: Building a Community of Independent Writers

Writing workshops are structured in predictable, consistent ways so that the infrastructure of any one workshop is almost the same throughout the year and throughout a child's elementary school experience (Calkins, 2005). One means of developing a community of independent writers is to implement routines and rituals that are consistent within and across grade levels.

Typically in kindergarten and first grade, many lessons are devoted to the management of the writing classroom. So, it is assumed that students entering second grade have background knowledge on these routines and rituals. Therefore, in this first unit of study for second graders, it is suggested that teachers review routines and rituals during the mid-workshop teaching point or after-the-workshop share. Also, it is assumed that many of these routines and rituals go across curricular areas so they will be addressed and taught throughout the school day and not just in writing workshop. This shift in focus allows more mini lessons to be devoted to supporting students in cycling through the writing process and acquiring a toolbox of writing strategies.

The following are a collection of routines and rituals teachers may want to review. Select based on students' needs.

#### Routines

- Opening Routine
- Mini or Focus Lessons
- Sending children off to work
- Independent work time
- Closing Routine or Share
- Partnership

#### **Opening Routine – Beginning Each Day's Writing Instruction**

- Meeting area/ Room arrangement
- Signal for students to meet for writing workshop
- What to bring to meeting area
- Partnerships at meeting area

#### Mini-lessons – The Fuel for Continued Growth

- Student expectations as they participate in a mini lesson
- Partnership guidelines
- How students sit during a mini lesson and share

#### Sending Children Off to Work – Transition from Mini-lesson to Work Time

- Expectation to "go off" and get started working
- Dismissal options

### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1 Routines and Rituals: Building a Community of Independent Writers, Continued

#### Independent work time - Students working on their own

- Assigned writing spots
- Getting started reread writing from previous day
- Students work initially without teacher guidance and/or conference
- Nature of Children's Work Topic choice
- Role of Mini-lesson
- Conversations in Writing Workshop: productive talk, silent writing time & whole-class intervals for partnership talks
- Signal for noise volume
- Mid-Workshop Teaching Point
- Invitational/flexible writing groups
- Teacher conferences
- Productivity early in the year, later in the year (expectations)
- What to do if you need assistance Example: "Three before me" (Students must ask three students before asking the teacher)

#### **Closing Routine – Managing the Share Session**

- Signal to meet
- Share session at meeting Area
- Celebration of Growth

#### Partnership Routine – Being an Effective Partner

# It is recommended that several mid-workshop teaching points focus on teaching students how to build effective partnerships.

- Turning and Talking discussing something with a partner per teacher's guidance
- Who goes first?
- Compliments can be helpful when they are specific
- Constructive suggestions people can be sensitive about their work, so it's best to ask questions or give suggestions in a gentle way
- One helpful way to listen (or read) a partner's work is to see if everything is clear and makes sense
- How partners can help us when we are stuck
- Effective questions to ask partners
- If your partner has a suggestion, it may be worth trying (value the input/role of partnerships)
- Appropriate times to meet with your partner, where to meet with your partner, why to meet with your partner

### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1 Routines and Rituals: Building a Community of Independent Writers, Continued

#### **Other Rituals for Consideration**

- What students do upon entering the room/leaving the room
- What to do at the beginning and end of Writing Workshop
- How the room is arranged
- Where certain activities take place in the room (e.g., where to meet with another writer to listen to his/her work)
- Where things are kept
- How and when movement is constrained or not constrained
- What to do when one activity is completed
- What to do when we think we are done
- How to use the classroom library
- How to use the word wall and other resources
- How to behave in small group meeting
- How students work
- How to get supplies when needed
- How to turn in work
- How to get the teacher's attention for a conference
- How to behave when a student is reading/talking
- How to conference
- How to begin the editing process
- How to begin the publishing process
- How to store drafts/past work/finished pieces
- How to communicate writing status

Adapted from presentation by Sally Hampton, <u>Reading and writing grade by grade: Primary literacy standards for</u> <u>kindergarten through third grade</u> (1999) by New Standards.

### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1 Assessing Writers: 2nd Grade Narrative Common Core State Standards

Session	This assessment should be conducted prior to starting of first narrative unit. It should be done before
	the Immersion Phase.

Materials

• Writing booklet suggestion: Use paper from narrative unit. Students should have access to additional pages if needed.

#### **Assessment Explanation**

It is suggested teachers conduct an on-demand writing assessment. The purpose of this assessment is to see what kind of writing students can produce on their own. Therefore, teachers do not guide students through the process. This is not a teaching day, but a day for students to show what they know about going through the steps of writing a narrative piece. Teachers will then analyze these writing pieces using a continuum or rubric. Please see K-2 Assessment Packet located in Atlas Rubicon under Assessment Tasks for on-demand guidelines, continuums links and rubrics. Data collected from analyzing this writing will allow teachers to begin to develop insight into what their young writers know and can do on their own; where they need additional help; and possible next teaching points.

#### **Assessment Timeline**

The following are guidelines. They may be adapted to meet building and district assessment plans.

Grade	Narrative Pre-Assessment	Narrative Post- Assessment
2 <sup>nd</sup>	Prior to Unit 1- Launching with Small Moments	After Unit 6- Realistic Fiction

#### **Assessment Suggestion**

Review these pieces alongside the narrative continuum that shows the developmental stages of writing, and names the qualities of writing that define each stage (see the K-2 Assessment Package, Lucy Calkins' new book *Units of Study in Opinion, Information, and Narrative Writing Lucy Calkins with Colleagues from the Reading and Writing Project* and <u>www.readingandwritingproject.com</u> for continuums. Locate the child's on-demand writing within the scale. Use the continuum to develop future goals for your young writers.

#### **Growth comparison**

Pre and post measures: Compare students' pre-assessment on-demand, final piece from final narrative unit, and the post-assessment administered after the final narrative unit to note growth over time.

The pre/post on-demand assessments show what students are able to do on their own. The final piece for the unit shows what students can do with teacher guidance. All three writing samples provide valuable information.

**Concept I:** How do writers use mentor text to study characteristics of Small Moments stories and generate story ideas? The purpose of the Immersion Phase is to help students develop a solid understanding of Small Moment stories (writings about important moments from their lives). During this phase, students will understand the purposes of Small Moment stories as well as the characteristics of well-written, real-life stories. Basically, during this phase, students are thinking, "How do these kinds of text tend to go?" The goal is to move students from *explorers* of Small Moment stories to *writers* of Small Moment stories.

Concept I is considered the immersion phase of the unit. The immersion phase should be completed before starting the minilesson sequence (Concepts II-VI). It is recommended that teachers spend several days on immersion activities prior to starting the unit. The writing unit is based on the assumption that students, through immersion, have developed background knowledge of Small Moment stories and have begun collecting story ideas, either on Story Idea Templates or in their Writer's Notebooks. Teachers will want to keep their own collections of story ideas so they can model leading a "Writerly Life," and use them as a resource when they decide to write their own stories.

It is suggested that most immersion activities take place during reading. These activities may be done during read aloud, shared reading, or reading workshop. Students should continue to work in writing workshop on completing the previous unit of study while this immersion work is done. However, if time is available or needed in writing workshop, immersion activities may be conducted during that time too.

Most of these lessons follow an inquiry approach. Teachers should follow the lead of their students – notice, restate, and negotiate what they say in order to bring meaning and understanding. This is a time for students to notice the characteristics of Small Moment stories and view them through a writer's lens. Text selection should include published books as well as student authored work. Text should always be read first as a reader and discussed. Then, students reread the same text to study it through a "writerly eyes."

Through reading small moment stories, student will develop a greater understanding of these areas:

- A. Definition and purpose of small moment stories
- B. Characteristics of small moment stories Basically, during this phase, students are thinking, How do these kinds of text tend to go? Chart findings.
  - 1. General "noticings" about small moment stories (qualities of well written small moment stories).
  - 2. How do introductions tend to go? What is included?
  - 3. How does the middle or body tend to go? What is included?
  - 4. How do conclusions/endings tend to go? What is included?
  - 5. Author's Craftsmanship Discover author's craft, unique to or typical of Small Moment stories (e.g. text to match meaning, repeated lines).
- C. Possible small moment topics and identify how writers gather story ideas (lead a "Writerly Life" always searching for things to write about from our everyday lives)

#### Additional important ideas to focus on during this phase and throughout the unit:

- Reading like Writers Writers first "read like readers" read to enjoy and comprehend a story. Then, writers reread familiar text to study how the author wrote it what are interesting things we notice about how the author crafted words; how did the author choose to structure different parts of the text; how did the writer include qualities of good writing; etc. In other words, students "read like writers" and discern what an author did and why. In simple terms, we guide students in charting the following: A. Notice What do you notice the author did?, B. Name What is this called?, C. Why Why did an author intentionally make that decision? (More advanced students may also discuss if they had ever seen that technique before and where, as well as try the technique with a class or student sample).
- Realizing the key question a Small Moment writer asks self, "What is the heart of my story/message?"

### Writing Unit of Study

### 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1

- A. Discuss the reading/writing connection for meaning. Readers read to gain meaning; writers write to share meaning. Writers write for different purposes to convey different types of meaning.
- B. Read mentor text and discuss, "Heart of the Story" from a reader and writer perspective. Discuss the text first as a reader: What is the heart of the story? What might be multiple understandings or perspectives of the text? Then, revisit the text from a writer's perspective or also called using "writerly" eyes. Shift the focus of the discussion to: "How did the writer get this meaning across?" Ask: "What writing strategies did the writer use to make meaning in the text?"
- Understanding that Small Moment stories are written to entertain and inform others (understanding purpose of Small Moment stories).
- Identifying the different possible audiences that may want to read these stories.
- Identifying how to effectively craft a Small Moment story using qualities of good writing and specialized language.
- Recognizing effective introductions and endings in written pieces of various authors.
- Revisiting the study of details (e.g. setting, dialogue, internal thinking thoughts and feelings, character's action, and physical description of a person, place or thing) purpose and how they are used in Small Moment stories. [See Resource Section: Resource Immersion B Detail Hand Graphic] Include discussion of the following points: details help paint pictures in a reader's mind; since the reader was not right there with the writer s/he needs to help the reader experience the small moment; writers bring their stories alive through details so readers can picture it; we want readers to see what we see, feel what we feel, etc...
- Gesture: details, details, details Gestures help children remember things. When you see someone slam her hands down on a table, you don't need to hear what she is saying to know that she is mad. In the same way, using gestures to illustrate a teaching point helps children understand the teaching point while also giving them a way to recall it later. Model for children over and over again the gesture for details --- say "details, details, details, details" while simultaneously tapping each finger on thumb index, middle and ring finger to symbolize the use of multiple details. With this action the teaching point is made clear and becomes a nonverbal prompt.
- Identifying "typical" organizational pattern of simple Small Moment stories (e.g. beginning start close to the heart of the story, series of events, ending).
- Etc.

#### **Shared Writing**

Teachers may also want to focus on small moment stories during shared writing and co-create small group or whole class text. Shared writing is in addition to writing workshop. Shared class text may be used throughout the unit.

#### **Anchor Charts**

Begin to develop core Anchor Charts – A. Characteristic of a Small Moment Story and B. Small Moment Story Ideas

These charts should be co-constructed by teacher and students during this phase based on what the class finds as they study mentor text. These charts will be used as a reference throughout the unit of study.

#### A. Characteristic of a Small Moment Story

Sample of Possible Small Moment Noticings (put in student friendly terms):

- Recounts a well-elaborated event or a short sequence of events (common core language).
- Uses temporal words to signal event order (common core language).
- Provides a sense of closure (common core language).
- Narrow topic vs. "all about" story.
- Single/small moment vs. many moments.
- Stories about things people DO.
- Contains "Heart of the Story."
- Follows a sequence of events beginning, middle, end or moves from event to event to event.
- Story beginning catchy lead (list different types of leads such as action, dialogue, setting).
- Story ending (list different types of endings such as hope/wish or thought/feeling).
- Closure ties to the heart of the message.
- Main character may be person writing the story (lots of mentor texts will be 3<sup>rd</sup> person).

### Writing Unit of Study

### 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1

- Storyteller's voice present tense, telling the story "bit-by-bit" as if happening right now.
- Details, details, details 1. Internal thinking, 2. Dialogue, 3. Setting, 4. Physical description, 5. Character action, etc.
- $\circ \quad \text{Other aspects as noticed.}$
- B. Small Moment Story Ideas Develop a list of story ideas. Lead the "Life of a Writer" Students are asked to think about how a story they've read may have grown from a writer's life. Questions include: What story idea might the writer have recorded in his/her writer's notebook? What story idea does this trigger for you? Students are encouraged to make a text-to-self connection, and directed to start an anchor chart of Story Ideas. The following may be possible items on that list: pet stories, younger or older sibling memories, special times with a special person, going to and from school, observation or favorite place in nature, visit to a place, learning something new, special time with a friend doing something special, small moment doing a favorite activity, small moment at school, losing a tooth, etc...

#### **Important Note:**

Studying and more importantly teaching craft takes knowledge and experience. It is highly recommended **prior** to teaching this unit teachers read the following professional resources to learn more about immersion and the teaching of craft:

- Calkins, Lucy. (2009). <u>A quick guide to teaching second-grade writers with units of study.</u> Portsmouth, NH: Heinemann. (Especially chapter October – Raising the Level of Narrative Writing with Authors as Mentors)
- o Calkins, Lucy and Amanda Hartman. (2003). Authors as Mentors. Portsmouth, NH: Heinemann.
- Ray, Katie Wood. (2006). <u>Study driven: A framework for planning units of study in writing workshop</u>. Portsmouth, NH: Heinemann.
- Ray, Katie Wood and Lisa Cleaveland. (2004). <u>About the authors: Writing workshop with our youngest writers</u>. Portsmouth, NH: Heinemann. There is also an <u>About the Authors</u> DVD.
- Ray, Katie Wood. (1999). <u>Wondrous words: Writers and writing in the elementary classroom</u>. Portsmouth, NH: Heinemann.

Session	Immersion Phase – Sample Lesson
Concept I	Writers use mentor text to study characteristics of Small Moment stories and generate story ideas.
Teaching Point	Immersing students in mentor text to revisit what makes a good small moment story and to generate more story ideas.

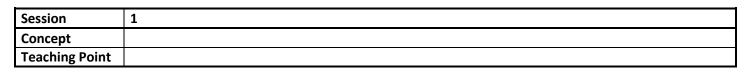
Materials		
	<ul> <li>Mentor Text – [See Resource Materials or Collecting Story Ideas paper or writer's notebooks</li> <li>In Moments]</li> </ul>	
Tips	<ul> <li>This lesson should be done during the immersion phase. It is a <i>sample</i> of many possible lessons.</li> <li>Continue adding to anchor charts that were started during the immersion phase. Use the charts throughout the year as reference tools for narrative writing.</li> <li>Each student should have a place where s/he records his/her story ideas (e.g. list, writer's notebook, etc.)</li> </ul>	
Connection	<ul> <li>Last year we learned how to write about important moments from our lives. We called these pieces Small Moment stories. When I read your stories, I realized that you already learned that writers do,,, You'll again have the chance to do all of that, but this year, you are in <u>Second Grade</u>, so we will take your writing one step further. Think about yourselves like small plants. As we water and fertilize plants, they will grow taller. The same is true with you – as we learn together, you will grow 'taller' with your writing knowledge. This year, we will continue to write Small Moments stories; we'll learn to add details, details, details, and to write with the voices of storytellers. We have exciting new goals to work toward</li> <li>Today we will continue thinking about the important moments from our lives. We will start by studying some books, called mentor text, as a way to revisit, 'What Makes a Good Small Moment Story?' and to gather story ideas.</li> </ul>	
Teach	Read a small moment mentor text. Based on noticings from the text, lead a class discussion on important elements that made the book so good. Add information to the anchor chart: What Makes a Good Small Moment Story? or Small Moment Characteristics. Writers, one thing you shared is that this story was about something a person did. One way to come up with ideas for true stories easily is by thinking about things you have done. Think about what you did over the summer, the weekend, and yesterday. Think about what happened this morning at home, on the way to school, on the playground, etc Remember, think about things you did!	
Active	Writers, turn to your partners and share something you did over the summer and something	
Engagement	you did over the weekend. You are generating possible story ideas.	
Link	• Today, when you go off to write, your job is to collect as many story ideas as possible by thinking about things you did. Try to come up with ideas using the Collecting Story Ideas Chart.	
Mid-Workshop	Select a routine or ritual to review with your class.	
Teaching Point	See Rituals and Routines: Building a community of independent writers section.	

After-the-	Have students share one of their favorite story ideas they collected	
Workshop	See Resource Materials Packet for other share options	
Share		

SAMPLE	SAMPLE
Anchor Chart	Anchor Chart
What Makes a Good Small Moment Story?	Collecting Story Ideas
<ul> <li>It is about one thing – narrow topic</li> <li>True story</li> <li>Story is about something people DO (story about something the writer did)</li> <li>Has a beginning, middle and end</li> <li>Lots of details – dialogue, internal thinking</li> <li>Good message</li> <li>Beginnings that grab you</li> <li>Provides a sense of closure</li> <li>Other aspects as noticed by students</li> </ul>	<ul> <li>Things I like to do with my pet</li> <li>Things I like to do with my sibling(s)</li> <li>Special time with a special person</li> <li>Going to and from school</li> <li>Observation or favorite place in nature</li> <li>Visit to a place</li> <li>Time I learned something new</li> <li>Time I learned a lesson</li> <li>Special time with a friend</li> <li>Small moment doing one of my favorite activities</li> <li>Small moment at school</li> <li>A time when I had strong feeling –losing a tooth, hurt on the playground</li> </ul>

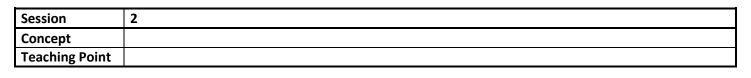
These charts should be co-constructed with students based on how they would describe things, mentor text read, and immersion activities completed.

#### Lesson Plan Template for Immersion Phase



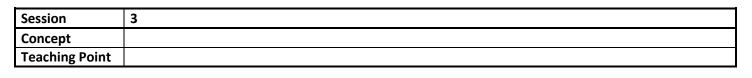
Materials	
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#### Lesson Plan Template for Immersion Phase



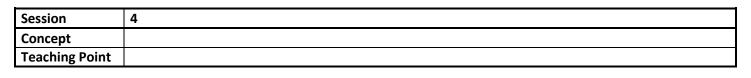
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#### Lesson Plan Template for Immersion Phase



Materials	
•	•

#### Lesson Plan Template for Immersion Phase



Materials		
• •		

### Writing Unit of Study

### 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1

Lesson Plan Template for Immersion Phase

Session	5
Concept	
<b>Teaching Point</b>	

Materials		
•	•	

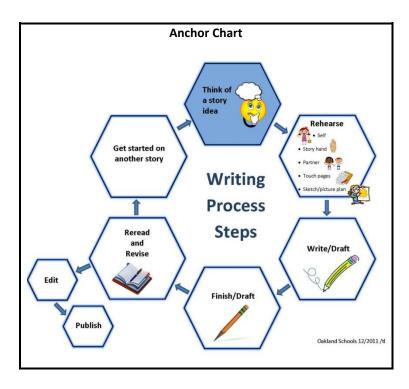
### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1 Lesson Plan

Session	1		
Concept II	Writers apply the writing process to construct personal narratives.		
<b>Teaching Point</b>	Writers generate story ideas through exploring strong feelings.		
	Materials		
<ul><li>Resource 1A]</li><li>Collecting Store</li></ul>	Resource 1A] or develop an open ended form Alterials Packet: Resource 1B.]		
Tips	<ul> <li>Modify Strong Feelings pages to reflect background of your students. The Writing Process Steps chart includes two different flow charts – the typical writing process steps from rehearsal to publication and an EVERY DAY flow chart. The EVERY DAY cycle is things we want students to do every day during writing workshop time. We want them to follow this routine over and over again. This is different than the overall writing process steps that also includes editing and publishing. Students would follow this cycle when they are ready to go public, ready to have someone else read their pieces. At this point in the unit, we don't want students focusing on editing and publishing. (Select different terminology if you think this won't be clear to your students)</li> <li>The Finish/Draft step is unique to 2<sup>nd</sup> grade. Many 2<sup>nd</sup> grade teachers felt that since students are starting to take multiple days to finish lengthier drafts they need a reminder to go back and work on an unfinished piece, especially if it is the next day or after a weekend. If this is not an area of need, delete this step.</li> <li>Proud is a more complex emotion than happy or sad, it may not illicit meaty responses at this point, therefore, based on your students, you may choose to select a less complex emotion.</li> </ul>		
Connection	<ul> <li>Writers, for the past few days we've been thinking about and writing down lots of possible great ideas we have for stories from our lives. Let's take a look at the Collecting Story Ideas chart we started during the immersion phase.</li> <li>Today we are going to learn another way to find a great story idea. We can find great story ideas by thinking about something for which we have strong feelings.</li> </ul>		
Teach	<ul> <li>The first step we do as a writer is to think of a story idea (point to step one on anchor chart-Everyday Writing Process Steps). Another way to gather a story idea is to think about a time/s during which you had strong feelings. Let me show you.</li> <li>First, I'll think about a strong feeling, like proud. Proud is how you feel when you have worked hard and did your personal best. Now I'll think about a time I felt proud. I remember when I ran around my block twice. I couldn't do it at first without stopping. So, when I finally did I was really proud of myself for working hard to make it happen. So on this strong feelings page, under 'proud', I would jot down running around the block 2x (model writing that idea on the page).</li> <li>Think of another strong feeling. For example: sad. Once I felt so sad when I struck out in my baseball game and felt like I had let my whole team down. I'll jot down 'striking out in my baseball game' on my strong feelings page under 'sad'.</li> </ul>		

### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1 Lesson Plan - Session 1, Continued

Active Engagement	Now it's your tarm close your eyes and time of a time mensormeting happened to you that	
Link	<ul> <li>Students when you go off to write today, remember the first step is to think of a story idea. Recalling strong feelings is one way to gather ideas. I'm going to give you a sheet that looks just like the chart I used to record my strong feelings. Take the idea you shared with your partner and write it down under the strong feeling that you had, and add more as you think of them. [See Resource Section: Resource 2A- Strong Feelings page.]</li> </ul>	
Mid-Workshop Teaching Point	• Select a routine or ritual to review with your class. See Routines and Rituals: Building a Community of Independent Writers section.	
Independent Writing and Conferring	•	
After-the- Workshop Share	<ul> <li>Step one was to think of a story idea. Let's review different ways we collect story ideas.</li> <li>Have children share what they recall.</li> <li>Add, a time when you had strong feelings, to the Collecting Story Ideas Chart.</li> <li>See Resource Materials Packet for other share options.</li> </ul>	

These charts should be co-constructed with students based on how they would describe things, mentor text read, and immersion activities completed.





### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1 Lesson Plan - Session 1, Continued

Develop a chart/handout like the one below or create an open ended one that students fill in with their own strong feelings.

Anchor Chart		
Collecting Story Idea	Collecting Story Ideas Through Strong Feelings	
Sad 🙃	Нарру	
Proud	Worried	
Name	Date	

### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1

#### **Lesson Plan**

Teach

Session	2
<b>Concept II</b> Writers apply the writing process to construct personal narratives.	
Teaching Point	Writers plan and rehearse their stories – focus on oral rehearsal with gestures.

<ul> <li>Materials</li> <li>Writing Process Steps - Anchor Chart [See Resource Materials Packet]</li> <li>Rehearsal Ideas Bookmark [See Resource Materials Packet ]</li> </ul>		
Connection	• Yesterday we thought about our first step in the Writing Process. Step one is to think of a story idea We added strong feelings to our Collecting Story Idea Chart.	

If you want to get good at something you need to practice, practice, practice! Think about soccer – first players practice before they play the game. How about a play? Actors and actresses spend all kinds of time rehearsing before they perform a play in front of an audience or make a movie. Or how about dancers? Dancers go through lots of practice and rehearsals before they go on stage or have a recital. Writers do the same. In order to produce a top-notch piece, they practice before they start writing. Today we are going to learn about how writers plan and rehearse (how they practice) their Small Moment stories before they begin writing.

Writers do not simply pick their pencils up and start writing their narratives. They spend time rehearsing their story ideas. Let's revisit what you learned how to do so well in First Grade.
 Review Writing Process Steps [see Resource Section: Resource 2B – Writing Process Steps]:

- Think of a story idea
   Data story (Service of the served)
- Rehearse (Say is often used in K and 1<sup>st</sup>)
- Write/draft
- Finish
- Reread and revise
- Get started on another story.
- First, writers **THINK AND PICTURE** in their minds a possible story idea. They also could look at their Collecting Story Ideas list (or Writer's Notebook) for possibilities. I am looking over my list and want to write about something I did with my dog. I took my dog on a walk and ran into some problems. Yes, that will be my story idea.
- Second, writers think **'How will my story go?'** Then, they **REHEARSE/SAY** their stories out loud using story language. Let me show you. 'One sunny day I decided to venture outside and take Miracle, my golden retriever, for a walk. 'Here Miracle. Let's go explore the neighborhood,' I yelled. She trotted over...'

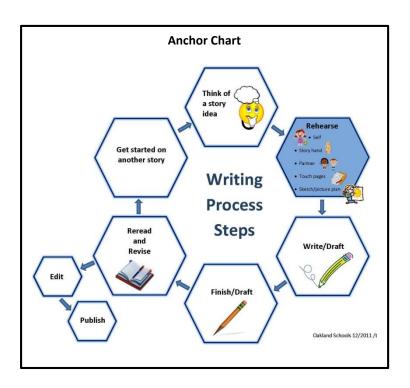
#### Lesson Plan - Session 2, Continued

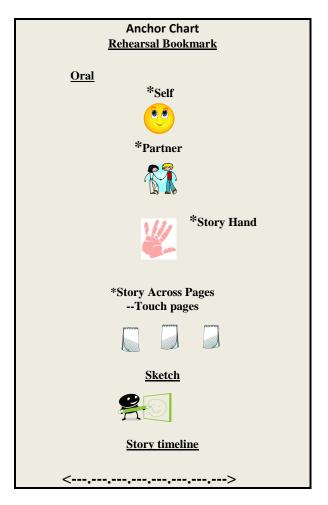
### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1

Teach – Continued	<ul> <li>Writers engage in lots of practice. Think about a baseball pitcher – s/he wouldn't toss only one ball as a warm-up before a game. The pitcher would throw lots of balls to the catcher to warm-up for a game. In writing, we warm- up too. There are several ways we can REHEARSE/SAY our pieces. In second grade, we often call this oral practice or oral rehearsal. Let's look at ways we can do oral rehearsal:         <ul> <li>Self (gesture - point to self/chest).</li> <li>Partner (gesture - put two hands together) – get together with your writing buddy and story tell your Small Moment to him/her. Think about 'How do I want listeners to feel?', and then tell your story in a way that helps your partner get a sense of how you felt (model).</li> </ul> </li> <li>So, we can REHEARSE/SAY: 1. (Put up one finger) self (point to chest); 2. (Put up two fingers) partner (two hands together).</li> <li>Another way you learned in First Grade was to touch each page of a story booklet (gesture – motion with index finger pointing to each page) – saying aloud the exact words you plan to eventually write on that page (model)             Let's review: we can REHEARSE/SAY:                  1. (Put up one finger) to self (gesture - two hands together);                  2. (Put up two fingers) to a partner (gesture - two hands together);                  3. (Put up three fingers) Touch each page of story booklet (gesture - motion with index finger pointing to each page of story booklet (gesture - motion with index finger) to self (gesture - two hands together);</li></ul>
Active Engagement	<ul> <li>I am passing out a bookmark to help you remember the different ways you can orally rehearse a piece before you start writing. We talked about three possibilities for now.</li> <li>Highlight on class chart: think of a story idea, rehearse – (self, partner, touch pages), We will visit other options on a different day.</li> <li>Turn to your partner and point to each graphic/icon/picture and talk about what a writer would do to practice his/her piece.</li> <li>See Resource Section: Resource 3 – Rehearsal Ideas Bookmark</li> </ul>
Link	<ul> <li>Writers, I am so excited that now as second graders you will be able to go through the process on your own. You are growing as writers. Today, and every day, think about the process – think of a story idea, rehearse – self, partner, touch pages, write/draft, finish, reread and revise, get started on another story. When you go off to work today, practice selecting a story idea, think and picture it, then practice saying it to self, partner and by touching pages (use gestures).</li> <li>Review with me. Three ways we could rehearse/say it: <ul> <li>Put up one finger and say, Self (point to chest).</li> <li>Put up two fingers and say, Partner (two hands together).</li> <li>Put up three fingers and say, Touch each page of story booklet (motion with index finger pointing to each page).</li> </ul> </li> <li>Practice the process with more than one story idea.</li> </ul>
Mid-Workshop	<ul> <li>Select a routine or ritual to review with your class.</li> </ul>
Teaching Point	<ul> <li>See Rituals and Routines: Building a Community of Independent Writers section.</li> </ul>
Independent Writing and Conferring	•
After-the-	As a class, revisit the steps and gestures used today.
Workshop Share	See Resource Materials Packet for other share options.

### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1 Lesson Plan - Session 2, Continued

These charts should be co-constructed with students based on how they would describe things, mentor text read, and immersion activities completed.





### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1 Lesson Plan

Session	3	
Concept II	<b>Concept II</b> Writers apply the writing process to construct personal narratives.	
Teaching PointWriters plan and rehearse their stories through picture plans.		

	Materials		
•	Writing Process Steps – Anchor Chart [See Resource Materials Packet]	•	Writing booklets

Tips	A picture plan for the class shared experience needs to be completed
	• Post the sketches students developed of the class story once completed, they will be needed in
	session 6
	Options:
	<ul> <li>Have students meet in small groups to make picture plans or a small guided writing group, assisted by the teacher, could make a picture plan for the whole class to use</li> </ul>
	<ul> <li>Differentiate paper based on student needs</li> </ul>
	- Paper selection is important as it lends itself to increased stamina
	<ul> <li>Start the year by providing booklets in which to write</li> </ul>
	<ul> <li>Booklets can contain five pages, with each page containing only a very small box for the picture and plenty of lines for the writing</li> </ul>
	- Paper conveys expectations
	<ul> <li>As children become more skilled as writers, steer them toward paper with more lines, encouraging them to write more</li> </ul>
	- See Resource Section: Resource 4 - Paper Choices

Connection	<ul> <li>Yesterday, I saw Anthony building in the block center. He started with two layers on his building, and then he kept adding more and more. His building kept growing taller and taller. It reminded me of us! We keep building our writing knowledge. We keep adding more and more strategies to what we do as writers. We (take a block and name a strategy they do). We also (add another block and name another strategy). (Repeat, as appropriate) Every day we add something else we have learned. Today, we are going to add another layer to how we practice our stories – making picture plans or sketching.</li> <li>Please note that If you don't have a block center, change the metaphor to something in which the students can relate.</li> </ul>
Teach	<ul> <li>Review the Writing Process Steps - See Resource Section: Resource 2B – Writing Process Steps</li> <li>When we get to rehearse (say), we practice saying our stories out loud several ways. Revisit REHEASRE (say) options:         <ul> <li>(Put up one finger) and say, Self (point to chest).</li> <li>(Put up two fingers) and say, Partner (two hands together).</li> <li>(Put up three fingers) and say, Touch each page of story booklet (motion with index finger pointing to each page).</li> <li>Do it with me. Repeat sequence.</li> </ul> </li> <li>We are going to add another one to our list. Many of you learned this in First Grade. Writers can gain even more practice by developing a picture plan or sketching. They can jot a subtitle or sketch an icon or quick picture onto each page to act as a placeholder to pace the story.</li> </ul>

### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1 Lesson Plan - Session 3, Continued

Teach -	• Watch how I do this. Notice that after I sketch a page, I try it out. I practice how my story may
continued	go for that part.
	<ul> <li>Model – Think, Sketch, Try it (oral rehearsal).</li> </ul>
Active	Based on the class experience in the Immersion Phase, put up chart paper that represents the
Engagement	type of paper students will use. <i>Turn to your partner and tell him/her what you would put across pages</i> .
	• Share as a class and choose students to sketch pictures at a different time in the day.
Link	• Today, and every day, remember to practice, practice, practice your stories. You can tell it to yourself, tell it to a partner, tell it while touching pages, and use sketches to hold the story.
Mid-Workshop	The story hand is another oral rehearsal option.
Teaching Point	<ul> <li>Teachers could revisit it with the whole class or practice it with a guided writing group as needed (Story Hand – story tell using your fingers as reminders of story parts – beginning, event, event, etc)</li> <li>They have been using their story hands as a rehearsal tool since kindergarten, so this can serve as a quick reminder.</li> <li>Many students automatically use story hand when rehearsing to self.</li> </ul>
Independent Writing and Conferring	•
After-the- Workshop Share	<ul> <li>Select one or two students that can model to the class how to story tell using their sketches.</li> <li>See Resource Materials Packet for other share options.</li> </ul>

### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1

### Lesson Plan

Session	4
Concept II	Writers apply the writing process to construct personal narratives.
<b>Teaching Point</b>	Writers zoom in on a topic to find a small moment story.

Materials		
Looking Down by Steve Jenkins, <u>Kitchen Dance</u> by	Collecting Story Ideas- Anchor Chart from Immersion	
Maurie J. Manning or another similar type of book –	Phase [See Resource Materials Packet].	
read and discuss in reading prior to lesson.	• Create chart to be used during active engagement –	
• Books that could be used during Active Engagement .	see sample (base on books shared with class).	

Tips	• Collect students' story idea lists and analyze who needs additional assistance with generating small moment story ideas.
	• Many books may be used for the Teach portion of the lesson. <u>Looking Down</u> is an one example.
	• Develop the list for the Active Engagement portion based on books read (e.g. Things you like to
	do with your dad or dancing with your dad -Make a connection to the book <u>Kitchen Dance</u> .
	Author could have written all about everything she likes to do with her dad, but instead she
	zoomed in on one thing – Kitchen Dancing.)

Connection	Make a connection to yesterday's lesson or overall work done to date.
	• Today we are going to add more Small Moment ideas to our story list and change any BIG topic ideas into Small Moment ideas.
Teach	<ul> <li>Today we're going to look at a book written by Steve Jenkins, called Looking Down. Mr. Jenkins knows how to ZOOM IN on one idea, just like good writers do. We've learned about how small moments are small, focused stories about one idea.</li> <li>Show students the first page of the story (the picture represents a big idea – Earth)</li> <li>At the beginning of this book, Mr. Jenkin's story idea was about the Earth. The Earth is a BIG topic, though, and If Mr. Jenkins wrote a story at this part of the book, it might sound like, 'The Earth has a moon that is gray and big. White fluffy clouds dance in the sky. There are lakes and roads and houses. We can see baseball fields and pools'</li> <li>Instead, Mr. Jenkins thought about all of the smaller stories that were happening on Earth at the same time. As Mr. Jenkins goes through his story, he zooms in to find a smaller, more focused, more important story; a story that has a strong feeling – just like what we do when choosing a topic to write about in writing workshop. Let's look at Mr. Jenkin's illustrations and watch how he ZOOMS IN on this smaller story.</li> <li>Go through the book and have students identify the smaller story (a boy finding a little ladybug in his yard). If Mr. Jenkins stopped and wrote about the small moment on this page, he wouldn't write about the Earth or the boy's whole day, instead he would zoom in on one thing the boy did that day. His story might sound like, 'One day a little boy walked out of his house. He was carrying a magnifying glass. He looked around and thought, I wonder what I'll see today. He slowly stepped onto the grass, bent over and started examining blades of grass. Suddenly, he saw something: a little red ladybug!</li> <li>Ask students, Which story idea is more focused: the Earth story or the ladybug story? Which one sounded more like a Small Moment Story?</li> <li>Review the concept of a Small Moment Story as discussed during the Immersion Phase. Use hand gestures to distinguish the</li></ul>

### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1 Lesson Plan – Session 4, Continued

Active Engagement	<ul> <li>Develop a chart/list that has a big idea or general topic vs. small moment. Have students discuss with partners which is the small moment story idea.</li> <li>Examples based on the Story Ideas List         <ul> <li>Things I like to do with my dog or Time I went walking with my dog and a cat bugged us</li> <li>Going to the park with my sister or What my sister and I did on the weekend</li> <li>Going to a fair or Riding the roller coaster at the fair</li> <li>Doing a kitchen dance with dad or Why I love my dad</li> <li>Etc.</li> </ul> </li> <li>Connections could also be made to stories read during Immersion Phase. Examples: What I did on Saturday vs. <u>Rain Stompers;</u> Hanging out with my dad vs. <u>Kitchen Dance</u>; Going to Fair vs. <u>Roller</u> Coaster, etc.</li> </ul>		
Link	Today, I want you to pull out your story ideas list (or writer's notebook or whatever students use to list possible Small Moment story ideas) and reread each item. As you read each item, think about whether your story idea is a ZOOMED IN, focused Small Moment, like the boy finding a ladybug, or whether it is a BIG idea like the Earth. If it is a big idea, then ZOOM IN to make it a focused Small Moment. Also, spend some time adding more possible Small Moment story ideas to your list. It is nice to have lots of choices. When you finish working on your list, rehearse some ideas using		
Mid-Workshop Teaching Point	<ul> <li>Highlight a few examples of anyone who found a BIG idea and changed it to a focused, Small Moment.</li> <li>Or review a rehearsal strategy they could try with story ideas.</li> </ul>		
Independent Writing and Conferring	•		
After-the- Workshop Share	<ul> <li>Have each student put a * by two Small Moment ideas s/he really likes on his/her list.</li> <li>Put students in groups of four. Have each student share his/her two * ideas. Other students shop around for story ideas – if students hear an idea that they make a connection to in their own lives, then they can jot down that story idea as it applies to them. Give examples.</li> <li>See Resource Materials Packet for other share options.</li> </ul>		

## Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1

### Lesson Plan

Session	5
Concept	How do writers apply the writing process to construct personal narratives?
Teaching Point	Writers capture the reader's attention using a storyteller's voice.

Materials			
•	Teacher story to use for modeling		Shared class experience

Tips	• This lesson is an introduction to a story teller's voice. It is an advanced concept for young writers to
	understand and apply. Students will need repeated exposure and practice throughout the year
	(and beyond). The Common Core State Standards are pushing toward use of a storyteller's voice in
	writing
	• In other activities throughout the day, have students use a storyteller's voice to share information
	(e.g. Show & Tell, storytelling circle, etc.)
	• Practice a storyteller's voice using wordless picture books, traditional familiar tales, and pictures
	from cartoon strips
	• The following is background information for teachers. Pick and choose what to discuss with
	students and change into student friendly language.
	Background Information
	<ul> <li>The goal is to teach students how to tell and write in a storyteller's voice rather than a</li> </ul>
	summarizing or all about voice.
	<ul> <li>Sometimes writers do tell or write all about a topic</li> </ul>
	<ul> <li>At this point, the type of writing we are asking students to share are true stories and</li> </ul>
	personal narratives
	<ul> <li>Stories or narratives are almost always organized to tell what happened first, and then</li> </ul>
	next, and then next
	<ul> <li>Contrast the two types of voices.</li> </ul>
	<ul> <li>Summarizing Voice</li> </ul>
	<ul> <li>Descriptors/characteristics Past tense, already happened, summarizes events, All About,</li> </ul>
	commenting on a subject, etc.
	<ul> <li>Gesture – Sweeping hand back and forth to demonstrate an All About or summarizing</li> </ul>
	focus.
	– Example 1 – Summarizing - Bingo likes to play Frisbee. She barks until I throw it at her.
	Sometimes she catches it. I throw it over her head a lot.
	<ul> <li>Example 2 – Summarizing - I was 4 and my brother wanted to play capture the flag with</li> </ul>
	me. It took about 20 minutes to finally understand how. He got frustrated from all my
	questions and threw a snowball at my face.
	<ul> <li>Storytelling Voice</li> </ul>
	<ul> <li>Descriptors/characteristics – Present tense, happening now, a reenactment of what</li> </ul>
	happens, telling and writing bit-by-bit, sequential, written like a movie is playing and
	scenes are unfolding, telling a story of what happened rather than commenting on a
	subject, etc
	<ul> <li>Gesture – To indicate writing a sequential narrative move hand in a horizontal step- by-</li> </ul>
	step fashion to indicate first event, second event, third event, etc (chopping motion)
	<ul> <li>Example 1 – Storytelling</li> </ul>
	Bingo barked at me, 'You want to play Frisbee?' I asked and she barked back. I backed way
	up and threw the Frisbee. It flew over Bingo's head.
	· · · · · · · · · · · · · · · · · · ·

# Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1

Lesson Plan – Session 5, Continued

Tips –	<ul> <li>Example 2 – Storytelling</li> </ul>
Continued	I was at the kitchen table eating macaroni. My big brother Chris, came in and said, You
	gotta play Capture the Flag with me and Nate. You are on my team. I followed him out the
	front door to the lawn
Connection	Make a connection to yesterday's lesson or overall work done to date
	• Writers, today we are going to bring our stories to life by using our storyteller's voices to share our
	stories with our partners.
Teach	• Explain the characteristics of a storyteller's voice and how it differs from a summarizing voice. (see
	Tips)
	<ul> <li>Demonstrate how to engage in a storyteller's voice. (see Tips)</li> </ul>
	• How to – Attempt to rehearse and write a story in a step-by-step fashion; make a movie in your
	mind of exactly what happened.
	<ul> <li>Model telling your story bit-by-bit what happened first and then next, and after that</li> </ul>
	Example : One writer's strategy we can use to help us write true stories is to start by thinking
	back to the very start of the memory, then make a movie in our mind of what happened first,
	then second, and next, and so on. Before I get started, I need to remember to ask myself,
	'What am I really trying to show in this story?' Now I'll remember the episode, getting that
	memory in my head. Then I think, 'What happened first? What did I do or see or hear first?'
	• Writers can use their story hands to guide them, each finger helps guide the writer through the
	events of the story.
	<ul> <li>Thumb – start of story</li> </ul>
	<ul> <li>Index finger – what happened next</li> </ul>
	<ul> <li>Middle finger – what happened after that, etc</li> </ul>
	<ul> <li>Unfold the story bit-by-bit, Calkins, p. 22</li> <li>Deliverate house much a sure is in a single additional three stores talk as showed.</li> </ul>
	<ul> <li>Reiterate how you make a movie in your mind and then story tell each event.</li> </ul>
	<ul> <li>Another way of explaining how to use a storyteller's voice:</li> </ul>
	<ul> <li>Make a movie in your mind of what happened and then ask yourself, 'What happened first?</li> <li>What was 12', Clease your area and act a maxis in your mind of that part, start tall it.</li> </ul>
	Where was I?' Close your eyes and get a movie in your mind of that part – story-tell it.
	Close your eyes and get a movie in your mind of what happened next – story tell it. What
	happened after that? Close your eyes and get a movie in your mind of what happened next – story-tell it, etc
Active	Model     Meitars we had the best time at (daing (seeing www.y. (Shared class eventions) = 0.5, at the zee
Engagement	<ul> <li>Writers, we had the best time at/doing/seeing xxxxxx. (Shared class experience – e.g. at the zoo, doing the listening walk, seeing the guest speaker)</li> </ul>
Engagement	<ul> <li>Remember how I kept telling you to keep taking snapshots in your mind of what happened so later</li> </ul>
	we could share the experience with others? Now turn to your partner and share with him/her our
	class shared experience. Practice using your storyteller's voice. Use your story hand to guide you –
	your fingers can be events in the story (e.g. thumb – start of the story, index finger – what happened
	next, middle finger – what happened after that, etc.) Unfold the story bit-by-bit.
	<ul> <li>Alternative: Invite cross age buddies to be listeners or have students make a (pretend) audience</li> </ul>
	member during literacy centers on a day previous (at the art center for example). They could use
	cardboard or construction paper to create Andy Audience or Abby Audience (or whatever name
	they choose) and then story tell to their own personal audience member during lessons like this.
Link	<ul> <li>A storyteller's voice is one of the most powerful tools we can use as writers. It takes a lot of practice</li> </ul>
	to get really good at making movies in your mind and then sharing them bit-by-bit. Go off today
	and practice. Try your storyteller's voice with a couple of story ideas. Use your story hand to guide
	you in telling your parts/events in order.

### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1 Lesson Plan - Session 5, Continued

Mid-Workshop Teaching Point	<ul> <li>Select a routine or ritual to review with your class.</li> <li>See Rituals and Routines: Building a Community of Independent Writers section.</li> </ul>
Independent Writing and Conferring	•
After-the- Workshop Share	<ul> <li>Select 1 or 2 students to model how they bring their stories alive through their storyteller's voices.</li> <li>See Resource Materials Packet for other share options.</li> </ul>

This chart should be co-constructed with students based on how they would describe things, mentor text read, and immersion activities completed.

Sample Anchor Chart		
<ul> <li>Summarizing Voice</li> <li>Past tense</li> <li>Already happened</li> <li>All About</li> <li>Telling not showing</li> <li>Doesn't paint a picture in your mind</li> <li>Gesture – move hand in sweeping motion</li> </ul>	<ul> <li>Storyteller's Voice</li> <li>Present tense</li> <li>Happening now</li> <li>Re-enactment of what happened</li> <li>Showing not telling</li> <li>Writing or telling bit-by-bit</li> <li>Write like a movie is playing</li> <li>Paints a picture in your mind</li> <li>Gesture – move hand horizontally in chopping motion</li> </ul>	

### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1 Lesson Plan

Session	6	
Concept II	Concept II Writers apply the writing process to construct personal narratives.	
<b>Teaching Point</b> Writers practice their storyteller's voices using picture plans/sketches.		

	Materials			
•	Filmstrip roll or comic strip enlarged Students bring one or two of their picture plans to	•	Enlarged sketches of class story Teacher story for modeling & picture plan	
	meeting area	•	Paper that lends itself to picture plans	

I		
Tips	•	Picture plans or sketches assist children's visualization of stories.
	•	Encourage them to make sketches per page or per box based on the various parts or events of the story.
	•	This type of planning enables children to tell (and eventually write) much longer and more complex stories – have them rehearse their stories as they illustrate.
	•	Some teachers use 3x3 post-it notes for picture plans.
	• Differentiate paper based on student needs - paper conveys expectations.	
	•	Paper selection is important as it lends itself to increased stamina.
		<ul> <li>Start the year by providing booklets in which to write.</li> </ul>
		• Booklets should contain five pages, with each page containing only a very small box for the picture and plenty of lines for the writing.
		<ul> <li>As children become more skilled as writers, steer them toward paper with more lines, encouraging them to write more.</li> </ul>
		<ul> <li>See Resource Materials Packet for sample Paper Choice.</li> </ul>

Connection	• Make a connection to yesterday's lesson by citing an example from a specific student.
	• Today I want to show you how your sketches can help you practice using your storyteller's voice
	<ul> <li>telling the story as if it is happening right now.</li> </ul>
Teach	Unroll a filmstrip or show a comic strip.
	• Explain how each frame is a part of or an event from the story, When we go from frame to
	frame the story unfolds. Writers do the same thing
	• Writers make mind movies of their exact stories. When we write, we are the main characters of our stories, living through each part. We try to story tell or write down, bit-by-bit, exactly what we are picturing so our readers can picture it too. We want them to see what we see, feel what
	we feel, and so on. We think about what happened first, then what happened, etc. Remember, we called this our storyteller's voice.
	• Watch as I use my picture plan to help guide me through storytelling my piece.
	• Model – be sure to point to each frame, close your eyes and think, then story tell.
Active	• Let's try it. Remember several classmates created a picture plan(s) for our shared class
Engagement	experience. Practice your storyteller voices using the plan. Work with your partner alternating
	who goes first. Person A, you story tell pictures where I put a red dot above them, Person B,
	story tell the pictures with blue dots.
	• Have a student remind the class how to story tell – getting a movie in your mind.

### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1 Lesson Plan - Session 6, Continued

Link	• Think of picture plans like a dress rehearsal before performing a play. You will use your sketches to help you rehearse your stories before you draft them tomorrow. Good writers always rehearse before they write. So today, and every day, use your picture plans as 'dress rehearsals'.	
Mid-Workshop	Select a routine or ritual to review with your class.	
<b>Teaching Point</b>	• See Rituals and Routines: Building a Community of Independent Writers section.	
Independent	•	
Writing and		
Conferring		
After-the-	<ul> <li>Engage in a cumulative storytelling activity based on class story picture plan.</li> </ul>	
Workshop	Have one student story tell page one, another student story tell page two, etc	
Share	See Resource Materials Packet for other share options.	

Session	7
Concept II	Writers apply the writing process to construct personal narratives.
<b>Teaching Point</b>	Writers write a discovery draft.

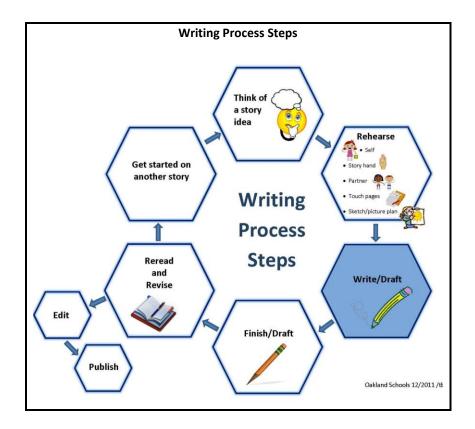
Mat	erials
<ul> <li>Post-it notes</li> <li>Writing Process Steps – Anchor Chart [See Resource Materials Packet]</li> </ul>	Students bring one story to meeting area

Tips	•	Ideally, students should have finished pieces for the lesson on revision (lesson 10). They may
		need more than one writing workshop session to complete their drafts.
	٠	It is recommended during another portion of the day, students write a discovery draft for the
		class shared experience. This could be done whole class or in guided writing groups.

Connection	•	Writers, just like famous actors and actresses practice their lines for their movies or plays, you've been rehearsing your story ideas. You've told the story to yourself. You've practiced it with a partner. You've rehearsed it across the pages of the paper you're going to use, just like actors and actresses practice on the stages on which they'll perform. You've sketched your ideas on each page. Now it's time to write your stories on paper. This will be called your discovery draft.
Teach	•	Explain why it is called a discovery draft.
	•	Demonstration: Watch as I show you how to get started writing your stories.
	•	Teacher may use enlarged sample of children's booklets and says, First, I'll use my sketches to remind me again of what I planned to say on each page.
	•	Teacher touches each page, refers to sketches, and says aloud what will be written on each page of sample text, Just like actors step on the stage for the first time and repeat those carefully practiced lines, it's time to write our carefully rehearsed words. Teacher writes text on the first page of sample story.
Active	•	Writers, each of you have your booklet where you rehearsed and sketched your story. I'd like
Engagement		you to practice, just like you watched me rehearse my story before I started to write. I looked at each sketch, touched each page, remembered what I was going to say, rehearsed it again, and then wrote it down. Now you can practice with the first page of your story. Look at the sketch on page one of your booklet. Try to remember what you were going to say, rehearse it out loud again. We won't be writing at the carpet. I want you to practice getting started on the first page. If there is still time, practice your next page and then the page after that, and so on.
Link	•	You've had a chance to rehearse what you are going to write one more time. It's time for you to go back to your writing tables, pick up your special writing pens, and begin writing your stories!
Mid-Workshop	•	Select a routine or ritual to review with your class.
Teaching Point	•	See Rituals and Routines: Building a Community of Independent Writers section.

### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1 Lesson Plan - Section 7, Continued

Independent Writing and Conferring	•
After-the- Workshop	• Tomorrow we are going to start revising our pieces. Reread your piece and on this post-it note write down a plan of what you want to re-see, revisit or revise. You are making writing plans.
Share	<ul> <li>Option: Place a post-it note on that page and have some students share what their revision plans will be for tomorrow</li> </ul>
	See Resource Materials Packet for other share options



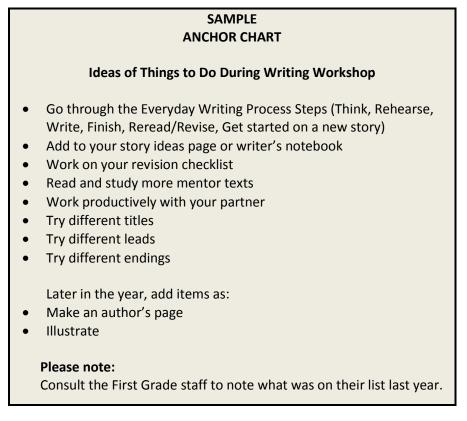
Session	8
Concept V	Writers follow routines and rituals to develop a community of independent writers.
<b>Teaching Point</b>	Writers stay productive during workshop time.
Materials	

•	Ideas of Things to do During Writing Workshop – Anchor Chart
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Tips	• Consult First Grade teachers to find out what was on their list of things to do during writing workshop
Connection	<ul> <li>Yesterday, I noticed several writers finish with what they were doing and then they just sat there. Some other writers followed me around the room and said, 'I'm done what should I do next?' I just couldn't believe it! Does anyone remember the saying from last year? Thumbs up if you remember it. Say it with me, When you are done, you've just begun.</li> <li>Today we are going to review the things people can do during writing workshop time.</li> </ul>
Teach	<ul> <li>To become good writers, we need to do certain things that help improve our writing. One of the best places to engage in different writing activities is during independent writing time. Remember: When you're done, you've just begun. Writers should always be busy writing during independent writing time. No one should just be sitting there or wandering around the room. Even sometimes when you finish something you were working on you need to think about what you could do next. Now that you are second graders, I am going to show you even more things you can do to improve your writing and keep you productive.</li> <li>Explain the concept of productive.</li> <li>Teacher starts class chart titled, Ideas of Things to do During Writing Workshop</li> <li>Teacher models first few ideas for students and then moves to the Active Engagement to solicit more options.</li> <li>Some options may include</li> <li>Go through the Everyday Writing Process Steps (Think, Rehearse, Write, Finish, Reread/Revise, Get started on a new story)</li> <li>Add to your revision checklist</li> <li>Read and study more mentor texts</li> <li>Work productively with your partner</li> <li>Make an author's page</li> <li>Illustrate</li> <li>Try different titles</li> <li>Try different leads</li> </ul>
Active	<ul> <li>Try different endings</li> <li>Students turn and talk to partners about other possible ideas to add to the chart.</li> </ul>
Engagement	<ul> <li>After students discuss, teacher calls on students to share and adds those ideas to chart.</li> </ul>
Link	<ul> <li>Today, and every day, none of you will need to come to me and say, 'I'm done,' because now you have a list of ideas of ways to be productive during writer's workshop. I can't wait to see you use the chart when you think you are done, and then remember, 'Oh, there are other things I can do!' Today go off and try one of the options.</li> </ul>

### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1 Lesson Plan - Session 8, Continued

Mid-Workshop	Teacher stops class to show evidence of students using the chart
<b>Teaching Point</b>	
Independent	•
Writing and	
Conferring	
After-the-	• Students sit in a circle and share (whip around or pass) what they did when they thought they were
Workshop Share	done
	<ul> <li>Students and teachers have a class discussion about what each student shares</li> </ul>
	• Please note: This share time is going to be longer than a usual lesson, share time will be about the
	process and not the task
	<ul> <li>See Resource Materials Packet for other share options</li> </ul>



Session	9
Concept VI	Writers work with partners to learn to work independently.
<b>Teaching Point</b>	Writers are problem SOLVERS not problem keepers.

Materials	
We Are Problem Solvers- Anchor Chart	
Tips	• Teachers might come up with a gesture that means problem solver such as stamping your fist on your hand like it is all done
	• This will serve as a good reminder later if a student acts as a problem keeper; teacher or classmate might give the gesture to remind the student to be a problem SOLVER
	<ul> <li>Keep adding to chart throughout the unit (and year) as new problems arise</li> </ul>

Connection	• I have noticed that there are two kinds of writers right new in our class. There are the problem
Connection	• I have noticed that there are two kinds of writers right now in our class. There are the problem
	keepers and then there are the problem solvers. Now, I know that no one wants to be a problem
	keeper because it frustrates us and keeps us from getting our work done. What I was thinking was
	that we could all work together to come up with common problems that we have during our writing
	time, and what kinds of things we could do to solve those problems. Today and for the next few
	days, we will be learning together how to be problem SOLVERS and not problem keepers.
Teach	• Teacher can act-out a prevalent problem that s/he has noticed students in class having and not
	solving.
	<ul> <li>Make it fun by playing it up and acting a little silly.</li> </ul>
	• An idea might sound like, Oh no! I have broken my pencil! Should I sit here the whole time with a
	broken pencil? No! I should be a problem solverbut how?
	• Teacher will model thinking about the different ways that a writer could solve this problem such as,
	sharpen two in the morning, ask a friend, set up a procedure for class pencil crate, etc
Active	• Now it's your turn. I am going to name a problem that I have noticed writers often having, and it is
Engagement	your job to think of different ways that it could be solved. We'll add your solutions to the chart.
	Remember, it is not MY job to solve everyone's problems. Second grade writers solve their own
	problems. We're problem SOLVERS not problem keepers.
	• Teacher guides students through a few more problems/solutions and adds them to the chart.
Link	• Today, and every day, I want each of you to be a writer who solves problems quickly and then gets
	back to the fun of writing. It is your job to think about the many ways that you can be a problem
	SOLVER instead of a problem keeper. We are going to add more to this chart, so keep noticing
	problems that writers are having during workshop and then we can all think of ways to solve those
	problems.
Mid-Workshop	Add to problem solving chart.
<b>Teaching Point</b>	Celebrate examples of problem solving that occurs.
Independent	•
Writing and	
Conferring	
After-the-	Review the problem solver anchor chart.
Workshop Share	• Teacher could read each problem and invite students to read the possible solutions, to make it
-	
	more fun you could have the students give the gesture while reading the ways to solve.

If appropriate, you might also add more problems/solutions to your chart for the share time.
See Resource Materials Packet for other share options.

Sample Anchor Chart	
We are Problem Solvers:	
Problem	Solution
Broken Pencil	Sharpen two, borrow, class bin
Eraser gone	Community big eraser, share, class bin
Noisy Neighbor	Give reminder, move, talk with teacher later
Stuck	Look to helpful charts around the room, ask a neighbor
Drink/Bathroom	Emergency only
Paper	Where, how to get it, etc.

Session	10
Concept II	Writers apply the writing process to construct personal narratives.
<b>Teaching Point</b>	Writers reread and revisit their pieces by using a revision chart.
Materials	

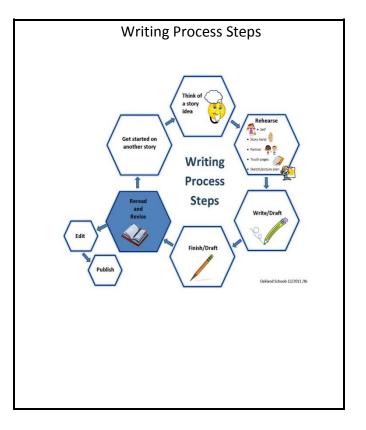
<ul> <li>Revision checklist –[See Resource Materials Packet] This list should be modified based on Kindergarten and First Grade checklist.</li> <li>Revision pens (different color from drafting utensil).</li> </ul>		<ul> <li>Each student brings one discovery draft to the meeting area.</li> <li>Teacher story or class story.</li> </ul>
Tips	• The revision checklist included in this First Grade teachers have completed a students. Second Grade teachers will	very draft completed in order to do this lesson. lesson is based on the understanding that Kindergarten and a unit on revision and developed a checklist with their need a copy of this checklist for this lesson. s based on the Lucy Calkins (2003), Units of Study for Primary

C	
Connection	• Make a connection to yesterday's lesson and say, <i>As writers, you have been working hard to write</i>
	real-life stories. Now that we have some of our ideas written into stories, I am going to show you
	how to make them even better for an audience. Today we will improve our pieces by using a revision
	checklist, like the one you used in kindergarten and first grade.
Teach	Review the definition, purpose and importance of revision.
	Using the class story or a teacher story, model for students the process for using the revision
	checklist. For example:
	<ul> <li>Select an item from the revision checklist – Make a Revision Decision.</li> </ul>
	<ul> <li>Reread the piece through the lens of that item.</li> </ul>
	<ul> <li>Think about how you want to make changes.</li> </ul>
	<ul> <li>Rehearse the change.</li> </ul>
	<ul> <li>Write the change with the revision pen.</li> </ul>
	<ul> <li>Reread to be sure the change makes sense.</li> </ul>
	Model with multiple examples.
Active	• I am going to pass-out the revision checklist for you to keep in your folders. I want you to turn to
Engagement	your partner and discuss a few things on the checklist that you remember from First Grade.
	See Resource Materials Packet for sample Revision Checklist.
Link	• Today, and every day, use your revision checklist once you have drafted a story. I want you try as
	many of the revision strategies as you can today. Each time you try something you are 'Making a
	Revision Decision.'
Mid-Workshop	• Since teachers will not have enough time to revisit all of the revision strategies during the mini-
Teaching Point	lesson, the teacher will highlight another strategy during the mid-workshop teaching point and say,
	Students, I just noticed someone using another revision strategy from the checklist – Bobby revised
	using the lens of add physical description. He wanted to add what his mom looks like. He rehearsed
	what he wanted to write. It was two sentences long. Where should he put it? Will he use a caret?
	No, he can't fit two sentences in with a caret. He will have to use a dot and arrow or paper surgery.
	Watch how we use our materials to add Bobby's revision.

Lesson Plan - Session 10, Continued

Independent Writing and Conferring	•
After-the- Workshop Share	<ul> <li>Students find their writing partners, and share some of the changes they have made in their writing using their revision checklists.</li> <li>See Resource Materials Packet for other share options.</li> </ul>

	Revision Checklist
Nith	your special revision pen, select some strategies to try.
$\checkmark$	Revision Strategy - What a writer can revise?
	Reread and ask yourself, Does it make sense?
	Reread and add to the picture plan.
	Reread, revise or try different leads.
	Reread and add show, not tell.
	Reread and add dialogue. (Detail)
	Reread and add internal thinking. (Detail)
	Reread and add character action. (Detail)
	Reread and add physical description of a
	person, place, or thing. (Detail)



Session	11
Concept II	Writers apply the writing process to construct personal narratives.
<b>Teaching Point</b>	Writers work independently as they move through the writing process.

Materials		
cess Steps – Anchor chart [See Resource Materials Packet]		
None		
<ul> <li>Make a connection to yesterday's lesson or overall writing work.</li> <li>Today we are going to revisit our Writing Process Steps. You are growing and growing as writers. You are so ready to begin taking this journey on your own, moving through the steps independently without having to get my okay.</li> </ul>		
<ul> <li>Discuss a routine that the students are familiar with at home and one at school. For example, home routines may be getting ready for school or getting ready for bed. School routines may be getting ready for lunch or routines for the lunchroom.</li> <li>Emphasize the point that they've done these routines so often they no longer need an adult guiding them or telling them what to do - they know how to do it on their own, independently, like big kids.</li> <li>Just like the routine we have for xx or xx. We also have a writing routine, one you can do on your own. Today, and every day, you can repeat this routine over and over again. It is okay if you are on this step (point to a place on the chart) and your partner is on another step (point), and another writer is over here (point). Every person in the class can work at his or her own pace. The important idea is that you keep going through the steps. When you complete one story, you start all over again. You don't need to wait for me to tell you or wait until your partner is at the same place. Since you know this writing routine, do it over and over again. Just like almost every morning you go through the same routine.</li> <li>Let's revisit our chart         <ol> <li>Think of a story idea gesture – point to temple</li> <li>Rehearse/Say gesture – point to mouth</li> <li>Write gesture – pretend holding writing utensil and write</li> <li>Finish gesture – reread – index finger scanning across opposite hand like reading a page in booklet gesture – make circle with finger</li> </ol> </li> </ul>		

# Writing Unit of Study

2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1

Teach - Continued	Start the cycle over Remember: 1. Keep repeating the process over and over again. 2. It is okay if your partner or other writers are on different steps. 3. You don't need to ask me (the teacher) before you go to the next
Active Engagement	<ul> <li>step.</li> <li>Turn and talk to your partner about where you are in the writing process. Then, practice the hand gestures for the process.</li> </ul>
Link	<ul> <li>So, today when you go off to write, remember there is a process you can follow over and over again.</li> <li>When you finish one piece, start the routine again.</li> </ul>
Mid-Workshop Teaching Point	• Select some students who are at different spots in the writing process. Ask them to tell the class where they are moving next. What will be their next step in the process?
Independent Writing and Conferring	•
After-the- Workshop Share	<ul> <li>Students sit in a circle and share where they are in the writing process.</li> <li>Please note: This Share is about the process and not the task.</li> <li>See Resource Materials Packet for other share options.</li> </ul>

SAMPLE
Anchor Chart
EVERY DAY Writing Process Steps
1. Think of a story idea
2. Rehearse/Say
3. Write/Draft
4. Finish Draft
5. Reread and revise
6. Get started on another story
Start the cycle over repeat the process.

Session	12	
Concept III	Writers use a repertoire of strategies to generate more focused, informative and engaging pieces.	
Teaching Point	Writers think about the heart of the message.	
	Materials	
<ul><li>revised one that samples in less</li><li><u>The Best Story</u></li></ul>	Ever by Eileen Spinelli (It is suggested be read and discussed during reading	
•		
Tips	<ul> <li>This is a lengthy lesson so it may take more time – extend writing workshop or divide lesson into two days.</li> <li>During reading, keep reinforcing the concept of heart of the message and how a writer makes it apparent.</li> <li>It is suggested that teachers collect student work after this lesson, read pieces and sort papers into three piles: Retelling - Retelling and trying to get a point across - Contains heart of the message. Analyze where students are with understanding and applying this concept. Decide next instructional steps.</li> <li>The basic intent of this lesson is to introduce and/or revisit the concept of heart of the message and its importance (check with 1<sup>st</sup> grade teachers on the type of instruction they did on this concept). Students first need to be able to recognize when a story has a heart of the message and when it doesn't. Then, they can learn to apply it to their own writing.</li> <li>We want students to think about and make plans to incorporate heart of the message when selecting story ideas and before drafting.</li> </ul>	

Connection	<ul> <li>Make a connection to yesterday's lesson or overall writing work done to date</li> <li>The two most important parts of your body are your heart and your brain. People often connect the heart with feelings (gesture – point to your heart) and brain with thoughts (gesture – point to your head). Today, we are going to revisit the idea you learned in Kindergarten and 1<sup>st</sup> Grade – One of the most important parts of a story is often called the 'Heart of the Story' or the 'Heart of the Message'. It is the most important thing for writers to think about and include in their stories.</li> </ul>
Teach	<ul> <li>Part 1: Review concept of Heart of the Message</li> <li>Background information <u>for teachers</u>. Pick and choose what to discuss with students in student-friendly language: <ul> <li>Good writing has a purpose, a message, or a reason why it was written. When selecting a story idea, we need to select things that have meaning to us.</li> <li>Make a connection to reading: Why do we read? We read for meaning – to understand the writer's message. Therefore, as writers, we need to be sure to write for meaning, to share our message.</li> <li>Meaning continuum: Retelling – Retelling and trying to get a point across – Getting a point across/heart of the story evident.</li> <li>Second Grade writers write with purpose; they don't simply retell stories (this happened and then this happened and then this happened); they write to share an important point about what happened or give the heart of the story.</li> </ul> </li> </ul>

# Writing Unit of Study

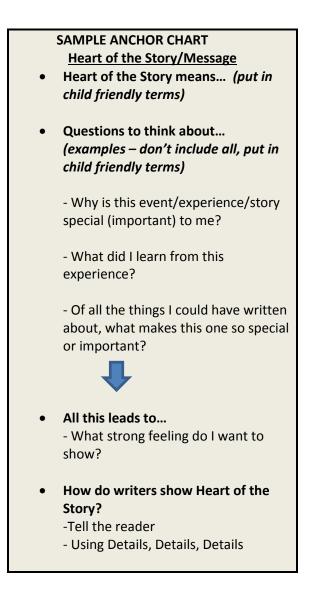
# 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1

### Lesson Plan - Session 12, Continued

Teach -	<ul> <li>Most young writers will literally state the heart of the story, whereas more advanced writers</li> </ul>
continued	may infer it
	• Refer to The Best Story Ever by Eileen Spinelli. Use it as a springboard for discussion to review what
	heart of the message is and why it is important.
	• Since we can choose our own topics, we need to pick something that is important to us, something
	that we know a lot about. A good writer chooses to write about things that have meaning to them,
	things that come from their heart. The writer asks, 'What is my story really about? What am I
	<ul> <li>really trying to say?'</li> <li>What do you think of when someone says heart? Strong feeling. When we write we want to be</li> </ul>
	sure we share with our readers the strong feelings we have about our stories.
	• Remember to model the gesture – hand on heart, when saying the heart of the story, model the
	gesture in all subsequent discussions (this lesson or future lessons) about heart of the story
	Guiding questions to discover heart of the story, select what you think will work best for your
	students:
	• What did you learn from this experience?
	• What are you really trying to say?
	<ul> <li>Why was this Small Moment important to you? So what's so important about (a small moment)?</li> </ul>
	• Of all the things you could have written about, what makes this one so special?
	<ul> <li>Why is this event/experience/story special (important) to you?</li> </ul>
	<ul> <li>These types of conversations lead to answering the following question:</li> </ul>
	<ul> <li>What strong feeling do I want to show?</li> </ul>
	Part 2: Recognize the difference between a Retelling and a story that contains a Heart of the Message
	Read sample 1 aloud
	• After reading it, tell students that you realized the piece is missing something, it did not include the
	<ul> <li>heart of the story – WHY the story was so important. It just told what happened first, next, etc</li> <li>Since the heart of the story was not clear, you went back and revised it. You thought more about</li> </ul>
	the heart of the story and asked yourself, Why is this story important to me? What is the point of
	my story? What <b>strong feeling</b> do I want to show?
	<ul> <li>Tell students you filled out a Heart to attach to the top of your paper to remind you of this</li> </ul>
	important feeling while you were writing.
Active	• Read sample 2 aloud and say, I am going to reread my revised story. Listen carefully and think
Engagement	about HOW I shared the heart of my story. What did I include to let you know why this Small
	Moment was so important to me?
	Discuss in partnerships
	Share and add to the anchor chart
	• Help students to understand that writers often share the heart of their stories by simply telling their
	readers why it was so important. Also, through the use of details they can share the heart of the
	<ul> <li>story.</li> <li>Today we learned something that all authors should do: Before writers draft, they need to think</li> </ul>
	about the heart of their messages and include it in their plans.
Link	• Today I am going to give you special Heart of the Message paper just like I used. It is important that
	before writers begin drafting they think about the heart of their stories and what strong feelings
	they want to show.
Mid-Workshop	• Select a routine or ritual to review with your class, See Routines and Rituals: Building a Community
Teaching Point	of Independent Writers section.
	Other option: Review capitalization of beginning of sentences and using ending punctuation
	correctly.

### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1 Lesson Plan - Session 12, Continued

Independent Writing and Conferring	•
After-the- Workshop Share	• Read two teacher written pieces, and have students determine which one contains the heart of the story and which one doesn't.
	<ul> <li>Another option: Revisit text that were read during immersion and discuss the Heart of the Message.</li> <li>See Resource Materials Packet for other share options.</li> </ul>



### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1 Lesson Plan - Session 12, Continued

SAMPLE TEXT

#### Roller Coaster Ride Version 1 – Retelling

One sunny day my daughter, niece and I went to a fair. My daughter wanted to go on the roller coaster really bad. We stood in a really long line to go on this monster of a ride. We waited over an hour.

It was finally our turn. We walked in the trolley car and made our way to the very last row. We snuggled close to one another. We pulled the arm bar toward us and it snapped into place.

Slowly, we climbed up a loop. The ride made a ticking noise. Click, click went the ride as we reached the top of the loop. It looked like we were going to fly right off the track and fall into the sky.

Soon, we zipped down the roller coaster. Our hair blew wildly in the wind. We could barely catch our breath with all the twists and turns. Before we knew it the ride was over.

Heart of the Message – I really didn't want to go on the ride. I actually was scared. When the ride was over I realized that it wasn't so bad after all. Fear  $\rightarrow$  Relief

#### <u>I Did It!</u> Version 2 – Heart of the Story

One sunny day my daughter, niece and I went to a fair. My daughter wanted to go on the roller coaster really bad. <u>I didn't really go want to go on it as I hate scary rides</u>. I finally agreed. We stood in a really long line to go on this monster of a ride. We waited over an hour.

It was finally our turn. We walked in the trolley car and made our way to the very last row. We snuggled close to one another. We pulled the arm bar toward us and it snapped into place.

Slowly, we climbed up a loop. The ride made a ticking noise. Click, click went the ride as we reached the top of the loop. It looked like we were going to fly right off the track and fall into the sky.

Soon, we zipped down the roller coaster. Our hair blew wildly in the wind. We could barely catch our breath with all the twists and turns. Before we knew it the ride was over. <u>I was so scared, but I overcame my fear. I did it!</u> Maybe scary rides aren't so bad when you are with someone special.

Session	13
Concept III	Writers use a repertoire of strategies to generate more focused, informative and engaging pieces.
Teaching Point	Writers create catchy leads.

	Materials		
•	Special Leads Paper -See Resource Materials Packet	•	Class Shared Story
•	Leads- Anchor Chart	٠	Mentor text - See Resource Materials Packet

Tips	•	Teachers should modify the types of leads listed in this lesson based on mentor text used and what leads were taught in Kindergarten and First grade.
	•	The purpose of this lesson is to review leads learned in First grade; not necessarily on how to write each type effectively.
	•	Add gestures when discussing lead types: action = running with hands, dialogue = talking hands, setting = make house frame with hands.

	working independently – you sat quietly and didn't disturb others, you got your own supplies when you needed them, you went to the next step of the writing process without coming up to me to tell me when you were done with something, etc.
	• Today we are going to focus on writing catchy leads, which pull readers into our stories, and make
	them want to read more.
Teach	Review concept of a lead.
	Background:
	<ul> <li>Define Lead in the general sense.</li> </ul>
	<ul> <li>People want to follow the leader.</li> </ul>
	<ul> <li>Define Lead in a writing context.</li> </ul>
	General information:
	<ul> <li>A lead offers a good first impression, an invitation.</li> </ul>
	<ul> <li>It attempts to draw in and attract the reader.</li> </ul>
	<ul> <li>Leads should be interesting, entertaining, and make the reader curious about what's ahead.</li> </ul>
	<ul> <li>Writers try out different leads to find the one that works the best.</li> </ul>
	<ul> <li>Writers think about how their openings sound.</li> </ul>
	<ul> <li>They think, What do I want my readers to picture in their minds as they begin to read my story?</li> <li>Does my lead help them to picture this?</li> </ul>
	• Show different types of leads using familiar text .
	• The ones listed in this lesson were the leads most prevalent in the mentor text suggested for this unit.
	<ul> <li>Modify based on books used in <i>your</i> unit, also, show examples from student authored</li> </ul>
	work, past and present.
	<ul> <li>Have students identify the lead type and discuss how it was written</li> </ul>
	<ul> <li>Dialogue</li> </ul>
	<ul> <li><u>The Haircut</u> by Sophie (student authored work from <u>www.readingandwritingproject.com</u>)</li> </ul>
	Action
	<ul> <li>Shortcut by Donald Crews, Nobody Here but Me by Judith Viorst, Rollercoaster by Marla</li> </ul>
	Frazee, My Father's Hands by Joanne Ryder
	Trazec, wiy ruther s thands by souther tyder

### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1 Lesson Plan - Session 13, Continued

Teach -	Setting		
Continued	<ul> <li><u>The Leaving Morning</u> by Angela Johnson, <u>Twister</u> by Darlene Bailey Beard, <u>Voices in the Park</u> by Anthony Browne (lead from the Third Voice), <i>My First Tooth is Gone</i> by student (student authored work from Common Core Student Work Samples).</li> <li>Combination of Dialogue, Action and Setting.</li> <li><u>A Chair for my Mother</u> by Vera B. William, <u>Moonlight on the River</u> by Robert McCloskey, <u>One Morning in Maine</u> by Robert McCloskey, <i>Roach</i> by Kathy (student authored work from</li> </ul>		
	<ul> <li>www.readingandwritingproject.com), Samantha's piece – no title (student authored work from www.readingandwritingproject.com</li> <li>Teacher can model how to combine all three types for an even more detailed lead.</li> </ul>		
Active	Have partnerships story tell different possible leads for the classroom shared story.		
Engagement	Share ideas and chart their examples of the four different types of leads.		
Link	<ul> <li>Today, you will be using this special lead paper to write different types of leads for your story. Remember, you are trying to invite your reader into your story and make them want to read more.</li> <li>See Resource Materials Packet – Special Leads Paper.</li> </ul>		
Mid-Workshop	<ul> <li>Select a routine or ritual to review with your class.</li> </ul>		
Teaching Point	<ul> <li>See Rituals and Routines: Building a Community of Independent Writers section.</li> </ul>		
Independent Writing and Conferring	•		
After-the-	• Writers, reread your leads and put a * by your favorite one. Bring your Special Leads paper to our		
Workshop Share	meeting area.		
	<ul> <li>Whip share: Students bring their lead sheet and circle up in the meeting area.</li> </ul>		
	• The teacher has every student share his/her favorite lead, moving around the circle quickly.		
	<ul> <li>See Resource Materials Packet for other share options.</li> </ul>		

Leads Anchor Chart Special Leads Paper
Action
Dialogue
Setting E
CHALLENGE: Dialogue, Action and Setting (combination)

#### Lesson Plan

Session	14
Concept VI	Writers work with partners to learn to work independently.
<b>Teaching Point</b>	Writers work effectively with their partners.

	Materials
	<ul> <li>special revision pens</li> <li>Special revision pens</li> <li>Working with Your Partner and Things that Make Readers Stumble- Anchor charts</li> </ul>
Tips	<ul> <li>The point of this lesson is to introduce an effective way to revise and/or edit one's work.</li> <li>Many students lack experience working effectively in partnerships, therefore, the emphasis in this lesson is on teaching students the strategy of having someone read aloud their work to gain feedback. If appropriate, sentence stems may be used. Examples: Listener Feedback: <i>I got confused here because; I stumbled here; I wasn't clear onbecause</i> Listener Suggestions You could try; How about; I was thinking</li> <li>Student feedback may be limited at this point; the teacher should observe this looking for growth over time.</li> <li>This is a strategy, that as writers, they will continue to use forever.</li> </ul>
Connection	<ul> <li>Make a connection to yesterday's lesson or overall work done to date</li> <li>I'll bet most of you have heard of J.K. Rowling, the very famous author of Harry Potter! Well there's something about her that I bet you don't know. She did something when she first began writing that helped the Harry Potter Books be the best that they could be. She shared her thoughts, ideas, and writings with some friends. She worked with a writing partner to make her books even better. Boys and girls, this year, we are going to do the very same thing. We are going to learn how writing partners can help make our work better, and how to be good writing partners ourselves. (Please note: Any author could be used as an example)</li> <li>In grown-up life, all authors have editors and publishers who brainstorm with them and go over their stories to help make them better. We will just call them 'writing partners' here!</li> </ul>
Teach	<ul> <li>Teacher models partnership steps with an adult peer, or a cross-grade-level student, or an advanced writer from the classroom.</li> <li>Possible steps for partners reading aloud their pieces to each another:         <ul> <li>Establish partnerships</li> <li>Establish purpose for listening, (example: <i>Today partners are listening for places their partners stumble as they read each other's pieces.</i>)</li> <li>Exchange papers</li> <li>One partner reads the piece of the other (exactly as written)</li> <li>The listening partner- listens for places the reader stumbles as s/he reads. At the end of each page, the listening partner attaches a flag at each point where the reader stumbled</li> <li>Partners discuss each flagged point at the end of each page to determine what caused the stumble/s</li> <li>Continue the process with subsequent pages</li> <li>Partners switch roles (reader/listener) and repeat the process with the other written piece.</li> <li>After both drafts have been read, flagged and discussed, partners return to their drafts to make revisions using their revision pens</li> </ul> </li> </ul>

### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1 Lesson Plan - Session 14, Continued

Teach -	In simple kid terms:
Continued	<ul> <li>Listening Purpose- Tell partner what s/he should listen for in your piece. How can your</li> </ul>
	partner help you?
	o Read/Listen
	<ul> <li>Talk about possibilities</li> </ul>
	<ul> <li>Place post-it-note on revision spot</li> </ul>
	<ul> <li>Take ACTION – REVISE!!!</li> </ul>
Active	• In partnerships, talk about what the reader did and what the listener did. As a whole class,
Engagement	discuss what it looks like and sounds like.
Link	• Today you are going to go off with your partner, and give each other feedback. Follow these
	same steps. Remember, we want to make our writing ready for readers. I can't wait to see all of
	the changes you make today with your revision pens.
Mid-Workshop	<ul> <li>Start an on-going anchor chart of things that make readers stumble.</li> </ul>
<b>Teaching Point</b>	• This could turn into a possible future editing checklist or focus for small group work.
Independent	•
Writing and	
Conferring	
After-the-	• Students reconvene with their partners and share changes that have been made based on their
Workshop	suggestions.
Share	See Resource Materials Packet for other share options.

These charts should be co-constructed with students based on how they would describe things, mentor text read, and immersion activities completed.

#### Sample Anchor Chart

#### **Working with Your Partner**

- Listening Purpose Tell partner what s/he should listen for in your piece. How can your partner help you?
- 2. Read/Listen
- 3. Talk
- 4. Flag spots/s needing changes
- 5. Revise Make Changes

#### Sample Anchor Chart

#### Things that Make Readers Stumble

- 1. No spaces
- 2. Doesn't make sense
- 3. Misspellings
- 4.

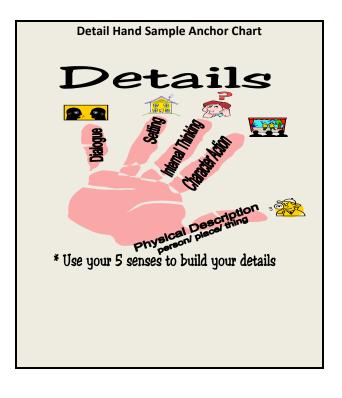
Session	15
Concept III	Writers use a repertoire of strategies to generate more focused, informative and engaging pieces.
<b>Teaching Point</b>	Writers write with details, details, details!

Materials			
Special rev	o writings from each student rision pens <u>air for My Mother</u> by Vera B. William or ar text	<ul> <li>Detail Hand –Anchor charts -See Resource Materials Packet</li> <li>Detail Hand graphic for each student See Resource Materials Packet</li> </ul>	
Tips	<ul> <li>ips</li> <li>Reinforce during reading time, pointing out where the author used details, details, details</li> <li>Discuss what pictures those details painted in the reader's mind.</li> </ul>		
Connection	Think about when you come home	lesson by citing an example from a specific student. from school and your mom or dad asks you what you did in details Or how about after you attend a party? Your frien	

	<ul> <li>school. They want details, details, details. Or, how about after you attend a party? Your friend wants you to share what you did. Your friend wants details, details, details. What if your friend met a famous athlete or singer or movie star? You'd probably say, 'Share all the details!'</li> <li>Well, readers are curious too. They want details, details, details about the main character or what happened in the story.</li> <li>Use gesture - tap each finger on thumb – index, middle and ring finger to symbolize the use of multiple details – each tap coincides with a spoken, details.</li> <li>Today I am going to review how to add details, details, details.</li> <li>Model gesture.</li> </ul>	
Teach	Let's go back and look at the DETAIL hand you may have used in First Grade.	
	• See Resource Section – Resource Immersion B - Detail Hand.	
	• Writers use details to paint a picture in the reader's mind because the reader was not there.	
	• Teacher shares a page from the mentor text, <u>A Chair for My Mother</u> , to show how the author used details to enhance her story.	
	• Have students identify which details were used. Find examples of details on other pages of the text.	
Active Engagement	• Look at your piece of writing. What details do you already have on each page? What other details could you add? Share with your partner.	
Link	• Today, and every day, use your DETAIL hand as a reminder of possible details, details, details (do hand gesture) you might add to your stories. Remember to use your special revision pen so we can see all your revision work.	
	<ul> <li>Note to teacher: Today, and every day, when you speak the words, details, details, details simultaneously use the hand gesture described above.</li> </ul>	
Mid-Workshop	• Play thumbs up: Give me a thumbs up if you went back and added the detail of physical	
Teaching Point	description.	
	• Now ask one child to share, <i>Give me a thumbs up if you went back and added the detail of dialogue.</i>	
	Ask one child to share, etc	

### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1 Lesson Plan - Session 15, Continued

Independent Writing and Conferring	•
After-the-	• Teacher selects two students to highlight who added details, details, details to their stories
Workshop	See Resource Materials Packet for other share options
Share	·



Sample – USE CHECKLIST FROM FIRST GRADE			
	Revision Checklist		
With	your special revision pen, select some strategies to try.		
$\checkmark$	Revision Strategy - What a writer can revise?		
	Reread and ask yourself, Does it make sense?		
	Reread and add to the picture plan.		
	Reread, revise or try different leads.		
	Reread and add show, not tell.		
	Reread and add dialogue. (Detail)		
	Reread and add internal thinking. (Detail)		
	Reread and add character action. (Detail)		
	Reread and add physical description of a		
	person, place, or thing. (Detail)		

#### Lesson Plan

Session	16
Concept III	Writers use a repertoire of strategies to generate more focused, informative and engaging pieces.
<b>Teaching Point</b>	Writers show, not tell in their writing.

	Materials		
٠	Special revision pens	•	Sample from class story, teacher story, student work, or
			literature (Optional – <u>Pigsty</u> by Mark Teague)

Tips	<ul> <li>Encourage students to revise all pieces they have drafted so far, the goal is for them to gain lots of practice.</li> <li>We want to get students out of the habit of trying one thing, then declaring I'm Done!</li> </ul>
	<ul> <li>Encourage them to go back to all pieces and see it they can apply the revision strategies in many different contexts.</li> </ul>

Connection	Make a connection to yesterday's lesson or overall work done to date.			
	<ul> <li>Published authors have a talent for not just telling us what's happening, but using words to show us</li> </ul>			
	what's happening. Listening to their words helps readers form pictures or movies in their minds.			
	Today, we are going to revisit how to show, not tell in our writing.			
Teach	<ul> <li>Review the concept of Show, Not Tell with the students.</li> </ul>			
	• <b>Option 1:</b> Use a class story or prepared text that has a telling statement:			
	• Is there anywhere in our writing where we TOLD the reader how we felt or what something was			
	like? If so, we underline that part. Instead let's use words to SHOW the reader how a character			
	felt or what something was like. You can look for feeling words like happy, sad, or excited. You			
	can also look for describing words like messy, beautiful, or scary.			
	• <b>Option 2</b> : Display a detailed picture large enough for all to see with a simple telling statement:			
	• For example: A picture of a messy room with a sentence stating, <i>The room was messy</i> .			
	<ul> <li>Ask the students what they notice and record their observations.</li> </ul>			
	• Turn this simple telling statement into a show statement using details, details, details – write a			
	paragraph.			
	<ul> <li>You may wish to use the story <u>Pigsty</u> by Mark Teague.</li> </ul>			
Active	• Find examples of telling statements in the classroom story, teacher story or student work. Have			
Engagement	partnerships identify the telling statements, and decide how to turn them into showing statements.			
	Share students' examples and model how to record these revisions (e.g. caret, flap, dot and arrow,			
	additional paper)			
Link	• Today you will look for places where you have telling words instead of showing words. If you find			
	one, underline it, and then rehearse how you might change that telling statement into a sho			
	statement. Try it orally. Use your revision pen to write these changes.			
Mid-Workshop	• Revisit how to physically make changes in text depending on the amount adding (e.g. word use a			
Teaching Point	caret, sentence use a caret or flap, multiple sentences use additional paper or dot and arrow).			
Independent	•			
Writing and				
Conferring				
After-the-	Select one or two students to share their show, not tell revision work.			
Workshop Share	• Students guess what their telling statement was before they made revisions, for example: She			
	jumped up and down, waving her hands in the air, students may guess - she was happy.			
	• Alternative: Listen to, or view on ELMO, student examples and identify places where the writer			
	used showing language.			
	See Resource Materials Packet for other share options.			

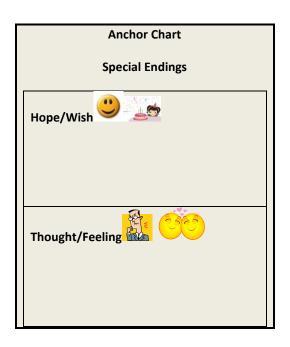
Session	17
Concept III	Writers use a repertoire of strategies to generate more focused, informative and engaging pieces.
Teaching Point	Writers write strong endings.

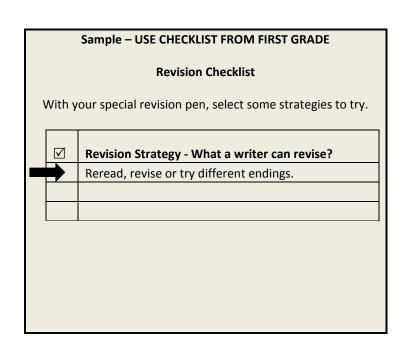
	Materials		
<ul> <li>Special Endings Paper - See Resource Materials Packet</li> <li>Class shared story or teacher story</li> <li>Special revision pens</li> <li>Literature samples – See books listed in Teach section, also included in Resource Materials Packet, Mentor Texts</li> </ul>			
<ul> <li>Tips</li> <li>Teachers should modify the types of endings used based on their mentor texts and what was learned in First Grade.</li> <li>An excellent resource to use if students are jumping away from the moment and writing endin such as I went to bed is Lucy Calkins' lesson on ending is Unit 2: Small Moment: Personal Narr Writing (Heinemann, 2003).</li> </ul>			

Connection	Make a connection to yesterday's lesson or overall writing work done to date.
	• Today we're going to talk about how authors end their stories. A good story ends in a way that
	leaves the reader with memories and feelings. I am going to show you how to create endings that
	leave a lasting impression for your readers. Last year some of you called this a 'sticky ending'
	because you want to be sure your ending sticks in the readers mind.
Teach	• When writing a small moment story, try to end in the moment. In Kindergarten and 1 <sup>st</sup> grade, you
	called that a close-in ending. In this type of ending, writers don't jump away to a different place or
	time. We shouldn't write endings like, 'I went to bed,' or, 'Then, I went home.' I don't think I've EVER
	seen that type of ending in any of our library books.
	• Let me show you some ways authors from some of our reading books end their stories.
	Share the types and examples from text.
	• Develop a chart with headings for the different types of endings.
	Examples: Change to match texts familiar to students from reading time
	<ul> <li>Ending with a Hope or Wish -</li> </ul>
	One way to end a story is to remember back to the very last thing that happened, and then
	think about what happens next. We can write an ending that creates a wish or a hope for what
	will happen next or again.
	Examples:
	Moonlight on the River by Deborah Kovacs, Roller Coaster by Marla Frazee, Voices in the Park
	by Anthony Browne (ending from the Fourth Voice in the park)
	<ul> <li>Thought or Feeling -</li> </ul>
	Another way to end a story is to say what you thought in your head or the feeling you had in
	your heart during that moment.
	Examples:
	The Leaving Morning by Angela Johnson, <u>My Father's Hands</u> by Joanne Ryder, <u>Night at the Fair</u>
	by Donald Crews, <u>Oatmeal by Diana Noonan, Shortcut</u> by Donald Crews, <u>Song and Dance Man</u>
	by Karen Ackerman, The Slide by Samantha (student authored work from
	www.readingandwritingproject.com), The Haircut by Sophie (student authored work from
	www.readingandwritingproject.com)
Active	Have students work with partners to story tell possible endings for the classroom shared story.
Engagement	<ul> <li>Share ideas and chart their examples of the different possible endings.</li> </ul>

### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1 Lesson Plan - Session 17, Continued

Link	• Today, you will be using this Special Ending paper to write two different types of endings for your			
	discovery drafts. Remember you are ending in the moment, and trying to leave your reader with a			
	special memory and feeling about your story.			
	• See Resource Section: Resource 18 – Special Endings paper			
Mid-Workshop	• Writers, we have been learning about working with our partners. Partners can help us when we are			
<b>Teaching Point</b>	stuck. You have been working hard on coming up with strong endings for your stories, but some of			
-	you may be feeling a little stuck. I would like you to get with your writing partner and share what			
	you have so far. If you or your partner is having trouble writing a type of ending, remember that			
	partners can help each other when they are stuck.			
	<ul> <li>If your students need a different lesson about partnerships, see Rituals and Routines: Building a</li> </ul>			
Indonondont	Community of Independent Writers section.			
Independent	•			
Writing and				
Conferring				
After-the-	<ul> <li>Doughnut Share: Students bring their Special Endings papers to the meeting area</li> </ul>			
Workshop Share	<ul> <li>Students get into two circles (an inner and outer circle), facing each other.</li> </ul>			
	<ul> <li>Inner Circle and outer circle will partner up with the student they are facing.</li> </ul>			
	• Each partner shares his/her favorite ending, after both partners have shared; the inner circle			
	moves one space to the right forming new partnerships.			
	<ul> <li>Students repeat the process sharing their favorite endings again.</li> </ul>			
	<ul> <li>Teacher monitors, Doughnut Share continues for as long as it is productive.</li> </ul>			
	See Resource Materials Packet for other share options.			
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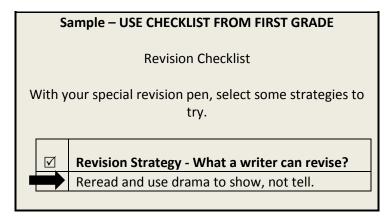
Session	18
Concept IV	Writers revise and edit their best piece/s to share with an audience.
<b>Teaching Point</b>	Writers act out events to show, not tell their stories using drama.

Materials
 Partner to demonstrate lesson
 Arrow Revision Strategies – See Resource Materials Packet

Connection • • Teach •	Make a connection to yesterday's lesson or overall work done to date Today we will become actors and actresses. We will be performing our stories to help us show, not tell our exciting narratives. Once again we will work on using our storyteller's voices. Explain/revisit the concept and importance of storyteller's voice				
•	Today we will become actors and actresses. We will be performing our stories to help us show, not tell our exciting narratives. Once again we will work on using our storyteller's voices.				
	not tell our exciting narratives. Once again we will work on using our storyteller's voices.				
Teach •					
Teach •	Explain/revisit the concept and importance of storyteller's voice				
•	Key points to address in kid language:				
	$\circ$ One of the most important skills for a writer of stories is to show, not tell their events				
	through a storyteller's voice				
	<ul> <li>In order to story tell well, a writer needs to do what a reader does when reading a story,</li> </ul>				
	the writer needs to put herself in the shoes of the main character and re-create, in her				
	mind, the evolving drama of that time and place				
	• Important to ask self, What will be the starting point of the story?				
	• It's important to go back in your mind to just before that moment and start reliving it so				
	you can write it in a storytelling manner				
	• Example: Summarizing voice or outside the event – <i>I remember when Vince and I took</i>				
	Shirlann to her first day of Kindergarten. It was really hard. My 'baby' was starting school. I wanted to be sure she had everything she needed that first day so she wouldn't				
	get homesick or nervous.				
	<ul> <li>Example: Storytelling voice or being inside the event – I need to think about the starting</li> </ul>				
	point of that moment. The starting point is the moment when we walked through the				
	front door of the school. I need to go back in my mind to just before that moment and				
	start reliving it so I can write it in a storytelling manner. Hmm'Oh, look there's a sign				
	that says, Kindergartners, Follow This Way.' We walked a few steps then took a right turn.				
	Above the first doorway in the hall was a sign that said, Welcome Kindergartners to Mrs.				
	Wanicke's Class! I looked up at the sign and tears welled in my eyes				
•	Demonstrate with a partner (fellow teacher, other adult or cross age student) putting on little				
	plays of one another's stories.				
	$\circ$ Background: One of the best, most exciting ways for young writers to revise their stories				
	is by using drama to see what they have said and what they might say next.				
	• A writer and his partner could read a bit of the writer's text aloud and act out that bit,				
	then read the next bit and act it out, and so on.				
	<ul> <li>The students will quickly notice things that have been left out.</li> </ul>				
	Imagining their stories through little plays can help children understand the fundamental concept				
	behind narrative writing (Calkins, 2009).				
Active •	Turn to someone near you and talk about what you noticed about how we used drama to help				
Engagement	us revise our narratives. Share as a group.				

### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1 Lesson Plan – Session 18, Continued

Link	• Today you will go off with your partner and take turns performing your narratives. Remember, this is a great revision strategy for re-seeing our work. I am going to add this strategy to our Revision Checklist.					
Mid-Workshop	• Share how to add discoveries based on using drama – caret and add words, flaps, paper					
<b>Teaching Point</b>	surgery, dot & arrow, etc					
	Focus on how to physically add the information.					
Independent	•					
Writing and						
Conferring						
After-the-	Host a revision museum.					
Workshop	Have students display their pieces on their desks, revealing the pages that show where they					
Share	made the most revisions/changes.					
	• Have students walk around and see all the wonderful work that their fellow writers have done					
	Celebrate their efforts!					
	See Resource Materials Packet for other share options.					



Session	19
Concept VI	Writers work effectively with partners to learn to work independently.
Teaching Point	Writers give their partners specific suggestions in a gentle way.

Materials			
<ul><li>Post-it-</li><li>Partner</li></ul>	notes to model lesson	<ul> <li>Working with Your Partner and Things that Make Readers Stumble- Anchor charts</li> <li>Revision checklist – See Resource Materials Packet</li> </ul>	
Tips	• The teacher will need to pick a class during the mini-lesson.	a student, ahead of time, to model the revision process with the	

•	This lesson revisits partnerships from session 15, but has a different listening purpose, the
	routine remains the same.

<ul> <li>Make a connection to yesterday's lesson or overall work done to date.</li> <li>Writers, you have been working hard on editing and revising your work. Today will help by offering suggestions in gentle ways to help you continue with revisio you will return the favor by gently offering suggestions to help your partner with revision work.</li> <li>Example - details, details, details .</li> </ul>				
Teach	<ul> <li>Teacher revisits revision checklist with students.</li> <li>See Resource Section: Resource 11 – Revision Checklist.</li> <li>Do a fishbowl activity showing how a teacher and partner work through the process</li> <li>Fishbowl – Teacher and other person modeling (e.g. student, adult, cross age student) are in the center of a circle.</li> <li>The rest of the class forms a circle around the two individuals, typically the class forms a circle by sitting in chairs or on the floor, the outer circle looks in and observes while the two individuals conduct some type of modeling activity.</li> <li>It is as if they are looking into a fishbowl.</li> <li>Establish purpose for listening. Share sentence stems such as:         <ul> <li>Where in this piece would it make sense to add more details, details, details?</li> <li>Where in this piece do you wish (there was more dialogue; you knew what something looked like; you knew what the character was thinking or feeling; etc</li> </ul> </li> <li>Read/listen to partner's piece.</li> <li>Talk about possibilities         <ul> <li>Example – What do you think about adding dialogue right here? I wish I knew what your dog looked like, etc)</li> <li>Emphasize using gentle suggestions and why, give examples</li> </ul> </li> <li>Mark the spot: Together partners decide where to place post-it-notes to indicate where revision work is needed.</li> </ul>			
Active	<ul> <li>Repeat the process for the other partner if more modeling is needed.</li> <li>Students share what they noticed from the fishbowl activity.</li> </ul>			
Engagement	<ul> <li>Focus on the steps and the use of gentle suggestions.</li> </ul>			
Link	<ul> <li>As you go off to revise your partner's work today, remember to follow these steps and offer gentle suggestions.</li> </ul>			

### Writing Unit of Study 2<sup>nd</sup> Grade – Launching with Small Moments, Unit 1 Lesson Plan - Session 19, Continued

Mid-Workshop Teaching Point		
Independent Writing and	•	
Conferring		
After-the-	• Students, you are so lucky to have your partner help you with your writing today.	
Workshop Share	• Students sit in a circle and quickly share one way their partners helped them revise their work.	
	See Resource Materials Packet for other share options.	

	Sample Anchor Chart			
v	Vorking With Your Partner			
0	Listening Purpose - Tell partner what s/he should listen for in your piece. How can your partner help you?			
1. 2.	Read/Listen			
3.	Talk/Discuss			
4.	Flag spot/s needing changes			
5.	REVISE – make changes			

#### Lesson Plan

Session	20
Concept IV	Writers revise and edit their best piece/s to share with an audience.
<b>Teaching Point</b>	Writers focus on adding finishing touches using a revision checklist.

Materials			
Revision checklist - See Resource Materials Packet	•	Special revision pens	
Teacher's writing folder with drafts	•	Selecting a piece for celebration- Optional Anchor Chart	

Tips	None			
. ·				
Connection	Make a connection to yesterday's lesson or overall writing work done to date. Writers, you have been working hard drafting many pieces. Today, I am going to show you how to choose one story to read to an audience. Make sure students know who the intended audience is.			
Teach	<ul> <li>Teacher models using work in his/her folder;</li> <li>Step 1: Go through folder and select a piece, these are things to think about when selecting a piece for finishing touches:         <ul> <li>Do I feel strongly enough about this piece that I want to spend a lot more time on it?</li> <li>Is this piece something that my intended audience would be interested in reading? (Specify Intended audience).</li> <li>Do I have a strong heart of the message?</li> <li>Step 2: Use a revision checklist to improve the piece:                 <ul></ul></li></ul></li></ul>			
Active Engagement	• Writers, review with your partners the steps you will use to select a piece and add finishing touches.			
Link	• Writers, today your job is to pick the piece you are going to publish for your audience, and work-on different items from the revision checklist. You may have already done some of these. If so, try other items. Revise, revise, revise!			
Mid-Workshop Teaching Point	• Focus on partnership work – one way to be a helpful partner is to listen/read a partner's work to see if everything is clear and makes sense.			
Independent Writing and Conferring	•			

Lesson Plan - Session 20, Continued

After-the- Workshop Share	•	Students share with their writing partners a revision they made in their writing, and how it made their writing better
	•	See Resource Materials Packet for other share options

Session	21
Concept IV	Writers revise and edit their best piece/s to share with an audience.
<b>Teaching Point</b>	Writers focus on adding finishing touches using a word wall and spelling patterns.

Materials		
<ul> <li>Word wall, spelling patterns</li> <li>Writing Process Steps - Anchor Chart -See Resource Materials Packet</li> </ul>	Teacher or student work	

Tips	•	Reinforce word work during a word study block of time too.
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Connection	<ul> <li>Make a connection to yesterday's lesson or overall writing work done to date</li> </ul>
	Connect back to the school picture analogy from yesterday and include the notion of finishing
	touches.
	• Today we will learn how to add more finishing touches by fixing-up our writing using the word
	wall and writing correct spelling patterns
Teach	<ul> <li>Explain to the students the purpose and role of editing.</li> </ul>
	<ul> <li>Revisit editing step on the Writing Process Steps chart.</li> </ul>
	<ul> <li>Use a teacher generated story or student text.</li> </ul>
	Locate words that are misspelled.
	• These may be words that were previously identified during drafting (underlined or circled),
	also, students could reread the text and identify any words that don't look right.
	• Model how to use resources (e.g. word wall, spelling pattern charts, dictionaries) to find the
	word and make corrections.
Active	• Read through your story and find a word you believe you misspelled. Find the word on the word
Engagement	wall and change it with your different color pen.
Link	• Today, and every day, use your tools to make your piece more readable for your audience.
Mid-Workshop	• Select and teach another strategy/resource that aligns with spelling procedures previously
<b>Teaching Point</b>	taught (e.g. Common Core – generalize learned spelling patterns when writing words).
Independent	•
Writing and	
Conferring	
After-the-	Share with your partner the words you fixed today.
Workshop	<ul> <li>See Resource Materials Packet for other share options.</li> </ul>
Share	

Session	22
Concept IV	Writers revise and edit their best piece/s to share with an audience.
<b>Teaching Point</b>	Writers focus on finishing touches using an editing checklist.

Materials		
Editing Checklist - See Resource Materials Packet     Teacher or student work		
Tips	<ul> <li>Develop an editing lesson (C.U.P.S. – capitalization, usage, punctuation, spelling) based on using an editing checklist. See sample one in resource materials packet.</li> <li>Develop routines for editing – e.g. how, special pen, concept of <i>Before my audience has read it, I need to make sure I edit!, etc.</i></li> </ul>	
	Add additional editing lessons as needed.	

Connection	
Teach	
Active	
Engagement	
Link	
Mid-Workshop	
Teaching Point	
Independent	
Writing and	
Conferring	
After-the-	
Workshop	
Share	

Session	23
Concept IV	Writers revise and edit their best piece/s to share with an audience.
<b>Teaching Point</b>	Writers share their pieces with an audience Celebrate!

### **Lesson Plan**

Session	24
Concept	
Teaching Point	Unit Wrap-Up Session

• Engage in activities such as:

1. Student reflection piece – See Resource Section: Resource 25 – Reflection for Launching With Small Moments

2. Clean-out project folders

• Please note: Teachers should keep student work (finished piece and drafts) for Unit 2, students will be able to apply/practice newly learned craft techniques to existing work.