

**Writers Workshop Unit of Study**

**2nd Grade**

**Lifting the Level of Narrative**

**Writing Through Studying Craft**

**Unit 2**

ELA

Common

Core

Standards

**Table of Contents**

**Background Section**

Background Information x-xx

Important Notes on Unit and Lesson Design xx-xx

**Sample Unit Section**

Resources and Materials Needed xx

Overview of Sessions – Teaching and Learning Points xx-xx

Sample Unit Sessions xx-xx

**Resource Materials Section – See Separate Packet**

Resources Table of Contents xx-xx

Resources xx-xx

Assessment Options xx-xx

**Background Information**

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| We encourage our students to “write from the heart,” to write about what really matters to them. We send them off and anxiously wait for these powerful pieces to emerge. Yet, so often when they return to share their work it lacks detail, excitement and often is more of a retelling of events strung together with little emotional investment. Katie Wood Ray (1999) reflects on this common situation, “Facing enough writers like Kyle finally made me realize something very difficult and important as a teacher: The ideas behind my students’ topics were often way better than much of the actual writing they ever did about these topics. Quite simple – it’s hard to admit – but there for me to face. How much power could my students’ writing have to help them make waves or build bridges in the world if I only helped them to find good topics? Didn’t I also have a responsibility to help them write about these topics *well*, to do these huge, important life topics *justice* with good writing?” (p. 9)  The resounding answer to Katie’s question is YES; yes we need to teach students strategies to bring meaning to these heartfelt topics! But, also accompanied with that yes is the wondering of *how?* How do we help writers bring their stories alive? How do we help them create meaning that sticks and stirs emotions in others? How do we bring justice to what matters? How do we help them to do work like professional writers?  Over and over again we hear published authors claim that their number one teacher is books, so much of what they’ve learned they’ve learned from studying text. Likewise, the best teacher for our students may be books and learning how to study Writer’s Craft. Students will always have access to books, not always access to teachers. Writers study craft – a particular way of doing something and in this context the knowledge a writer has about HOW to do something with words and structure. Young writers should learn to do the sophisticated work of separating *what* something is about from *how* it is written.Our students are accustomed to reading a text to determine WHAT it is about, but not as accustom to revisiting these same text to learn HOW it was written and learning from those discoveries.  The overarching goal of this unit is to teach students how to gather a repertoire of craft possibilities that will help them write well. This is often called “reading like a writer.” First, they read a like reader – gaining meaning and discussing text. Then, they reread and revisit that same text but through “writerly eyes.” This involves reading with a sense of possibility, a sense of “What do I see here that might work for me in my writing?” Books now serve as a mentor or model for students as they write. It is critical students see themselves as writers and, therefore, adopt a writer’s perspective. Teachers can scaffold students in this shift in thinking through questioning, modeling and inquiry.  Many techniques are incorporated in these lessons to guide students in learning how to lead *writerly* lives, not only for this unit but for the rest of their writing lives. First and foremost, students will study mentor authors and mentor text. Webster’s dictionary defines a mentor as “a close, trusted, and experienced counselor or guide.” This perfectly describes the relationship we want students to have with selected authors and texts. Students will look closely at the work of one published writer, letting that work function as a mentor or guide. In turn, they will also engage in text inquiry of chosen books to gather more and more writing tools to add to their writing toolboxes. They will view these books through the lens, “What did the author do that I could try?” Students learn to stand on the shoulders of those that have gone before them.  Studying craft is seen as a lifelong strategy – students learn how to apprentice themselves to authors and text in order to write for various purposes and in different modes and genres. Our students’ best mentors are writers and the text they create. This unit guides young writers on this journey of leading a *writerly* life! |

**Important Notes on Unit and Lesson Design**

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| This unit is not typical in the sense that many lessons do not follow the architecture of a mini-lesson: Connection, Teach, Active Engagement, Link, Mid-workshop Teaching Point and Share.  Instead, many of the lessons will follow an inquiry approach. Teachers should follow the lead of their students -- notice, restate, negotiate what they say in order to bring meaning and understanding. The focus is on discovery, noticing HOW an author crafted both structure and words. The goal is to help children get started transferring these insights to their own writing. In this sample unit, the inquiry approach is often coupled with the methods of demonstration and guided practice.  For example, when facilitating a discussion on techniques a particular author uses, the teacher first demonstrates how to go about studying a page of a published author’s text, finding something s/he notice, think about what the author did and why, name the strategy, make connections to other text where s/he has seen this before, and try it (or ‘write-in-the-air’). Then, the teacher would get students started inquiring in similar ways about the mentor text.   * Since these lessons follow more of an inquiry approach, some important ideas/concepts to focus on during this unit: * Reading like a Writer – reading with a sense of possibility, *“What did this author do that I could try?”* * Embracing the idea, *“You are writers, like writers the world over.”* * Writer’s office work – where authors get their ideas, how they do research, how they get responses to drafts, how they set up their offices, etc... thinking about, *“What does that author do I could do as well?”* * Writer’s personal lives - much of what authors write about is anchored in their own lives, etc... * Specific writer’s craft – both words and structure items * When attempting to write any piece, ask self: “*Who is my writing mentor? Is there a text I can use as a model? How can I use this model to help me write better?”* * Concept of intentionality – Writers **intentionally**chose to do certain things when writing, they make choices of how to structure text and work with words * And other related areas * The author and/or mentor text selected for this unit are mere models * Both the author and books serve as vehicles to teach craft, teachers may substitute both author and/or books based on what is of interest to them and what is available in terms of resources * See resources listed below for criteria of selecting authors for young writers - See Resource Section: Resource A – Mentor Text * Studying of craft may also take place during read aloud, shared reading, reading workshop and across curricular areas * Studying and more importantly teaching craft takes knowledge and experience, it is highly recommended **prior**to teaching this unit of study that teachers read the following professional resources: * Calkins, Lucy. (2009). A quick guide to teaching second-grade writers with units of study. Portsmouth, NH: Heinemann. (Especially chapter October – Raising the Level of Narrative Writing with Authors as Mentors.) * Calkins, Lucy and Amanda Hartman. (2003). Authors as Mentors. Portsmouth, NH: Heinemann. * Ray, Katie Wood and Lisa Cleaveland. (2004). About the authors: Writing workshop with our youngest writers. Portsmouth, NH: Heinemann. There is also an About the Authors DVD. * Ray, Katie Wood. (1999). Wondrous words: Writers and writing in the elementary classroom. Portsmouth, NH: Heinemann. |

**Resources and Materials Needed**

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| * Give students as many opportunities as possible to listen and read the selected mentor books * These books may be read during shared reading, reading aloud, guided reading and independent reading time * These books could be put in their independent reading boxes and could also be put on tape and available at the listening center, especially for ELL or less able readers * Teachers should have kept selected drafts from Unit 1 and provided additional text in which to practice crafting techniques * Select a mentor author – gather books by the author, collect biographical and autobiographical materials, etc…this unit featured Jonathon London as a mentor author and teachers may substitute both author and/or books based on what is of interest to them, their students, and what is available in terms of resources (if a different author is chosen, modify lessons based on the work of that author) * Select other mentor text to study – see Katie Wood Ray’s resources for criteria of effective mentor text * Tiny Topic Notepads – 1 per student (it’s very important that notepads are tiny, teachers could use small spiral notebooks and cut each of these into 3 even tinier notepads, consider lanyards or string through the wire spiral so students can carry them around their necks) * Class “Tiny Topic Notepad” for modeling purposes * Student authored work from last year or Lucy Calkins’ books and/or websites * Teacher authored work that will be used for demonstration purposes * Class story that could be used for demonstration purposes and/or small group work * Post-it notes * Story booklets (3-5 pages stapled together) * Resource Charts – see resource section * Chart paper and markers * Books based on mentor author and/or lessons: * Jonathon London books (if selected as mentor author) top priority: *Hurricane!, Dream Weaver, Puddles, Old Salt Young Salt,* or any others of interest, a book or two from the *Froggy s*eries may be used to study craft, but be sure to explain that it is a different type of genre from what they will be writing * Session 6 - *The Other Way to Listen* by Byrd Baylor, optional extension activity * Session 14 – *Owl Moon* by Jane Yolen * Other possible mentor text: *The Great Gracie Chase* by Cynthia Rylant, *Those Shoes* by Maribeth Boelts, *Fireflies* by Julie Brinckloe, these titles have a lot of craft items easily recognizable by 2nd graders and there are many other books that would be well suited too * See Resource Section: Resource A – Mentor Text * Assessment and Student Reflection tools |

**Overview of Sessions – Teaching and Learning Points**

**Concept I – Writers study and learn from authors they admire**

Writers… Day 1 - explore a mentor text looking for interesting decisions an author made

Day 2 - are people, exploring an author’s personal life and background (this lesson and others like it may be done in reading time instead)

Day 3 - are people, exploring an author’s personal life and background (this lesson and others like it may be done in reading time instead)

Day 4 - intentionally make choices when they write

Day 11 - find writing mentors in all authors

**Concept II – Writers lead a “writerly” life**

Writers… Day 5-live a “writerly” type of life: Tiny Topic Notepads

Additional lessons will be done in reading time to address this concept

**Concept III – Writers gather and incorporate a variety of crafting techniques**

## Writers… Day 8 - study the work of a mentor to see HOW the author made his or her story into a wonderful one! – Focus on

## developing a craft chart

## Day 9 - study the work of a mentor to see HOW the author made his or her story into a wonderful one! – Focus on

## writing-in-the-air ‘and trying it!

Day 10 - use a storyteller’s voice through dialogue to bring a moment alive

Day 12 - study a crafting technique to try in their own writing - focus on punctuation

Day 13 - study a crafting technique to try in their own writing - focus on similes or other crafting technique

Day 14 - vary sentence structure to bring style to their writing (challenging lesson – replace if necessary)

**Concept IV – Writers apply the writing process**

Writers… Day 6 - select a tiny topic and rehearse their story ideas

Day 7 - sketch and write a discovery draft

Days 16-18 - edit so readers can read their texts smoothly.

**Concept V – Writers prepare for publication**

Writers… Day 15 - work with partners to add finishing touches to their final pieces

Day 19 - work on putting finishing touches on their books and creating “About the Author” blurbs

Day 20 - celebrate by sharing their published picture books with an audience

**Concept VI – Writers self-reflect on their experiences and growth in writing and as writers**

Day 21 UNIT WRAP UP: Time for Student Reflections and Clean-out folders

Day 22 End-of-the-unit Assessment

**Lesson Plans**

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| **Session** | 1 |
| **Concept** | Writers study and learn from authors they admire. |
| **Teaching Point** | Writers explore a mentor text looking for interesting decisions an author made. |

**Inquiry Based Lesson**

**Materials:**

Select a mentor author who can help children write focused narratives. Many books by this author should contain easily identifiable craft items and qualities of good writing. Students should want to read these texts over and over again and find the process of studying them fun and informative. (Some possible authors suitable for 2nd graders: Angela Johnson, Donald Crews, Charlotte Zolotow, Cynthia Rylant, Maribeth Boelts, Joanne Ryder, Ezra Jack Keats, Julie Brinkloe, Jonathon London, Mem Fox, etc.)

**Reading:**

For session #1, select one book by the mentor author to launch the unit. After reading aloud the text, engage in a typical reading discussion that focuses on comprehension strategies and what students especially like about the story and character/s. Refrain from telling students that this could be the whole class mentor author until after you have read aloud the book to them. Once you determine the class loves the book, suggest they may want to study what the author has done to write it so well. (Please note: If the students don’t enjoy the book, then select another one.)

**Writing:**

1. Explain how the class is going to reread the text but this time through “writerly eyes.” The class already talked about what the book was about. Now, they are going to study how the book was written. Central question: What things did you notice the author did that you would like to discuss?
2. Model how to go about studying a page from the text: (At this point keep modeling informal, you don’t need to identify the steps or even discuss all of them for each noticing.) The following is a guide for teachers:
3. Notice - find something the author did that you would like to discuss (e.g.*“Oh, I noticed the writer kept repeating this line…”)*
4. Why? (Make a Theory) - think about what the author did and why (e.g. *“Hmm, maybe she did this because she was trying to make a point to us as readers…)*
5. Name It – (e.g. *“I think this is called repeated words or phrases or sentences.”)*
6. Connections to other text where you have seen this before (e.g. *“I remember seeing this in another book. The book was called xxx. The author repeated the line xxxx.)*
7. Try It or Write-in-the-Air (Save for a later lesson, more advanced concept).
8. Turn to another page and get students started inquiring in similar ways about the mentor text. (e.g.Reread and study the page. *“What do you notice on this page that you would like to discuss?”*
9. Explain we call these “Noticings” and why. Start a chart titled, “Noticings for (book title).”

**Lesson Plan – Session 1 Continued**

**Tips:**

* If students haven’t had much experience with studying mentor text, they may be limited in their noticings. Help guide discussion. As they gain more practice studying text, their noticings and subsequent discussions will be much richer and more meaningful.
* The overall purpose of the lesson is to introduce the possible mentor author and revisit writer’s craft. At this point, an open-ended list-like noticing chart is appropriate (see sample below). A more detailed craft chart will be revisited/introduced in later lessons.
* If you need more information on how to guide students from a “readerly” noticing (e.g. That part was so funny.) and turn it into a “writerly” noticing (e.g. What did the author do to make that part funny?), see Katie Wood Ray’s book, Wondrous Words.

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| **SAMPLE Anchor Chart from a 2nd grade classroom**  Noticings from Mentor Text  Puddles by Jonathan London   * Words match the meaning - Words look like puddles, words were all over the page in diff places, bold face and big, etc. * Extra spaces in between words * Sound words (Onomatopoeia) – drip, splash, slup, flop—plop, Ka-BOOM, * Rhyming at the end of lines * Lots of punctuation (! , … - ) * Repeated verse/line – Puddles! Big ones, little ones, long ones.. on page 13, then repeats on p. 25 * Action words that are about rain – trickling, snaking, squirm, slog, rattling, * Describing words * Dialogue – not used a lot * Compared things using the work “like” * Made up words like puddle-jump * And so on |

**Lesson Plan**

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| **Sessions** | 2 and 3 |
| **Concept** | Writers study and learn from authors they admire. |
| **Teaching Point** | Writers are people – exploring an author’s personal life and background.  (This lesson and others like it may be done in reading time instead.) |

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| **Materials** |
| Information about the selected mentor author – books, websites, DVD/Video, books, interviews, etc. |

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| 1. Introduce concept of a mentor. Explain how many people have mentors: give specific examples for many of these categories: musicians, athletes, hobbies (e.g. famous cook), workplace (e.g. student teacher and classroom teacher), spiritual leaders or humanitarians, etc. 2. Explain how the class will now adopt a writing mentor, someone they can look up to for guidance on how to write well. This person through his/her books will teach us how to improve our writing. For example: “*Yesterday you loved reading XXX by XXX so I thought maybe this author could be a teacher, a mentor for our class. I suggest for our next unit we study XXX as our mentor, our teacher, and we try to learn writing things from her/him. What do you think?”* 3. Spend several days during reading and writing time studying the mentor author. Help young readers understand that much of what authors write about is anchored in their own lives. Try and make a link between the author’s life and his/her literature. The purpose of exploring the writer’s background is to invite children to live like the writer they have adopted as a mentor. Suggest that the class take cues from the writer on how to live a “writerly life.” Teach them what you know about the author’s life and writing process, stressing what the author has done and that you hope children will emulate.   **Possible things to explore:**   1. Personal information about the author or “Author as a Person” – family, where grew up, where lives as an adult, hobbies, pets, unique characteristics, childhood stories, etc. 2. Writer’s Office work - where they get their ideas, how they do research, how they get responses to drafts, how they set up their offices, etc. Link to, “What does that author do that I could do as well?” 3. Literary Resume – types of work written, number and kinds of books, awards, where learned their craft, favorite types of books, certain themes apparent in books, etc… 4. Locate the author’s website and blog 5. Other - |
| **Tips**  Teachers may choose to do these lessons during reading time instead. This would provide more time during writing workshop to explore the mentor author’s texts and craft. |

**Lesson Plan**

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| **Session** | 4 |
| **Concept** | Writers study and learn from authors they admire. |
| **Teaching Point** | Writers intentionally make choices when they write. |

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| **Materials** |
| * Another book by the same mentor author * Literature book for this lesson should have already been read and discussed from a reading perspective during reading time |

This is an inquiry based lesson so it may take the entire writing workshop time. Concepts taught in this lesson should be threaded throughout the school year during reading and writing. The goal is that students will eventually move from being able to “Read like a Writer” with teacher guidance to applying this concept independently.

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| **Connection** | * *“Yesterday we learned XXX and XXX about our mentor author. What else did some of you discover? Today, let’s revisit the book we read earlier in reading and talk about it through writerly eyes.”* |
| **Teach** | 1. Reread the book. 2. Model how to go about studying a page from the text as you did in session one (e.g. notice, why? [make a theory], Name it, Connections to other books or in other places in same text). 3. Continue facilitating classroom discussion on other noticings about the book. At this point, teachers may choose to have this discussion be very informal and not create a detailed chart. The chart for this lesson may be a listing of noticings for now. See example/s below. 4. Points to really stress during this inquiry lesson:  * Introduce the concept of “Reading like a Writer”   *“What we have been doing, noticing and talking about what an author did and why, is called ‘Reading like a Writer.’ In reading, we read to discover meaning. In writing, we revisit the same text and read it with a new, different lens. The purpose of “Reading like a Writer” is to notice different things an author did, so we can learn from him/her. We may want to try these things in our own writing. A person that “Reads like a Writer” reads with a sense of possibility, always asking, ‘What do I see here that might work for me in my writing?’”*   * Revisit the concept that writers did this on purpose, we call it intentionality * When writers draft and revise, they make decisions along the way of what to do to help students understand that people make choices with intention every day: A soccer player intentionally chooses to pass the ball in order to score a goal; a musician intentionally chooses certain notes to play in order to make the song beautiful; and a cook intentionally adds extra chocolate to make their cookies even better * Writers do the same thing every day, they intentionally choose to add or change certain things in their writing work * Teacher should keep weaving the concept that an author did this on purpose or intentionally throughout today’s discussion and subsequent ones throughout the unit * Guide students in making a text to text connection * When students go off to write, they may want to select something from the author’s text and try it in their own text, they *intentionally* may want to include what the mentor author did in their own work |

**Lesson Plan – Session 4 Continued**

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| **Tips** | * The overall purpose of the lesson is to introduce or review the concepts of intentionality, reading like a writer, and trying something an author did in one’s own work * Since these concepts are sophisticated and may need additional time for explanation, it is recommended teachers use an open-ended list-like noticing chart (see example below) * A more detailed craft chart will be revisited/introduced in later lessons * If students have sufficient background and experience with these concepts and detailed craft charts, the more advanced charts may be used in this lesson instead |

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| **SAMPLE Anchor Chart from a 2nd grade classroom**  Noticings from Mentor Text  Froggy Gets Dressed by Jonathan London   * Dialogue * Punctuation - !, …, --, * Repeated lines – series of sentences when putting on clothes and “Did you forget to put something on?” * Print to match meaning – bold face words, big words, colored words, etc. * Sound effect words (Onomatopoeia) – zoop, zup, zat, zwit, zum, flop flop flop, etc. * Action words (verbs) – flopped, tugged, untied, pulled, slipped, * Show not tell – looking more red in the face than green * Other aspects as noticed |

**Lesson Plan**

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| **Session** | 5 |
| **Concept** | Writers lead a “writerly” life. |
| **Teaching Point** | Writers live a “writerly” type of life: Tiny Topic Notepads |

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| **See writers…** | **Hear writers…** |
| * Jotting ideas down in their tiny topic notepads * Using hand gestures to signal a watermelon or seed idea | * Sharing possible writing ideas with a partner * Saying things like, *“I could write about walking my dog, or I could write about going down the slide...”* |
| **Materials** | |
| * Tiny Topic Notepads – 1 per student * Class “Tiny Topic Notepad” – record shared class experiences and observations that could be used for a whole class model or small group work | * Will need student authored work from last year |

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| **Connection** | * Tell children that yesterday you found a student author from last year that wrote a great small moment story * Read the student’s work, pointing out that this student has done a great job writing a small moment story This is the kind of writing all of the children should be doing * Today they will need to choose topics and get started on new pieces * Explain that when you have a mentor author, and they now have XXX, s/he teaches you how to generate topics and how to get started |
| **Teach** | Tell children that this author probably first thought of a big, general topic and then decided to zoom in on a tiny aspect of that topic:  * *“More than likely when XXX began to think of story ideas, s/he probably had a few, big topics on her/his mind. I think of these as watermelon topics.”* * Gesture - use hands to visually illustrate the big size of a watermelon topic, *“ S/he probably thought ‘I could write about all about my Saturday’* (gesture – to show this would be a watermelon idea) *or ‘I could write all about my son Anthony’* (gesture – another watermelon idea) …” * Teacher should elaborate on this concept using the book under study, “*XXX could have written everything s/he had to say about XXX: give examples. This would have been a book based on a watermelon idea. We also sometimes call these “all about” books. But instead XXX decided not to write about a watermelon topic – like ‘all about’ XXX – and instead s/he chose just one tiny seed, one tiny topic* (gesture – move from watermelon gesture to zooming in so hands are close together toindicate narrow topic/seed idea/small moment). *S/he decided to just write about a time when …..”* * *“This would be considered a tiny seed, a tiny topic. We’ve been calling them small moment stories too.”* * Explicitly explain the metaphor of a watermelon idea vs. a seed idea: * Watermelons are big and seeds within them are tiny * We are not writing about big topics * The kind of writing we are doing is selecting small tiny seed ideas * *“So writers just like our mentor author, we aren’t going to be writing about big topics or watermelon ideas, we are going to intentionally zoom in and write about tiny seed ideas. These will turn into our wonderful small moment stories.”* |

**Lesson Plan – Session 5 Continued**

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| **Teach - Continued** | Explain that writers lead attentive lives. Writers live differently. They are always looking for tiny topics or something to write about from their everyday lives. They often have a place where they collect these wonderful story ideas.  * *“I was thinking that XXX probably heard/saw XXX and said to herself, ‘Oh, that’s a good story idea. I need to remember this moment.’ Then s/he probably wrote the idea in a tiny topics notepad like this.* (hold up the tiny topic notepad) *Hmmm…maybe she wrote, ‘Anthony – fell down’ (make connection to book under study). She only used a few words to capture the idea. Later when it was writing time, she read the idea she had written previously and thought, ‘I am going to write this story’.”* |
| **Active Engagement** | * Ask children to think of a big topic or watermelon idea and tell that topic to their writing partners * Then ask them to think of one tiny, tiny story idea – one seed (idea) – inside that big watermelon topic * Repeat using the gestures of watermelon vs. seed idea, so students become familiar with them   Watermelon idea -  going to  the fair  Seed idea – example: riding roller coaster |
| **Link** | * Show students that writers record their ideas * Give students tiny topic notepads in which to collect tiny seed ideas they might write about today |
| **Mid-Workshop Teaching Point** | * Teacher chooses some student entries and reads them aloud to the class. Students use gestures to indicate whether the entry was a watermelon or seed idea. |
| **After-the-Workshop Share** | * Select some students to share their work * Discuss how these are good examples of tiny seed ideas in a tiny topic notepad * *“So writers today and every day I want you to live like writers. Writers live differently. They are always looking for possible story ideas from their everyday lives. Take home your tiny topic notepads today and jot possible story ideas in short phrases or in a few words.”* |
| **Tips** | If you would like more specific examples of scripted language for this lesson see Session 1, pp. 1 – 9 in Calkins, Lucy and Amanda Hartman. (2003). Authors as Mentors. Portsmouth, NH: Heinemann  * May need to do small group work with students that don’t understand the concept of capturing a seed idea using just a phrase, some students will get this mixed up with drafting their complete piece * Help students select just enough words so they will remember the story idea later when they have time to draft * Students could decorate the cover of their notepads, it’s very important that notepads are tiny * Teachers could use small spiral notebooks and cut each of these into 3 even tinier notepads, some teachers put lanyards or string through the wire spiral so students can carry them around their necks * ELL students may have a difficult time with the watermelon topics and seed ideas, they may need further explanation * Incorporate the idea of watermelon topics and seed ideas throughout the day, for example: When students come back from lunch, ask them if Jen wanted to write about recess, what would be a watermelon or a seed like-tiny topic? * Throughout the day (and unit), keep adding tiny topics to class notepad based on things the class experienced, This Class Tiny Topics Notepad will be used in subsequent lessons and small group work |

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| **Sample Anchor Chart –**  **Watermelon vs. Seed Ideas**   * Define terms in kid language * May want to develop a visual of watermelon vs. seed idea as shown in active engagement |

**Lesson Plan**

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| **Session** | 6 |
| **Concept** | Writers apply the writing process – rehearsal. |
| **Teaching Point** | Writers select a tiny topic and rehearse their story ideas. |

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| **See writers…** | **Hear writers…** |
| * Engaging in rehearsal techniques as pointing to their fingers , touching pages, sharing with a partner * Jotting more ideas in Tiny Topic Notepads | * Trying out different ways their stories may go * Using a storyteller’s voice to rehearse a story idea and retrying different ways of saying it |
| **Materials** | |
| * Before today’s mini-lesson, read one of the author’s mentor texts to the class at least once * Today, when you reread it, talk with the class about what xxx (author) may have written in her/his tiny topics notepad to jog her remembering and writing this story | * Post it notes * Class “tiny” topic notepad with some ideas listed * Writing Process Steps Chart – See Resource Section |

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| **Connection** | * Share an anecdote about one child who used his tiny topics notepad the night before to record a tiny topic from his/her evening * Remind students that writers not only write, but also live a “writerly” life – always looking for moments to write about from their lives * Relate this also to the book that was shared in reading * *“Today, I will show you how to go from a tiny topic in your notepad like ‘Anthony – fell down’ or ‘spider visit’ to a whole story. I want to remind you that writers don’t just think up a topic, pick up their pens and write. Writers plan. Writers rehearse. They are just like actors and actresses – they spend time rehearsing before they put on a performance.”* |
| **Teach** | * Continue expanding on the metaphor of seed ideas and relate it to growing stories – *“Tiny topics need to grow in our minds before they are written…”* * Share that xxx (author) did a lot of rehearsal before s/he wrote xxx. S/he first took her/his tiny topic and let it grow in her/his mind. S/he probably practiced or rehearsed the story several ways until s/he got it just right. * Review the rehearsal steps from Unit 1 (based on what they learned in kindergarten and first grade), see Resource Section: Writing Process Steps chart  1. Self 2. Partner 3. Touch the pages 4. Story Hand   Ask students to go through the gestures with you. “*Let’s review, we can* ***REHEARSE****/****SAY”****:*  *1.* Put up one finger, *“self”* point to chest.  2. Put up two fingers, *“partner”* two hands together.  *3.*  Put up three fingers, *“Touch each page of story booklet”,* motion with index finger pointing to each page).  4. Put up four fingers, “*Story Hand”,* wiggle five fingers.   * Model taking a tiny topic from your notepad and going through some rehearsal options * *“Notice that I also wrote some tiny topics in my notepad. Please be researchers and watch what I do with the tiny topic I wrote in my notepad. Before I write my story it helps if I rehearse or say the story to myself. Sometimes I tell it across my fingers. Sometimes I tell it to a partner…”* * Model some rehearsal strategies and do a think aloud as you go through the process |

**Lesson Plan – Session 6 Continued**

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| **Active Engagement** | * Select an idea that was recorded yesterday or earlier in the day from the Class Tiny Topic Notepad and grow it into a story and discuss story idea * *“Partner A, pretend you wrote that story idea and now you have decided to make a story out of xxx. Tell it across your fingers – story hand. Don’t forget to use your storyteller’s voice.”* * *“Partner B, pretend that you wrote xxx in your notepad and now want to create a story. Turn to your partner and touch pages as you rehearse. Start with action. What did you do or hear or notice first? I can’t wait to hear everyone using their storyteller’s voice.”* |
| **Link** | * Remind students that they are just like xxx (mentor author) * Remind them how xxx might have gathered the idea for his/her story, emphasizing that they can do the same, writers find and record tiny moments all the time * Review how today and every day, they will find topics in their lives, then, they will select a tiny topic to write into a story – always giving that story time to grow |
| **Mid-Workshop Teaching Point** | * Share a story of a student you noticed who wrote in her tiny topics notepad even in the middle of the day * *“Thumbs up if you…told story to self? Told story to a partner? Touched pages? Used your story hand? Try one you haven’t done so far or pick a new story idea and let that story grow.”* |
| **After-the-Workshop Share** | * Share story of a child that didn’t just write his/her story straight away but remembered that xxx (mentor author) lets her/his seed idea grow in his/her mind, *“This student tried…”* * Share that the purpose for writing in this unit will be to create their own picture books others can read and enjoy, it is important they practice lots of story ideas to eventually find the one that they want to add finishing touches * Have students go back and place a post it next to the entry they feel will make the best read aloud story * They will write a discovery draft of this story idea tomorrow and should have rehearsed this story idea several ways |
| **Tips** | * Remind students to continually add tiny topics to their notepads all day, not just during writing time * To emphasize how to jot just a tiny detail/phrase in the notepad, share some of Byrd Baylor’s advice about paying attention to the small things * See Byrd Baylor’s book, The Other Way to Listen |

**Lesson Plan – Session 6 Continued**

**Lesson Plan**

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| **Session** | 7 |
| **Concept** | Writers apply the writing process – drafting. |
| **Teaching Point** | Writers sketch and write a discovery draft. |

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| **See writers…** | **Hear writers…** |
| * Sketching picture plans in story booklets * Touching pages and rehearsing possible story lines * Referring to the Writing Process Steps chart | * Rehearsing with a partner possible story scenarios * Talking about what to include in their picture plans |
| **Materials** | |
| * Teacher/class story idea * Bring notepads to meeting area | * Writing Process Steps Chart * Story booklets |

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| **Connection** | * *“Writers, just like a famous actor or actress practices their lines, you’ve been rehearsing your story ideas. You did lots of rehearsal techniques such as…. You tried out lots of different story ideas to decide which one would be the best read aloud book. This reminds me of when I’m going to go to a fancy party. I try on different outfits to see which one I like the best. Yesterday you put a post it on your number one choice. Turn to your partner and tell them which one you selected and why. “* * *“Now it’s time to write our stories on paper. Remember this is called our discovery draft.”* |
| **Teach** | * Refer to the Writing Process Steps Chart. Review steps done so far – select a story idea and rehearse * Emphasize the need for more rehearsal just like athletes spend several days practicing before playing a game, shift attention to the picture plan * Model picture plan rehearsal * It is not necessary to model the whole story, only a page or two * Remind them that as they are sketching, they should rehearse their story in a storyteller’s voice – acting as if it is happening right now, make a movie in your mind and then tell/write * Model getting started using a teacher or class story idea |
| **Active Engagement** | * Distribute story booklets to students * Partner A, touches each page and orally shares picture plan based on the story * Partner B does the same. |
| **Link** | * *“Today, just like every day that you develop a picture plan, writers sketch, rehearse words, and sometimes try it a different way. Then writers get the ideas in their head again and write the story for that page. This is called drafting* (refer to Writing Process Chart). *Go off today and make beautiful writing.”* |
| **Mid-Workshop Teaching Point** | * Share a student who successfully sketched the entire story and began their discovery draft and have the student model how they worked on a page |
| **After-the-Workshop Share** | * *“Did you know that when XXX (mentor author) wrote XXX (mentor book by author) s/he shared this about his/her revision process…They did not finish this great book in one day. They went back, reread and revised and revised and revised. Get lots of sleep tonight we will be REVISING just like XXX! We will see what XXX did and try it in our work. Remember our books will be put in picture books for everyone to read so we need to do our personal best.”* |
| **Tips** | * For students needing additional explanation and/or practice with understanding how to do picture plans or discovery drafts, teachers could use the class story for small group work and additional practice |

Anchor Chart

**Lesson Plan**

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| **Session** | 8 |
| **Concept** | Writers gather and incorporate a variety of crafting techniques. |
| **Teaching Point** | Writers study the work of a mentor to see HOW the author made his or her story into a wonderful one – Focus on developing a craft chart. |

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| **See writers…** | **Hear writers…** |
| * Rereading text and placing post-its on pages * Discussing possibilities with partners | * Say things such as, *”I loved how Jonathon London did xxx on this page,” “Oh look there is a show, not tell,” “Hmm, I wonder why he did that…”* |
| **Materials** | |
| * Text from mentor author that students have read and discussed previously from a reader’s perspective but not one they have studied yet in writer’s workshop (e.g. *Hurricane!* Or *Dream Weaver* by Jonathon London) | * Copies of text for students to share * Enlarged version of Craft Chart of Noticings [See Resource Section: Resource Session 8 - Craft Chart of Noticings] * Markers |

An inquiry based lesson, so plan additional time.

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| **Connection** | * Revisit the concept that we will continue to study our mentor author to learn from him/her just like we watch a great sports player and then try to do the same as the professional (or use another comparison) * Our pro this unit will be the writer, XXXXXX XXXX, (e.g. Jonathan London), we will study his/her writing techniques and then try some ourselves * Explain that to help us to emulate our mentor, we will be using a Craft chart, *“This will help us keep track of what we notice as we study xxxx xxxx’s writing.”* * If students used a Craft chart in first grade, remind them of it |
| **Teach & Active Engagement** | * Distribute copies of text * Ask children to listen and follow along as you reread the text to them * Have them tell their partners what they notice xxxx xxxx does as a writer * First, have them simply put a post-it note to mark a place or two in the text that really stood out, a place that is especially powerful, etc… * Then, discuss these sections with their partner * The central question to keep in mind while noticing is, *“What did the author do that I could try?”* * Show and explain what the Craft chart is and its purpose * Explain how the chart is the same and different from the one they used in first grade, see Resource Section: Craft Chart of Noticings * Begin to fill in chart with student input and be prepared to follow children’s lead * Based on prior experience students have had with sections on the Craft chart, teachers may need to spend time introducing and/or reviewing what a section is and how to fill out that part of the chart * For extensive information on using Craft charts and how to facilitate a child-centered discussion of it, see Ray, Katie Wood. (1999). Wondrous words: Writers and writing in the elementary classroom. Portsmouth, NH: Heinemann |

**Lesson Plan – Session 8 Continued**

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| **Teach & Active Engagement** | * General Craft chart information:  1. Notice - Find something the author did that you would like to discuss (e.g. *“Oh, I noticed the writer kept repeating this line…”)* 2. Why? (Make a Theory) - think about what the author did and why (e.g. *“Hmm, maybe he did this because she was trying to make a point to us as readers, he was trying to emphasize…)* 3. Name It – (e.g. *“I think this is called repeated words or phrases or sentences.”)* 4. Connections to other text where you have seen this before (e.g. *“I remember seeing this in another book. The book was called xxx. The author repeated the line xxxx. S/he repeated that line because…)*   This is the next discussion point but it will be addressed in Session 9. If students have ample background on writing-in-the-air from first grade it may be included in this lesson.   1. Try It! or Write-in-the-Air - envision this crafting technique by thinking aloud how it might work in student writing - introduce/review in next session.  * Go through these steps for several items that students and/or teacher notice and want to discuss * Keep focusing discussion around, *“What did the author do I could try?”* |
| **Link** | * Suggest students reread other familiar books by mentor author (or give them a specific one to review) and see if xxxx xxxx does any of the same things we recorded on our chart in those books too, mark the pages * Hype up that it would be wonderful if some of the class writers actually tried to use xxxxx xxxx’s techniques in their writing * Student may apply the mentor author’s writing techniques to drafts written so far or they could revisit pieces drafted in Unit #1 |
| **After-the-Workshop Share** | * Option A: Share with partners what they discovered in other books by xxxx xxxx * Add any pertinent information to class chart * Option B: Share work of one writer that tried something s/he learned from the mentor author, see example below: Justin’s piece from p. 25 in Calkins, Lucy and Amanda Hartman. (2003). Authors as Mentors. Portsmouth, NH: Heinemann.   + *“We were walking into the auditorium when I heard the jazz music. Everyone sat down and . . . the jazz music started.”*   + *“Everyone started to dance . . . and before I knew it, I was dancing to the jazz music.”*   + *“They played lots of songs and I went up on stage and I...was singing on stage with them to the jazz music.”*   + *“I hope there is going to be another assembly soon.”* |
| **Tips** | * Some helpful words of advice from Lucy Calkins (2003), Authors as Mentors, p. 20:   *“First, children must learn how to notice evidence of craftsmanship in text. For some, it will be new to think not only about what a text says but also how the text is written. You’ll need to welcome children’s rough approximations, knowing the lessons you teach in the next few days will continue to challenge children for years. Your mini-lessons will be unusual…You’ll elicit more from your children, tell them less, and offer more in response to what they say. The teaching and active involvement components will be combined, and the mini-lessons will be longer than usual.”*   * Decide which of their observations to “get behind” – which are worthy of more in-depth discussion and ones in which second graders could realistically apply to their own writing * It is better to discuss a few noticings in length then to make a long list of items that elicit only surface discussion * Remember the focus of lessons like this is not so much to teach a particular quality of good writing, but to teach students the process of noticing what other authors have done that they could try in their own writing - we are offering students invitations to *“Try It!”* * This process of studying mentor authors and texts is a lifetime writing strategy |

**Lesson Plan – Session 8 Continued**

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| **Tips - Continued** | * Some helpful words of advice from Lucy Calkins (2003), Authors as Mentors, p. 20:   *“First children must learn how to notice evidence of craftsmanship in text. For some, it will be new to think not only about what a text says but also how the text is written. You’ll need to welcome children’s rough approximations, knowing the lessons you teach in the next few days will continue to challenge children for years. Your mini-lessons will be unusual…You’ll elicit more from your children, tell them less, and offer more in response to what they say. The teaching and active involvement components will be combined, and the mini-lessons will be longer than usual.”*   * Decide which of their observations to “get behind” – which are worthy of more in-depth discussion and ones in which second graders could realistically apply to their own writing * It is better to discuss a few noticings in length then to make a long list of items that elicit only surface discussion * Remember the focus of lessons like this is not so much to teach a particular quality of good writing, but to teach students the process of noticing what other authors have done that they could try in their own writing, we are offering students invitations to “Try It!” * This process of studying mentor authors and texts is a lifetime writing strategy |

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| **Anchor Chart – Sample #1**  **Craft Chart of Noticings**  **Book:** Hurricane! **Author:** Jonathon London |

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| **Notice** | **Why?** | **Name it!** | **Connections** | **Try it!** |
| Comparing two things. | * Give picture in mind * Show 1 thing known to something unknown | Simile – like/as | List titles students have read. | Leave this column blank for this lesson. |
| Acting like happening right now. | * Helps us picture what happened | Show, not tell. | List titles students have read. | X |
| Starts sentences with word then a comma (finally, suddenly, the next morning…) | * Signals new idea or event | Temporal words (CCSS vocabulary). | List titles students have read. | X |
| Lots of facts, details, (dialogue, description) | * Helps us picture what is happening | Details (hand). | List titles students have read. | X |
| Opens with talk | * Introduces character * Grabs reader’s attention * Poses a question in reader’s mind. | Dialogue lead. | List titles students have read. | X |

**Lesson Plan and Other Aspects as Noticed by Students**

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| **Session** | 9 |
| **Concept** | Writers gather and incorporate a variety of crafting techniques. |
| **Teaching Point** | Writers study the work of a mentor to see how the author made his or her story into a wonderful one – Focus on writing-in-the-air and trying it! |

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| **See writers…** | **Hear writers…** |
| * Looking through text and finding repeated lines * Referring to the Craft Chart | * Saying things like, “*I’d like to try that in MY writing. I know where I would like to do add that in my story.”* * Explaining why authors use craft |
| **Materials** | |
| * Book used in previous lesson * Craft Chart of Noticings filled out from previous lesson * Text that class worked on publicly earlier in the year – teacher story or whole class story * Markers | * Select a crafting technique from the chart that you would like to study more in-depth * This lesson focuses on repeated lines, but any item from the chart may be selected |

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| **Connection** | * *“Yesterday we started looking really closely at how xxxx xxxx writes and we noticed s/he does things such as … (revisit items listed on chart) Whenever we see an author doing something we admire, we can say, “I’d like to try that in MY writing.”* * *“Today, we are really going to focus on the “Try It” or “Writing-in-the-Air” part of our Craft Chart. We will study repeated lines. Remember, you learned a lot about them in first grade”* |
| **Teach** | * Review repeated lines section on the Craft Chart from previous day – Why?, Name It, and Connections * Review concept of Reading like a Writer – reading with a sense of possibility, *“What did this author do that I could try?”* * Explain how writers “Try-It “ or “Write-in-the-air”– orally try that technique in their own writing * Model with teacher and/or class story * Think aloud as you make decisions of where to add repeated lines to piece, example: * *“So, if I am writing and I have one really important, central or big idea I want to stress or hold everything together throughout the text, then I could use this technique of finding places to keep repeating the line. Let’s look back at my piece about riding the roller coaster with my daughter.* Read some parts… *I want to think about what is my big idea. I think it might be – I can’t believe at my age I am riding this beast! So, watch how I can sprinkle this repeated line after some of the events…Now, the good part about doing this aloud and not writing it yet, is that I could try another repeated line and see which one I like better. Anyone have another suggestion I could try…”* * Continue with modeling * Really emphasize how to “write-in-the-air” by rehearsing several options before committing to one * After trying out options, add favorite one to text using revision marker (different color marker than original text) * Show how to reread the text with the new work added, emphasizing phrasing and intonation |

**Lesson Plan and Other Aspects as Noticed by Students, Session 9 Continued**

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| **Active Engagement** | * Read aloud another part of the teacher story, class story, or a student’s piece * Ask students to talk with partners about where they would put a repeated line and why, have them “write-in-air” different possibilities * Share as a class * Select one suggestion and add to writing piece using a revision marker * Reread emphasizing phrasing and intonation |
| **Link** | * Get students fired up to go out and try this technique in their writing * Also, remind them it would be wonderful if some of them reviewed the chart and tried other things that are listed there too |
| **Mid-Workshop Teaching Point** | * Remind students how important it is to think about **why** we would use a particular crafting technique, we don’t put techniques in our pieces willy-nilly, in any ol’ places * We intentionally think about the purpose and where it would best fit, where would it make sense * Elaborate through an example – a willy nilly placement versus being driven by purpose * Have students go back and consider if where they put their repeated line makes sense based on its purpose |
| **After-the-Workshop Share** | * Celebrate attempts students have made using the craft technique that their author mentor did, encourage them to do this for the rest of their lives * Share excitement for wanting to see other techniques beside the one that was studied today in their work * Add to the revision checklist a new technique they have learned: Reread a mentor text, pick something the author did, and try it |
| **Tips** | * Remember the focus here is not so much to teach a particular quality of good writing, but to teach students the process of noticing what other authors have done that they could try in their own writing * We are offering students invitations to “Try It!” * This process of using mentor authors and texts is a lifetime writing strategy * Katie Wood Ray in Wondrous Words (1999) does an excellent job explaining the concept of Writing-in-the-Air * Additional information and lessons on repeated lines may be found in Calkins, Lucy and Amanda Hartman, (2003). Authors as Mentors. Portsmouth, NH: Heinemann. (Lucy Calkins’ calls them comeback lines) * This conference from *The Conferring Handbook* by Lucy Calkins might be a useful resource: “Use a Refrain” |

**Lesson Plan and Other Aspects as Noticed by Students, Session 9 Continued**

Revisit chart from Unit #1. Add additional item.

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| **Anchor Chart – Sample #1**  **Craft Chart of Noticings**  **Book:** Hurricane! **Author:** Jonathon London |

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| **Notice** | **Why?** | **Name it!** | **Connections** | **Try it!** |
| Comparing two things | * Give picture in mind * Show one thing known to something unknown | Simile – like/as | List titles students have to read | Bright as the sun; tall as a building. |
| Acting like happening right now. | * Helps us picture what happened | Show, not tell | List titles students have read | Tears flowed down her cheek. She frowned and bent her head down. |
| Starts a sentence with word then a comma: finally, suddenly, the next morning… | * Signals new idea or event | Temporal words (CCSS vocabulary | List titles students have read. | Late that afternoon, suddenly. |
| Lots of facts, details (dialogue, description). | * Helps us picture what is happening | Details (hand) | List titles students have read. | Write our description of what someone looks like. |
| Opens with talk. | * Introduces character * Grabs reader’s attention * Poses a question in reader’s mind | Dialogue lead | List titles students have read. | “ ‘Who could be at our door this late at night’, declared Dad.” |

…and other aspects as noticed by students.

**Lesson Plan** and Other Aspects as Noticed by Students, Session 9 Continued

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| **Sample Anchor Chart**   |  |  |  |  |  | | --- | --- | --- | --- | --- | | Revision Checklist | | | | | | With your special revision pen, select some revision strategies to try. | | | | | |  |  |  |  |  | | |  |  | **Revision Strategy - What a writer can revise?** |  |  | | |  |  | Reread and ask yourself, "Does it make sense?" |  |  | | |  |  | Reread and add information. |  |  | | |  |  | 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) |  |  | | |  |  | Reread, revise or try different endings. |  |  | | |  |  | Reread and take away information not needed. |  |  | | |  |  | **Reread a mentor text, pick something the author did, and try it**. |  |  | | |  |  |  |  |  | | |  |  |  |  |  | | |  |  |  |  |  | | |  |  |  |  |  | | |  |  |  |  |  | | |

**Lesson Plan**

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| **Session** | 10 |
| **Concept** | Writers gather and incorporate a variety of crafting techniques. |
| **Teaching Point** | Writers use a storyteller’s voice through dialogue to bring a moment alive. |

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| **See writers…** | **Hear writers…** |
| * Going back to text and adding dialogue * Exchanging ideas with a partner | * Verbally trying out different dialogue options * Sharing what they have seen from other text |
| **Materials** | |
| * *Hurricane* by Jonathan London * *Dream Weaver* by Jonathan London * Or replace with titles from your selected mentor author | * *Puddles* by Jonathan London * *Old Salt Young Salt* by Jonathan London * Text that class worked on publicly earlier in the year – teacher story or whole class story |

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| This is a lengthy lesson and may take more than the usual mini-lesson time. Also, it may not follow the usual mini-lesson structure. This lesson is a shift from filling out a detailed Craft Chart as was done in sessions 8 and 9. Now, students will study one craft item from the chart. The teacher will provide direct instruction on how to incorporate that technique in their writing. It is one thing for students to **r**ecognize a craft item and another thing for them to produce it. For further information on teaching a craft focus lesson, please see Resource Section: Resource Session 10 – Possible Focus Lesson Format for Teaching a Crafting Technique. |

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| **Connection** | * *“Gina was just like XXX (mentor author). She did XXX in her work. Also Vince was just like XXX (mentor author). He did XXX in his work. Remember ‘reading like a writer’ means reading with a sense of possibility – What did this author do that I could try? These writing techniques are also called* ***craft****. Craft is a special writing skill an author has. XXX (mentor author) has lots of craft in his work. Today we are going to visit another crafting technique he does so well.”* |
| **Recommended steps to follow when teaching craft:** | 1. Show – Provide examples of the crafting technique.Ideally, these be displayed on a docu-camera or typed out in an enlarged format.   Examples using the craft of effective dialogue:   * *Hurricane!* by Jonathan London - np. 14   *“A hurricane!” she panted. “It’s coming our way! Our house could be blown right off its stilts.” “Hurry up,” Mom told us. “Pack quickly.”*   * *Dream Weaver* by Jonathan London -   *“If you’re quiet and listen, maybe you can hear its feet on the sparkling web. Seeing you, Yellow Spider seems to pause, her legs like threads. “Don’t be afraid, little spider.” You smile.* np. 6   * *Old Salt Young Salt* by Jonathan London –   *“Loosen the drag!” Dad hollered through his nose – which he was holding with his old red bandanna.*” np. 19,  *“A chinook!”said Dad. “A salmon!”*  *“Dad held the fish up. ‘Your first salmon,’ he said with a huge grin. The first was as long as my arm. It still flapped like mad, flashing silver and green in the sun.”* np. 22  “*What do you notice Jonathon London is doing in each one of these examples? Yes, Jonathon London is using dialogue very effectively. He doesn’t use a lot, but what he does use works well.”* |

**Lesson Plan, Session 10 Continued**

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| **Recommended steps to follow when teaching craft, continued:** | 1. Explain – Discuss why the writer might have chosen to craft in this way. Give the general purpose.   Generate discussion around the fact that Jonathon London did not just add any ol’ dialogue. The dialogue that was included matched what was happening at that moment. Using dialogue at these places brought the story alive. It helped to paint pictures in the reader’s mind of what was going on at that moment.   1. Name It – Give the craft a name.   Create a name for this type of dialogue with student input (e.g. in-the-moment dialogue, bring it alive dialogue, etc.).   1. Connect – Have you seen this craft anywhere else?  * Ask students if they can remember other places in sample books or in any other books they have read where they have seen this. * Since this is a more complex technique many students will not be able to identify the exact dialogue. One option is to have them go look in those books or do an activity like the following: * Give students a page or two from another book such as *Puddles* by Jonathan London - np. 7 * Work in partnerships to discover more examples of in the moment dialogue * Share  1. Try It or Write-in-the-Air 2. Make a general if/then statement about the crafting technique: So **if** I am writing and I want to \_\_\_\_\_ (purpose), **then** I can use \_\_\_\_\_\_ (name crafting technique).   Example: **“***So if I’m writing and I want to make the most important part of the story come alive, then I could include ‘in-the-moment dialogue.’”*   1. Try-It (writing-in-the-air) Activity – Try-it activity is a THINK ALOUD of how a writer might use this craft in his/her own work or another writer’s work.   Demonstrate via a think aloud using teacher or class story, example:  *“Let me think about what part I want to bring alive. Oh, this part of my story is really important. This is the part where I get really scared. Listen as I read this part again… I am going to put a \* right here and think about how I may add dialogue. I am going to Try It or Write-in-the-Air which means I am going to think aloud what I might put here. I am just going to say aloud the words. I am not writing them yet. I am going to “try them on” and see if I like them. Maybe I could say, ‘No Way! I am not going on that beast of a ride.’ This would show I am afraid. Or I could say, ‘You want ME to go on THAT?’ Oh, I like those options…”*  Revisit the steps of how to do it:   1. Find the most important part of your story or the part you want to bring alive. 2. Think about what is happening at that moment. What strong feeling did you or another character have at that moment? 3. What words would you or another character say at that moment to show that feeling?  * For additional practice have class or small groups apply to the teacher or class story * Have students look at their own writing and see where they can add effective dialogue Remind them to mark the spot, Write-in-the-Air different options before they add it to their draft |
| **Tips** | * For additional information on how to teach craft lessons, refer to:  Ray, Katie Wood and Lisa Cleaveland. (2004). *About the authors: Writing workshop with our youngest writers.* Portsmouth, NH: Heinemann, there is also an About the Authors DVD  * Ray, Katie Wood. (1999). *Wondrous words: Writers and writing in the elementary classroom.* Portsmouth, NH: Heinemann |

**Lesson Plan**

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| **Session** | 11 |
| **Concept** | Writers study and learn from authors they admire. |
| **Teaching Point** | Writers find writing mentors in all authors. |

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| **See writers…** | **Hear writers…** |
| * Studying mentor text for craft noticings * Marking pages that they want to discuss | * Proceed through the craft inquiry steps (Notice, Why, Name, Connections, Try It) |
| **Materials** | |
| * Text that students have read and discussed previously from a reader’s perspective * These books should be by different authors, not the mentor author * Favorites as recommended by the 2nd grade study group - *The Great Gracie Chase* by Cynthia Rylant, *Those Shoes* by Maribeth Boelts, *Fireflies* by Julie Brinckloe) | * Copies of text for students to share * Enlarged version of Craft Chart of Noticings * See Resource Section: Resource Session 8 - Craft Chart of Noticings * Markers |

An inquiry based lesson so plan additional time. The focus of this lesson is to study a book by a different author (not the mentor author previously studied) and fill out a Craft Chart.

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| **Connection** | * Revisit the concept of learning from mentor authors and mentor books * *“We will continue to study other mentor authors to learn from him/her just like we learned so much from, XXXXX XXXX.* (e.g. Jonathan London). *We will study the work of a new author to discover some of his/her writing techniques and then try some ourselves.”* |
|  | * “*Once again to help us emulate our mentor, we will be using a Craft Chart of Noticings.”* * Review the purpose and sections of the craft chart * Distribute copies of mentor text * Ask children to listen and follow along as you read the text to them * Have them tell their partners what xxxx xxxx does as a writer * First, have them simply put a post-it note to mark a place or two in the text that really stood out, a place that is especially powerful, etc… then, discuss these sections with their partner, the central question to keep in mind while noticing is, *“What did the author do that I could try?”* * Begin to fill in chart with student input, be prepared to follow children’s lead * For extensive information on using Craft charts and how to facilitate a child-centered discussion of it, see Ray, Katie Wood. (1999), Wondrous words: Writers and writing in the elementary classroom. Portsmouth, NH: Heinemann. |

**Lesson Plan – Session 11 Continued**

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| **Teach & Active Engagement** | * General Craft chart information:  1. **Notice** - find something the author did that you would like to discuss (e.g. *“Oh, I noticed the writer kept repeating this line…”)* 2. **Why? (Make a Theory)** - think about what the author did and why (e.g. *“Hmm, maybe he did this because she was trying to make a point to us as readers, he was trying to emphasize…)* 3. **Name It** – (e.g. *“I think this is called repeated words or phrases or sentences.”)* 4. **Connections** to other text where you have seen this before (e.g. *“I remember seeing this in another book. The book was called xxx. The author repeated the line xxxx.)* 5. **Try It or Write-in-the-Air** – envision this crafting technique by thinking aloud how it might work in student writing. *“Let me see how this might work in Shirlann’s story about all the problems she had with her new puppy. Shirlann’s big idea that she want to emphasize may be – My brand new puppy got into trouble again! So she would sprinkle this sentence throughout her story. Let me write-in-the-air how that might sound…”*  * Go through these steps for several items that students and/or teacher notice and want to discuss * Keep focusing discussion around the concept, *“What did the author do I could try?*” * Remind students that ‘reading like a writer’ and shopping around for writing ideas is a lifetime strategy, they could study craft with any author and in any book |
| **Link** | * Suggest students reread other familiar books (or give them a specific one to review) and see if any of those craft items are also included in that book too, mark the pages * Hype up that it would be wonderful if some of the class writers actually tried to use xxxxx xxxx’s techniques in their writing * Students may apply the mentor author’s writing techniques to drafts written so far or they could revisit pieces drafted in Unit #1 |
| **After-the-Workshop Share** | * Share with partners what they discovered in other books or what they tried today as a writer that was learned from the mentor author. * Add any pertinent information to class chart * Another option is to share a piece from one student that used craft in his/her writing. |
| **Tips** | * Decide which of their observations to “get behind” – which are worthy of more in-depth discussion and ones in which second graders could realistically apply to their own writing * It is better to discuss a few noticings in length then to make a long list of items that elicit only surface discussion * Remember the focus of lessons like this is not so much to teach a particular quality of good writing, but to teach students the process of noticing what other authors have done that they could try in their own writing * We are offering students invitations to “Try It!” * This process of studying mentor authors and texts is a lifetime writing strategy |

**Lesson Plan – Session 11 Continued**

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| **Anchor Chart – Sample #1**  **Craft Chart of Noticings**  **Book:** The Great Gracie Chase: Stop that Dog! **Author:** Cynthia Rylant |

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| **Notice** | **Why?** | **Name it!** | **Connections** | **Try it!** |
| Repeated sentences. | * To make a point | Repeated lines. | * Froggy Gets Dressed * Joshua’s Night Whispers | The sun was so hot!  My dog was at it again. |
| Exclamation marks. | * Show strong feeling | Exclamation marks. | * Puddles * Froggy * Hurricane! | No way!  Get over here now! |
| Sound effect words | * Rhythm, sounds like the real thing | Onomatopoeia | * Puddles * Roller Coaster * Dream Weaver | Swish, zoom, drip-drop. |

\*And other aspects as noticed by students

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| **Anchor Chart – Sample #2**  **Craft Chart of Noticings**  **Book:** Fireflies! **Author:** Julie Brinckloe |

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| **Notice** | **Why?** | **Name it!** | **Connections** | **Try it!** |
| Repeated sentences. | * To make a point | Repeated lines | * Froggy Gets Dressed * Joshua’s Night Whispers | * The sun was so hot! * My dog was at it again |
| Exclamation marks. | * Show strong feeling | Exclamation marks | * Puddles * Froggy * Hurricane! | * No way! * Get over here now! |
| Sound effect words. | * Rhythm, sounds like the real thing | Onomatopoeia | * Puddles * Roller Coaster * Dream Weaver | * Swish, zoom, drip-drop |
| Lots of commas. | * So read it differently * Slow reader, emphasis | Comma power | * Dream Weaver * Old Salt | * On a winter night, I… * She sang again, higher… |
| Repeated lines | * Wants to make a point * There is a big idea | Repeated lines | * Great Gracie * Puddles | * Gotta love that boy! |
| Compared things | * Gives a picture in reader’s | Simile/comparisons | * Old Salt * Twister | * Puffy like a pillow |

**Lesson Plan and Other Aspects as Noticed by Students**

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| **Session** | 12 |
| **Concept** | Writers gather and incorporate a variety of crafting techniques. |
| **Teaching Point** | Writers study a crafting technique to try in their own writing (focus on punctuation). |

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| **See writers…** | **Hear writers…** |
| * Skimming through text looking for quotation marks * Revising their own work to include craft | * Discussing quotation marks and their purpose * Reading aloud how text may sound when quotation marks are included |
| **Materials** | |
| * Book used in previous lesson * Craft chart filled out from previous lesson * markers | * Text that class worked on publicly earlier in the year – teacher story or whole class story * See Resource Section: Resource Session 12 – Exclamation Points |

This is a lengthy lesson and may take more than the usual mini-lesson time. Also, it may not follow the usual mini-lesson structure. This lesson is a shift from filling out a detailed Craft Chart as was done in sessions 8, 9 and 11. Now, students will study one craft item from the chart. The teacher will provide direct instruction on how to incorporate that technique in their writing. It is one thing for students to recognize a craft item and another thing for them to produce it. For further information on teaching a craft focus lesson, please see Resource Section: Resource Session 10 – Possible Focus Lesson Format for Teaching a Crafting Technique.

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| **Connection** | * *“Yesterday we started looking really closely at how xxxx xxxx writes and we noticed s/he does things such as … (revisit items listed on chart). Whenever we see an author doing something we admire, we can say, “I’d like to try that in MY writing. The class really was impressed with how XXX used exclamation points.”* (Point out where it was listed on the craft chart). * *“Today, I’m going to show you how you can use exclamation points (or select another punctuation item) in your own writing.”* |
| **Recommended steps to follow when teaching craft** | 1. Show – Provide examples of the crafting technique.   Show examples of effective use of exclamation points from text read yesterday: Ideally, these should be displayed on a docu-camera or typed out in an enlarged format. See Resource Section: Resource 12 for a complete listing, examples (see books for more examples):   * Puddles by Jonathon London, * *“Watch out for puddles! Mama hollers. Don’t get wet!”* np. 7 * *“Look---the sparkle of a million suns in a million drops!”* np. 8 * *“Puddles! – Several pages, It’s time to puddle-jump!”* * The Great Gracie Chase Stop That Dog! By Cynthia Rylant * *“So when they arrived one day to paint Gracie’s kitchen, she did not like it!”* np. 5 * *“Gracie was put outside!”* np. 10 * *“Gracie decided to take a walk – ALL BY HERSELF!”* np. 12 * Those Shoes by Maribeth Boelts * *“How exciting!” Grandma says*.” np. 17 * *“We race from one end of the playground to the other.”* * *“I’m not going to do it! I say.”* np. 25 |

**Lesson Plan and Other Aspects as Noticed by Students, Session 12 Continued**

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| **Recommended steps to follow when teaching craft, continued** | * Fireflies! By Julie Brinkloe * *“It flickered again, over near the fence. Fireflies!”* np. 7 * “*What do you notice XXX is doing in each one of these examples? Yes, XXX is using exclamation points very effectively. Authors use exclamation points with intention. Why do you think authors used exclamation points in these places?”*   2. Explain – Discuss why the writer might have chosen to craft in this way, give the general purpose   * When studying any crafting technique - generate discussion centering on the why * Encourage students to make theories about why an author choses to do a particular craft item, it is important students begin to associate a craft item with its purpose * Writers choose different writing techniques to accomplish something in their writing * Explain specific purpose for exclamation points. * Make a general if/then statement about the crafting technique: *“So* ***if*** *I am writing and I want to \_\_\_\_\_* (purpose)*,* ***then*** *I can use \_\_\_\_\_\_* (name crafting technique)*.”* * *“If**a writer wants to express a strong feeling, or a character says something with a strong feeling,* ***then*** *a writer can use an exclamation point. An exclamation point signals the reader that there is a strong emotion attached to that text. Readers should change their voices to match a strong feeling.*” * Generate discussion around the fact that XXX did not just add exclamation points anywhere in the story * The punctuation that was included matched the feeling that was happening at that moment and the author wanted readers to read it that way * Using exclamation points at these places brought the story alive and helped to paint pictures in the reader’s mind of the feeling that was happening at that moment * When reading the text, the reader should read that sentences with strong expression.  1. Name It – Give the craft a name.  * Exclamation points  1. Connect – Have you seen this craft anywhere else?  * Ask students if they can remember other places in the sample books or in any other books they have read where they have seen this * Go back to the text studying and look for additional examples.  1. Try It or write-in-the- air – 2. Make a general statement about the crafting technique: So if I am writing and I want to \_\_\_\_\_ (purpose), then I can use \_\_\_\_\_\_ (this technique).    * *“So, If a writer wants to express a strong feeling, or a character says something with a strong feeling, then a writer can use an exclamation point.”* 3. Try-It (writing-in-the-air) Activity – Try-it activity is a THINK ALOUD of how a writer might use this craft in his/her work or another writer’s work.    * *“Let me see how this might work in Vince’s story about walking his dog and encountering a mean dog along the way. Vince would go back and think about where in the text he had a strong feeling. Where does he want to signal to the reader? Let me write-in-the-air how that might sound… There is a part when Vince is yelling at his dog to not go after the other mean dog. Maybe when he says, No he would want to put an exclamation point. He would read it like this… Also, there is a part where Vince includes internal thinking about his fear of the situation. Maybe after he says the words, Oh my gosh, I was afraid for our lives, he might want to add an exclamation point because he had a strong feeling…* |

**Lesson Plan and Other Aspects as Noticed by Students, Session 12 Continued**

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| **Recommended steps to follow when teaching craft, continued** | Review steps of how to do it:   * + 1. Find the part in your story that you have strong feelings.     2. Think about what is happening at that moment. What strong feeling did you or another character have at that moment?     3. What words would you or another character say at that moment to show those strong feelings?     4. End that sentence with an exclamation point.   + For additional practice have class or small groups apply to the teacher or class story   + Have students look at their own writing and see where they can add effective dialogue   + Remind students to mark the spot, Write-in-the-Air different options before they add it to their draft |
| **Tips** | * For additional information on how to teach craft lessons, refer to: * Ray, Katie Wood and Lisa Cleaveland. (2004). *About the authors: Writing workshop with our youngest writers. Portsmouth, NH: Heinemann.* There is also an About the Authors DVD. * Ray, Katie Wood. (1999). *Wondrous words: Writers and writing in the elementary classroom.* Portsmouth, NH: Heinemann. * This conference from *The Conferring Handbook* by Lucy Calkins might be a useful resource: *“I See You’re Adding an Exclamation Mark to Your Story Like Mem Fox Does”* |

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| **Anchor Chart**   |  |  |  |  |  | | --- | --- | --- | --- | --- | | Revision Checklist | | | | | | With your special revision pen, select some revision strategies to try. | | | | | |  |  |  |  |  | |  |  | **Revision Strategy - What a writer can revise?** |  |  | |  |  | Reread and ask yourself, "Does it make sense?" |  |  | |  |  | Reread and add information. |  |  | |  |  | 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) |  |  | |  |  | Reread, revise or try different endings. |  |  | |  |  | Reread and take away information not needed. |  |  | |  |  | ***Reread a mentor text, pick something the author did, and try it****.* |  |  | |  |  |  |  |  | |  |  |  |  |  | |

**Lesson Plan and Other Aspects as Noticed by Students**

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| **Session** | 13 |
| **Concept** | Writers gather and incorporate a variety of crafting techniques. |
| **Teaching Point** | Writers study a crafting technique to try in their own writing (focus on similes or replace with other crafting technique students noticed). |

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| **See writers…** | **Hear writers…** |
| * Skimming through text looking for comparisons * Revising their own work to include craft | * Discussing similes and their purpose * Trying out different comparison options |
| **Materials** | |
| * Text from mentor author that students have read and discussed previously from a reader’s perspective (favorites as recommended by the 2nd grade study group - *The Great Gracie Chase* by Cynthia Rylant, *Those Shoes* by Maribeth Boelts, *Fireflies* by Julie Brinckloe) | * Text that class worked on publicly earlier in the year – teacher story or whole class story * See Resource Section: Resource Session 13 – Similes Examples |

This is a lengthy lesson and may take more than the usual mini-lesson time. It may not follow the usual mini-lesson structure. Please see Resource Section: Resource Session 10 – Possible Focus Lesson Format for Teaching a Crafting Technique.

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| **Connection** | * *“When we read xxx we started looking really closely at how xxxx xxxx writes and we noticed s/he does things such as … (revisit items listed on chart) Whenever we see an author doing something we admire, we can say, “I’d like to try that in MY writing. The class really was impressed with how XXX used comparisons or similes.” (Point out where it was listed on the craft chart)* * *“Today I’m going to show you how you can use* simile*s in your own writing.”* |
| **Recommended steps to follow when teaching craft** | 1. Show – Provide examples of the crafting technique.  * Show examples of effective use of similes from text previously read * Ideally these should be displayed on a docu-camera or typed out in an enlarged format * Puddles by Jonathon London * *“In the morning it does---like a curtain rising on a shiny new day, a day of brightness and blue*.” np. 6 * *“We kneel and watch worms squirm and stretch and leave tiny trails in the muck like sloppy writing—they’re learning the ABCs of weather, of rain and sun and mud.”* np. 16 * Fireflies! By Julie Brinkloe * *“Then we dashed about, waving out hands in the air like nets, catching two, ten –hundreds…”* np. 18 * *“The light in the jar turned yellow, like a flashlight left on too long.”* np. 26 * *“And the light grew dimmer, green, like moonlight under water.”* np. 27 * Old Salt Young Salt by Jonathan London * *“It was as big as a school bus.”* np. 10 * *“He pointed toward the tall cliffs, which looked as thin as a pencil in the distance.”* np. 23 * Twister by Darleen Bailey Beard * *“Out we run, like the little rabbit.”* np * *“Hailstones sparkle like glittering diamonds and crunch under our shoes.”* np. 30 * *“Far away, the sky looks green, like Mama’s guacamole.”* np. 9 |

**Lesson Plan and Other Aspects as Noticed by Students, Session 13 Continued**

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| **Recommended steps to follow when teaching craft, continued** | * Dream Weaver by Jonathon London * *“A sudden wind, and the trees hum, the branches creak, and yellow spider’s web shimmers, like wind across a pond.”* np. 7 * *“Yellow spider glows like the evening star, gleaming over the sea beside the crescent moon*.” np.22 * *“In your window the evening star hangs like yellow spider on her invisible thread.*” np.26 * See Resource Section: Session 13 – Simile Examples for more information * “*What do you notice XXX is doing in each one of these examples? Yes, XXX is comparing two things. Authors do this with intention. Why do you think authors compare two things?”*  1. Explain – Discuss why the writer might have chosen to craft in this way. Give the general purpose.  * When studying any crafting technique, generate discussion that centers on “why” an author used it * Encourage students to make theories about why an author chose to do a particular craft item, it is important students begin to associate a craft item with its purpose * Writers choose different writing techniques to accomplish something in their writing * Explain specific purpose for exclamation points and make a general if/then statement about the crafting technique: “*So* ***if*** *I am writing and I want to \_\_\_\_\_ (purpose),* ***then*** *I can use \_\_\_\_\_\_ (name crafting technique).”*   + Explain specific purpose for similes, *“If a writer wants to paint a picture to get an important point across, then a writer can use a simile. A simile is a comparison between two things. It usually compares something you know to something you are not as familiar with or to explain something in greater detail (reference point). It usually uses the words like or as to link the two items.”* * Generate discussion around the fact that XXX did not just add similesanywhere in the story * The comparison was used in a place that helped get the point across, using similesat these places brought the story alive and it helped to paint pictures in the reader’s mind  1. Name It – Give the craft a name.  * Similes – a comparison using the words like and as  1. Connect – Have you seen this craft anywhere else?  * Ask students if they can remember other places in the sample book or in any other books they have read where they have seen this * Due to the complexity of this technique, teacher may want to have some samples from familiar text ready to show.  1. Try It or Write-in-the-Air –   A. Make a general statement about the crafting technique: *“So if I am writing and I want to \_\_\_\_\_ (purpose), then I can use \_\_\_\_\_\_ (this technique).”*   * *“So, if a writer wants to paint a picture in the reader’s mind through comparison, a writer can use* similes*.”*   B. Try-It (writing-in-the-air) Activity – Try-it activity is a THINK ALOUD of how a writer might use this craft in his/her work or another writer’s work.   * *“Let me see how this might work in Sarah’s story about playing basketball. Sarah could go back and think of where she would like to paint a picture in the reader’s mind. She has a part where she is describing how high she tossed the ball in the air. Perhaps she could use a simile or comparison to make her point. Hmmm, Sarah threw it up so high. I want to think of something that is really high that readers could picture in their minds. Hmmm, a tall building or the sky or … So, Sarah could add a simile like: The ball went as high as a ten story building or The ball soared through the air like a …)* |

**Lesson Plan and Other Aspects as Noticed by Students, Session 13 Continued**

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| **Recommended steps to follow when teaching craft, continued** | B. Continued  Review steps on how to do it:   * + 1. Find the part in your story where you want to paint a picture in the reader’s mind. This could be comparing one thing to another (e.g. light to flashlight, cliff to pencil, hailstones to diamonds, sky to guacamole) or to give a better description of something (e.g. big to the size of a bus, run to the speed of a rabbit).     2. Think about what you want to compare or describe.     3. Brainstorm ways to do this.     4. Pick the one that paints the best picture for your purpose. * For additional practice have class or small groups apply to the teacher or class story * Have students look at their own writing and see where they can add effective dialogue * Remind them to mark the spot, Write-in-the-Air different options before they add it to their draft |
| **Tips** | For additional information on how to teach craft lessons, refer to: Ray, Katie Wood and Lisa Cleaveland, (2004), About the Authors: Writing workshop with our youngest writers. Portsmouth, NH: Heinemann, there is also an About the Authors DVD  * Ray, Katie Wood. (1999). Wondrous words: Writers and writing in the elementary classroom. Portsmouth, NH: Heinemann. |

**Lesson Plan**

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| **Session** | 14 (Challenging lesson – replace if necessary) |
| **Concept** | Writers gather and incorporate a variety of crafting techniques. |
| **Teaching Point** | Writers vary sentence structure to bring style to their writing. |

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| **See writers…** | **Hear writers…** |
| * Revising their pieces to make them even better * Studying mentor text | * Discussing how to vary some of their sentences * Reading with phrasing and intonation |
| **Materials** | |
| * *Owl Moon* by Jane Yolen (1987) or another sample text that has good examples of subordinate phrases * Before today’s mini-lesson, read the sample text to the class at least once * Today, when you reread it, talk with the class about interesting choices the writer made with forming sentences | * Look through your author mentor’s text for any samples of sentence structure – use these in the lesson * Collect other text examples of subordinate phrases that 2nd graders could use as models |

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| **Connection** | * Share how you have been noticing that a lot of second grade stories have sentences that go on endlessly, “and then…and then…and then…” * Today, you are going to show them a technique that authors use to bring variety to their sentences so they have more style and voice, explain terms style and voice |
| **Teach** | * Explain why and how writers add sentence variety to their pieces * Model how to read these sentences using commas to help with phrasing and intonation * Show children how to add subordinate phrases to their sentences, “In *Owl Moon, for example, Jane Yolen could have written, ‘Pa and I went owling. We went owling at night. It was past my bedtime.’ Instead she combines a lot of information into a sentence that tells not only what she did, but when she did it and under what conditions she did it. ‘Late last night, long past my bedtime, Pa and I went owling.’”* * Share other examples from *Owl Moon* and other texts * Explain how to use punctuation, especially commas to create these sentences, help them to understand how to do this – 1) think about what the person did, 2) when the person did it and 3) under what conditions * Please note: not all three parts have to always be included, but this serves as a good guide for young writers when brainstorming possibilities * Example: Dream Weaver by Jonathon London – “*That night in your room, you climb into bed and close your eyes. It could have been written as: It was night. You climb into bed. You close your eyes.”* * Model how to read these sample sentences using commas to help with phrasing and intonation |
| **Active Engagement** | * Have student work in partnerships to take simple sentences and form more complex sentence structures. * Example taken from a student’s text: “*I went to the park.”* * Share what partnerships created, example: “*Early Saturday morning, just after breakfast, I went to the park.”* * More advanced – add in more information about the main people, places and things in which they are writing, example: *“I went to the park, the one down the road from me. Or I went to the park, where I always hung out with my older sister.”* Or, *“I went to the park, where I saw rows and rows of teeter totters and slides.”* |
| **Link** | * Encourage students to look in their work, past and present, for any sentences that they could add extra phrases to make it more interesting |

**Lesson Plan, Session 14 Continued**

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| **Mid-Workshop Teaching Point** | * Share samples of students that successfully did this kind of work, especially highlight a student that went to past work to find places they could practice this sentence |
| **After-the-Workshop Share** | * Put up an example sentence from a class story or story idea and have partners brainstorm alternatives * Reiterate how to do this effectively and the role of commas, or have students practice with their partner, how to read several samples you have on display, emphasizing intonation and phrasing |
| **Tips** | * Encourage students to keep finding more examples of where authors used commas and added phrases to their sentences, be detectives looking for this in their reading work * This is an advanced lesson and may be too difficult for some students, teachers may opt to only do with those that are ready for this level of understanding |

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| **Try It – Make Your Sentences More Interesting – Sentence Structure**  **Before:** “*Pa and I went owling. We went owling at night. It was past my bedtime.”*  **After:** “*Late last night, long past my bedtime, Pa and I went owling.” (Owl Moon* by Jane Yolen)  Think about these things:   1. What the person did. 2. When the person did it. 3. Under what conditions did the person do? 4. Add more examples from familiar text. |

**Lesson Plan**

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| **Session** | 15 |
| **Concept** | Writers prepare for publication. |
| **Teaching Point** | Writers work with partners to add finishing touches to their final pieces. |

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| **See writers…** | **Hear writers…** |
| * Exchanging papers and flagging different parts * Listening intently to one another | * Read the exact words that appear on their partner’s piece * Share suggestions of how to improve their pieces to make them more readable |
| **Materials** | |
| * Flags to mark possibilities for improvement * Individual to model lesson with teacher (e.g. adult peer, cross grade level student, or advanced writer) | * Revision pens * Anchor chart and markers |

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| **Connection** | * Make a connection to yesterday’s lesson * *“Our mentor author \_\_\_\_spent lots of time putting the finishing touches on his/her books. S/he did this to make sure her books read smoothly. S/he asked a friend to read aloud his/her work so she could listen to whether it sounded right. If it didn’t she made changes. She must have done a good job because her words flow so nicely.”* * *“This reminds me of what we do as readers. Sometimes we stumble on words and our reading doesn’t sound smooth. So what do we do when that happens? Yes, we use our word solving strategies to fix it up and then reread so it makes sense and sounds smooth.”* * *“Today, just like our author, you will get with your partner and begin to put finishing touches on your book for others to read. You will do this by listening to your partner read your work, listen for if it sounds smooth and make changes when needed. Let me show you how…”* |
| **Teach** | Teacher models partnership steps with adult peer, cross grade level student, or advanced writer from classroom.  Possible steps for partners reading aloud their pieces to one another:  1. Establish partnerships. Identify who will be the reader (A) and who will be the listener (B).  2. Exchange papers.  3. Partner A reads the piece exactly as it appears on the page to partner B.  4. Partner B listens. Purpose for listening: Listen for places where your partner stumbled.  5. Stop at the end of each page. The listening partner (B) puts a flag by any place that the partner stumbled.  6. Partnerships discuss what made the reader “fall.”  7. Continue the process with subsequent pages.   * Partners switch roles.   8. After you finish with your partner, use your revision pen to make some changes.  In Simple Kid Terms:   1. Read 2. Listen – share purpose for listening 3. Flag 4. Discuss 5. Make Changes |
| **Active Engagement** | * In partnerships, talk about what the reader did and what the listener did * As a whole class, discuss what it looks like and sounds like |

**Lesson Plan, Session 15 Continued**

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| **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. These books will be put into the read aloud basket. I can’t wait to see all of the changes you make today with your revision pens.”* |
| **Mid-Workshop Teaching Point** | * Start an on-going anchor chart of things that make readers stumble. This could turn into a possible future editing checklist or focus areas for small group work. |
| **After-the-Workshop Share** | Students reconvene with their partner and share changes that have been made based on their suggestions. |
| **Tips** | * The point of this lesson is to introduce an effective way to revise and/or edit one’s work. 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. Student feedback may be limited at this point. Teacher should observe this looking for growth over time. This is a strategy, that as writers, they will continue to use forever. |

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| **SAMPLE Anchor Chart**  **Partnership Steps for Finishing Touches**   1. Read 2. Listen 3. Flag 4. Discuss 5. Make Changes |  | **SAMPLE Anchor Chart**  **Things that make readers stumble…**   1. No ending punctuation 2. Missing spaces between words 3. Messy writing 4. Etc. |

**Lesson Plan**

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| **Background Information for Sessions 16, 17, and 18 (Writers edit so readers can read their text smoothly.):**   * Revisit the idea of why we would take the time to edit * When a book is really well written, it can become a perfect book for reading aloud, but such books need to sound right to the ear * Help students understand that the purpose of working on conventions is so that other readers can read their texts smoothly * Based on students’ needs and observation of their work, teacher will select a series of mini-lessons that focus on conventions (e.g. capitalization, usage, punctuation and spelling) * A good resource to use is the unit, “Writing for Readers,” from the *Units of Study for Primary Writing* series (Calkins et. al. 2003) * Draw on or adapt whichever mini-lessons seem appropriate for the whole class or to support small- group work, most sessions in “Writing for Readers” could be modified to be mini-lessons, mid-workshop teaching points, or part of after-the-workshop share - Sessions 2, 5, 9, and 12 are best left intact * Use the following pages to outline your sessions based on your students’ needs * During sessions 16-18, students may also begin working on choosing a cover, writing a dedication, deciding on the book’s layout and illustrating their picture books, this also gives time for teachers to meet with small groups |

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| **Session** | 16 |
| **Concept** | Writers apply the writing process. |
| **Teaching Point** | Writers edit so readers can read their texts smoothly. |

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| **See writers…** | **Hear writers…** |
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| **Materials** | |
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| **Connection** |  |
| **Teach** |  |
| **Active Engagement** |  |
| **Link** |  |
| **Mid-Workshop Teaching Point** | * After students have had time to work on some conventions, have them reconvene with their partners * Reestablish the role of the reader and the listener * Exchange papers and have one partner read the other partner’s text aloud * The listener should provide feedback on how that section sounded, this could also be done as part of the after-the-workshop share |
| **After-the-Workshop Share** |  |

**Lesson Plan**

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| **Session** | 17 |
| **Concept** | Writers apply the writing process. |
| **Teaching Point** | Writers edit so readers can read their texts smoothly. |

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| **See writers…** | **Hear writers…** |
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| **Connection** |  |
| **Teach** |  |
| **Active Engagement** |  |
| **Link** |  |
| **Mid-Workshop Teaching Point** | * After students have had time to work on some conventions, have them reconvene with their partners * Reestablish the role of the reader and the listener * Exchange papers and have one partner read the other partner’s text aloud * The listener should provide feedback on how that section sounded, this could also be done as part of the after-the-workshop share |
| **After-the-Workshop Share** |  |

**Lesson Plan**

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| **Session** | 18 |
| **Concept** | Writers apply the writing process. |
| **Teaching Point** | Writers edit so readers can read their texts smoothly. |

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| **See writers…** | **Hear writers…** |
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| **Connection** |  |
| **Teach** |  |
| **Active Engagement** |  |
| **Link** |  |
| **Mid-Workshop Teaching Point** | * After students have had time to work on some conventions, have them reconvene with their partners * Reestablish the role of the reader and the listener * Exchange papers and have one partner read the other partner’s text aloud * The listener should provide feedback on how that section sounded, this could also be done as part of the after-the-workshop share. |
| **After-the-Workshop Share** |  |

**Lesson Plan**

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| **Session** | 19 |
| **Concept** | Writers prepare for publication. |
| **Teaching Point** | Writers work on putting finishing touches on their books and creating “About the Author” blurbs. |

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| **See writers…** | **Hear writers…** |
| * Studying books to decide how their final piece will look * Flagging sections of books to be used as models | * Sharing what they will include in their “about the authors” section * Saying things like, *“I’ve worked so hard as a writer, I can’t wait to share my book with others, and I want to get this piece just right…”* |
| **Materials** | |
| * Post it notes * Books that have “About the Author” blurbs – examples: *Meanest Things to Say* by Bill Cosby, *Owl Moon* by Jane Yolen, *Appalachia or The Great Gracie Chase* by Cynthia Rylant, *Dream Weaver* by Jonathon London, etc… | * Stacks of books by their favorite authors * Materials for illustrations * Materials for “About the Authors” blurbs |

Getting ready for publication means choosing a cover, writing a dedication, deciding on the book’s layout, designing illustrations and finally, holding the finished piece in one’s hands. Students could be working on many of these items during sessions 16, 17, and 18.

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| **Connection** | * Discuss with students how they have one last chance to go over their work and make it their personal best. * Today, they will study published books by authors they admire and notice what they still need to do before publication. |
| **Teach**  **and Active Engagement** | * Provide students with stack of books, direct them to work in partnerships and look over the books and ask, *“How did this author fancy up his or her book for publication?”* * Have them put sticky notes on pages where they notice something the author did * Compile a class list of what they’ve noticed (e.g. write a cover, put title and author’s name on the cover, write a dedication, write an author blurb, etc…) * Elaborate on the different items and how students can do the same * Take a closer look at the “about the author” section and provide students with books that have them. * Once gain have students study these sections and jot down what goes into the “about the author” section with their partners * Compile a class chart of “What Might Go Into An ‘About the Author’ Blurb” – see sample anchor chart |
| **Link** | * Explain that in today’s workshop they will spend their time fancying up their books * They can decide how they want to do that - rechecking spelling and punctuation, adding a dedication page, writing an author blurb or anything else from the class chart |
| **Tips** | * Solicit the help of cross-age buddies to help them prepare for publication |

**Lesson Plan, Session 19 Continued**

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| **Sample Anchor Chart**  **How Authors Get Ready for Publication**   * Make a cover * Put author’s name and title on the cover * Write a dedication * Write an author blurb * Decide book layout * Design illustrations * And so on |  | **Sample Anchor Chart**  **What Might Go Into An “About the Author” Blurb**   * What the author is known for * Personal information about the author – where lives, family, pets, hobbies, etc. * Other books written by the author * What this book means to the author * Who is the author’s mentor? * Why the author chose to write this piece * And so on |

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| **Session** | 20 |
| **Concept** | Writers prepare for publication. |
| **Teaching Point** | Writers celebrate by sharing their published picture books with an audience. |

Develop a lesson based on the audience selected. Some things to consider:

1. Have guests read some of the mentor text that were studied. Ask them to think, “What has xxx xxx done that I could admire and learn from?” Then, have students address the same question and share their thinking.
2. Have students share their picture books and elaborate on what they incorporated from their craft study.
3. Have students share what it means to “read like a writer” and have a writing mentor. What are some things their mentor taught them?
4. For additional ideas, see Session 17, Talking a Reading to An Audience: An Author Celebration from Calkins, Lucy and Amanda Hartman. (2003). Authors as Mentors. Portsmouth, NH: Heinemann.

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| **See writers…** | **Hear writers…** |
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| **Connection** |  |
| **Teach** |  |
| **Active Engagement** |  |
| **Link** |  |
| **Mid-Workshop Teaching Point** |  |
| **After-the-Workshop Share** |  |
| **Tips** |  |

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| **Session** | 21 |
| **Concept** | Writers self-reflect on their experiences and growth in writing and as writers. |
| **Teaching Point** | Unit Wrap-Up Session |

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| * Engage in activities such as:  1. Student reflection piece – See Resource Section: Resource Session 21 – Student Self Reflection 2. Clean-out project folders  * Please note: Teachers should keep student work (finished piece and drafts) for Unit 3, students will be able to apply/practice revision techniques to existing work |

**Assessing Writers at the End of the Unit**

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| **Session** | 22 |
| **Concept** |  |
| **Teaching Point** | Assessing writers at the end of the unit. |

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| **Materials** | |
| * Writing booklet suggestion – contains plenty of pages (five or more) |  |

**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. From analyzing this data, teachers will 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 moves.

Sample of how teachers may instruct students to get started:

*“We’ve learned so much these last two units, I would love to see what you can do as writers. Please think of true stories from your lives. True stories are things that really happened in your life. I’m going to give you a booklet that you will use to sketch and then write a story on one particular thing that you did. Make this an example of the best real-life story you can create. I’m not going to be helping you today. I want to see what you can do on your own as a second grade writer. While you are doing your work, I will be working on my own story.”*

* Assessment suggestion - review these pieces alongside a narrative continuum that shows the developmental stages of writing and names the qualities of writing that define each stage (see [www.readingandwritingproject.com](http://www.readingandwritingproject.com) for an example). Do your best to 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’ initial pieces to their final pieces to note growth over time.
* For additional information, see Calkins, Lucy. (2009). A quick guide to teaching second-grade writers with units of study. Portsmouth, NH: Heinemann. (Lucy discusses the importance of on-demand writing throughout the text.)

Additional pages to create your own lessons based on students’ needs.

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| **Session** |  |
| **Concept** |  |
| **Teaching Point** |  |

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| **See writers…** | **Hear writers…** |
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| **Materials** | |
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| **Connection** |  |
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| **Active Engagement** |  |
| **Link** |  |
| **Mid-Workshop Teaching Point** |  |
| **After-the-Workshop Share** |  |
| **Tips** |  |

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| **Anchor Chart #**  **Title** |  | **Anchor Chart #**  **Title** |

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| **Mid-Workshop Teaching Point** |  |
| **After-the-Workshop Share** |  |
| **Tips** |  |

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| **Anchor Chart #**  **Title** |  | **Anchor Chart #**  **Title** |

Tom, please leave a few pages blank so teachers can write notes on them.

Thank you.

Sandy