

ELA

Common

Core

Standards

**2nd Grade**

2nd Grade

Launching with Small Moments:

Revisiting Process, Procedures and Partnerships

Unit 1

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See Separate Handout 1 - 5

**Abstract**

**Lifting the Level of Narrative Writing Through Launching**

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

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

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

# Routines and Rituals: Building a Community of Independent Writers

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

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

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

**Routines**

* Opening Routine
* Mini or Focus Lessons
* Sending Children Off to Work
* Independent Work Time
* Closing Routine or Share
* Partnership

## Opening Routine – Beginning Each Day’s Writing Instruction

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

**Minilessons – The Fuel for Continued Growth**

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

## Sending Children Off to Work – Transition from Minilesson to Work Time

* Expectation to “go off” and get started working
* Dismissal options

# Routines and Rituals: Building a Community of Independent Writers, Continued

**Independent Work Time – Students Working On Their Own**

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

### Closing Routine – Managing the Share Session

* Signal to Meet
* Share Session at Meeting Area
* Celebration of Growth

### Partnership Routine – Being an Effective Partner

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

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

# Routines and Rituals: Building a Community of Independent Writers, Continued

## Other Rituals for Consideration

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

Adapted from Sally Hampton, New Literacy Standards

**Assessing Writers at the Start of the Year**

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| **Session** | 1 - This assessment should be conducted prior to starting the unit. It should be done before the Immersion Phase. |
| **Concept** |  |
| **Teaching Point** | Assessing writers at the start of the year. |

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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:

*“Before we get started, 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 defines each stage (see [www.readingandwritingproject.com](http://www.readingandwritingproject.com) for an example). 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.

**Immersion Phase**

**Concept I: How do writers use mentor text to study characteristics of Small Moments stories and generate story ideas?**

The purpose of the immersion phase is to help students develop a solid understanding of Small Moment stories (writings about important moments from their lives). During this phase, students will understand the purposes of Small Moment stories as well as the characteristics of well-written, real-life stories. Basically, during this phase, students are thinking, “How do these kinds of text tend to go?” The goal is to move students from *explorers* of Small Moment stories to *writers* of Small Moment stories.

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

It is suggested that most immersion activities take place during reading. These may be done during read aloud, shared reading, reading workshop or writing time.

Most of these lessons follow an inquiry approach. Teachers should follow the lead of their students – notice, restate, and negotiate what they say in order to bring meaning and understanding. This is a time for students to notice the characteristics of Small Moment stories and view them through a writer’s lens. Text selection should include published books as well as student authored work.

**Some important ideas on which to focus during this phase:**

* Reading like Writers
* Realizing the key question a Small Moment writer asks self, *“What is the heart of my story/message?”*
* Identifying the characteristics of Small Moment stories
* Understanding that Small Moment stories are written to entertain and inform others (understanding purpose of Small Moment stories)
* Identifying the different possible audiences that may want to read these stories
* Identifying how writers gather story ideas – leading a Writerly Life
* Identifying how to effectively craft a Small Moment story using qualities of good writing and specialized language
* Recognizing effective introductions and endings in the written pieces of various authors

**Immersion Activities for Small Moment Stories**

The following is a collection of immersion activities that teachers may do. These may be done during read aloud, shared reading, reading workshop or writing time.

1. Study Mentor Text (see next page for possible areas to explore)

[See Resource Section: Resource Immersion A - Suggested Mentor Text for Small Moments]

1. Develop Core Anchor Charts - What Makes a Good Small Moment Story?

This chart should be co-constructed by teacher and students during this phase based on what the class finds as they study mentor text. This chart will be used as a reference throughout the unit of study. See Story Elements/Noticings under **Study Mentor Text** section as possible ideas that may be included in chart.

1. Develop List of Story Ideas – Lead the “Life of a Writer” – Students are asked to think about how a story they’ve read may have grown from the writer’s life. Questions include: What story idea might the writer have recorded in his/her writer’s notebook? What story idea does this trigger for you? Students are encouraged to make a text-to-self connection and directed to start an anchor chart of Story Ideas. The following may be possible items on that list: pet stories, younger or older sibling memories, special times with a special person, going to and from school, observation or favorite place in nature, visit to a place, learning something new, special time with a friend doing something special, small moment doing a favorite activity, small moment at school, losing a tooth, etc…
2. Storytelling Activities – The purpose of storytelling activities is to provide additional time to practice oral language skills, such as using a storyteller’s voice, sequencing stories, adding details, etc… Students may tell familiar tales, stories from their own lives, and shared experiences from the classroom or other stories.

1. Engage in a shared class experience (e.g. field trip, watching a guest speaker, doing an activity, etc...). This will be used during the unit for whole class/and or small group work.
2. In reading, study the concept of details.
3. Review purpose of details. Include discussion of the following points: Details help paint pictures in a reader’s mind; since the reader was not right there with the writer s/he needs to help the reader experience the small moment; writers bring their stories alive through details so readers can picture it; we want readers to see what we see, feel what we feel, etc…
4. Details to highlight at this level: dialogue, setting, internal thinking or thoughtshot, character action and physical description of a person, place or thing. Study the use of details in familiar text – identify and discuss how the writer included them.  **[**See Resource Section: Resource Immersion B - Detail Hand Graphic.
5. Gesture: details, details, details (tap fingers on thumb) Gestures help children remember things. When you see someone slam her hands down on a table, you don’t need to hear what she is saying to know that she is mad. In the same way, using gestures to illustrate a teaching point helps children understand the teaching point while also giving them a way to recall it later. Model for children over and over again the gesture for details --- tap fingers on thumb and say, *“Details, details, details.”* With this action the teaching point is made clear and becomes a nonverbal prompt.

**Immersion Activities for Small Moment Stories, Continued**

1. In reading, study and emphasize “The Heart of the Message/Story”.
2. Discuss the reading/writing connection for meaning. Readers read to gain meaning; writers write to share meaning. Writers write for different purposes to convey different types of meaning.
3. Read mentor text and discuss “Heart of the Story” from a reader and writer perspective. Discuss the text first as a reader: What is the heart of the story? Revisit the text using “writerly” eyes. Shift the focus of the discussion to: “How did the writer get this meaning across?” Ask: “*What writing strategies did the writer use to make meaning in the text*?”

**Study Mentor Text**

**[**See Resource Section: Resource Immersion A - Suggested Mentor Text for Small Moments]

These selections may be used during read aloud, shared reading, reading workshop or writing workshop.

Through the study of mentor text:

* Generate excitement and interest in reading and writing Small Moment stories
* Co-construct with students a definition and purpose/s of Small Moment stories
* Develop a list of characteristics of Small Moment stories – “Noticings and Naming”

**Possible areas to explore using mentor texts:**

1. Story Elements/Noticings:
   * Narrow topic vs. all about story
   * Single/small moment vs. many moments
   * Stories about things people DO
   * Contains “Heart of the Story”
   * Follows a sequence of events – beginning, middle, end or moves from event to event to event
   * Story beginning – catchy lead (list different types of leads)
   * Story ending (list different types of endings)
   * Main character may be person writing the story (Lots of mentor texts will be 3rd person.)
   * Storyteller’s voice
   * Details, details, details – 1. Internal thinking, 2. Dialogue, 3. Setting, 4. Physical description, 5. Character action and others
   * Other aspects as noticed
2. Craft: Discover author’s craft unique to or typical of Small Moment stories.
3. Story Ideas: Generate a list of possible story ideas that the class or individuals might write.

[See Resource Section: Resource Immersion C – Collecting Story Ideas]

1. Organizational Pattern: Study the “typical” organizational pattern of simple Small Moment stories (e.g. beginning – start close to the heart of the story, series of events, ending).
2. Details: Revisit the study of details (e.g. setting, dialogue, internal thinking or thoughtshot, character’s action, and physical description of a person, place or thing) and how they are used in Small Moment stories. [See Resource Section: Resource Immersion B – Detail Hand Graphic]
3. Qualities of Good Writing: Throughout the unit of study, students will revisit familiar texts to study things such as leads, endings, storyteller’s voice, etc…

**Sample Immersion Lesson**

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| **Session** | Immersion Phase – Sample Lesson |
| **Concept** | How do writers use mentor text to study characteristics of Small Moment stories and generate story ideas? |
| **Teaching Point** | Immersing students in mentor texts to revisit what makes a good small moment story and to generate more story ideas. |

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| **See writers…** | **Hear writers…** |
| * Using the Collecting Story Ideas chart * Writing multiple story ideas | * Sharing ideas such as*, “I can write about that too,” “Over the summer I….”* * Taking risks such as*, “I could write about …”* * Making connections |
| **Materials** | |
| * Small Moment Mentor Text – [See Resource Section: Resource Immersion A - Suggested Mentor Text for Small Moments] | * Collecting Story Ideas paper or writer’s notebooks |

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| **Connection** | * *“Last year we learned how to write about important moments from our lives. We called these pieces Small Moment stories. When I read your stories, I realized that you already learned that writers do \_\_, \_\_\_, \_\_\_, … You’ll again have the chance to do all of that, but this year, you are in second grade, so we will take your writing one step further. Think about yourselves like small plants. As we water and fertilize plants, they will grow taller. The same is true with you – as we learn together, you will grow ‘taller’ with your writing knowledge. This year, we will continue to write Small Moments stories; we’ll learn to add details, details, details, and to write with the voices of storytellers. We have exciting new goals to work toward…”* * *“Today we will continue thinking about the important moments from our lives. We will start by studying some books, called mentor text, as a way to revisit ‘What Makes a Good Small Moment Story?’ and to gather story ideas.”* |
| **Teach** | 1. Read a small moment mentor text. 2. Based on noticings from the text, lead a class discussion on important elements that made the book so good. Add information to the anchor chart: “What Makes a Good Small Moment Story?” or “Small Moment Characteristics”, begun in the immersion phase. 3. *“Writers, one thing you shared is that this story was about something a person did. One way to come up with ideas for true stories easily is by thinking about things you have done. Think about what you did over the summer, the weekend, and yesterday. Think about what happened this morning at home, on the way to school, on the playground, etc... Remember, think about things you did!”* |
| **Active Engagement** | * *“Writers, turn to your partners and share something you did over the summer and something you did over the weekend. You are generating possible story ideas.”* |
| **Link** | * *“Today, when you go off to write, your job is to collect as many story ideas as possible by thinking about things you did. Try to come up with ideas using the Collecting Story Ideas Chart.”* |
| **Mid-Workshop Teaching Point** | * Select a routine or ritual to review with your class * See Rituals and Routines: Building a community of independent writers section |
| **After-the-Workshop Share** | * Have students share one of their favorite story ideas they collected |

**Sample Immersion Lesson, Continued**

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| **Tips** | * This lesson may be moved to the immersion phase or skipped if it is similar to one done during the immersion phase * Continue adding to anchor charts that were started during the immersion phase. Use the charts throughout the year as reference tools for narrative writing |

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| **Sample**  **Please note:**  This chart should be co-constructed with students based on how they would describe things, mentor text read, and immersion activities completed. See Immersion page 10 as a guide to facilitate discussion.  **Anchor Chart**  **What Makes a Good Small Moment Story?**   * Lots of details * Good message * Beginnings that “grab you” * In-depth about one moment rather than listing many moments * Other aspects as noticed |  | **Sample**  **Anchor Chart**  **Collecting Story Ideas**   * Pet Stories * Younger or older sibling(s) * Special time with a special person * Going to and from school * Observation or favorite place in nature * Visit to a place * Time you learned something new * Time you learned a lesson * Special time with a friend * Small moment doing one of your favorite activities * Small moment at school * Losing a tooth * A time when you had strong feelings   **Please note:**  This chart is just an example. Teachers should co-construct this chart with students based on mentor text read and immersion activities. |

**Resources and Materials Needed**

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| * Narrative Continuum or another assessment measure * Small Moment Mentor Text [See Resource Section: Resource Immersion A - Suggested Mentor Text for Small Moments and Supplemental packet of Student and Teacher Work] * Collecting Story Ideas Paper or Writer’s Notebooks * Project Folders * Writing booklets * Differentiate paper based on student needs. Paper selection is important as it lends itself to increased stamina. Start the year by providing booklets in which to write. Booklets can contain five pages, with each page containing only a very small box for the picture and plenty of lines for the writing. Paper conveys expectations. As children become more skilled as writers, steer them toward paper with more lines, encouraging them to write more. [See Resource Section: Resource 4 - Paper Choices] * Anchor Chart Paper or Blank Big Book * Materials duplicated from Resource Section (class charts and/or student handouts) * Shared class experience (this could be used for whole class demonstrations or small group work) * Teacher story to be used for modeling * Filmstrip roll or comic strip enlarged * Post-it notes (various sizes) and post-it flags * “Revision” pens (different color from drafting utensil) * Two teacher stories * One that is a mere retelling * One that is revised to include the heart of the story (see Session 12) * Literature samples to model leads (Session 13) * The book – A Chair for My Mother by Vera B. William (Session 15) * An optional book – Pigsty by Mark Teague or class story or prepared text that has a telling statement (session 16) * Literature samples to model strong endings (Session 17) * IMP: Teachers should keep student work (finished pieces and drafts) for Unit 2, they will be able to apply/practice newly learned craft techniques to past work |

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

Session 1 Assessing writers at the start of the year.

**Concept: How do writers use mentor text to study characteristics of Small Moment stories and generate story ideas? Immersion Phase -** See Immersion Explanation

Sample Lesson: Immersing students in mentor text to revisit “What makes a good Small Moment story?” and to generate more story ideas. (Story Ideas – Write About Things You Have Done)

**Concept: How do writers apply the writing process to construct personal narratives?**

Session 2 Writers generate story ideas through exploring strong feelings.

Session 3 Writers plan and rehearse their stories – focus on oral rehearsal.

Session 4 Writers plan and rehearse their stories through picture plans.

Session 5 Writers capture the reader’s attention using a storyteller’s voice.

Session 6 Writers practice their storyteller’s voices using picture plans/sketches.

Session 8 Writers write a discovery draft.

Session 10 Writers reread and revisit their pieces by using a revision chart.

Session 11 Writers work independently as they move through the writing process.

**Concept: How do writers use a repertoire of strategies to generate more focused, informative and engaging pieces?**

Session 12 Writers think about the heart of the message.

Session 13 Writers create catchy leads.

Session 15 Writes write with details, details, details.

Session 16 Writers show, not tell in their writing.

Session 17 Writers write strong endings.

**Concept: How do revise and edit their best piece/s to share with an audience?**

Session 18 Writers relive or re-create events to show, not tell their stories using drama.

Session 20 Writers focus on finishing touches using a revision checklist.

Session 21 Writers focus on finishing touches using a word wall list and spelling patterns.

Session 22 Writers focus on finishing touches using an editing checklist.

Session 23 Writers share their pieces with an audience – celebrate.

**Concept: How do writers follow routines and rituals to develop a community of independent writers?**

Session 7 Writers stay productive during workshop time.

Please note: Routines and Rituals are addressed in the mid-workshop teaching point in most lessons.

**Concept: How do writers work with partners to learn to work independently?**

Session 9 Writers are problem solvers not problem keepers.

Session 14 Writers work effectively with their partners.

Session 19 Writers give their partners specific suggestions in a gentle way.

Session 24 Unit Wrap Up Day – Time for Student Reflection and Cleaning-out Folders

**Some Important Points about these Lessons**

**Why a script?**

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**Lesson Plans**

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| **Session** | 2 |
| **Concept** | How do writers apply the writing process to construct personal narratives? |
| **Teaching Point** | Writers generate story ideas through exploring strong feelings. |

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| **See writers…** | **Hear writers…** |
| * Pointing to feelings and sharing ideas * Jotting down ideas * Closing their eyes to think | * Talking about feelings * Say things like, *“I remember when…”* * Make connections like, *“I have a strong feeling about that too.” “That happened to me too…”* |
| **Materials** | |
| * Strong Feelings page [See Resource Section: Resource 2A] or develop an open ended form * Collecting Story Ideas - Anchor Chart (ongoing) | * Writing Process Steps – Anchor Chart [See Resource Section: Resource 2B.] |

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| **Connection** | * *“Writers for the past few days we’ve been thinking about and writing down lots of possible great ideas we have for stories from our lives. Today we are going to learn another way to find a great story idea to write. We do that by thinking of something about which we have a strong feeling.”* |
| **Teach** | * *“The first step we do as a writer is to think of a story idea* (point to step one on anchor chart Everyday Writing Process Steps). *Another way to gather a story idea is to think about times during which you had strong feelings. Let me show you.”* * *“First, I’ll think about a strong feeling, like happy. Now I’ll think about one time feeling that feeling; I’ll think about a time I felt happy. Remember when I told you how important my dog Miracle is to me? I remember how happy I was the first time I brought her home. So on this strong feelings page, under ‘happy’, I would jot down bringing home Miracle for the first time* (model writing that idea on the page).” * *“Think of another strong feeling. For example: sad. Once I felt so sad when I struck out in my baseball game and felt like I had let my whole team down. I’ll jot down ‘striking out in my baseball game’ on my strong feelings page under ‘sad’.”* |
| **Active Engagement** | * *“Now it’s your turn. Close your eyes and think of a time when something happened to you that made you feel proud. Proud is how you feel when you have worked hard and did your personal best. Turn and talk to the person next to you and share one story idea when you felt proud.”* * Please note: Proud is a more complex emotion than happy or sad, it may not illicit as “meaty” responses at this point, therefore, based on your students, you may choose to select a less complex emotion * Teacher selects a few examples that highlight strong feelings of pride from students’ discussions * Alternative: Have students brainstorm strong emotions before you send them off to write about times when they felt strong emotions, then, include these areas on an open-ended Strong Feelings page * Other good feelings for 2nd graders: angry, excited, nervous, lucky, etc… |
| **Link** | * *“Students when you go off to write today, remember the first step is to think of a story idea. Recalling strong feelings is one way to gather ideas. I’m going to give you a sheet that looks just like the chart I used to record my strong feelings. Take the idea you shared with your partner and write it down under the strong feeling that you had and add more as you think of them.”* [See Resource Section: Resource 2A- Strong Feelings page.] |
| **Mid-Workshop Teaching Point** | * Select a routine or ritual to review with your class. See Background Section - Routines and Rituals: Building a Community of Independent Writers |

**Lesson Plans, Session 2 Continued**

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| **After-the-Workshop Share** | * *“Step one was to think of a story idea. Let’s review different ways we collect story ideas.”* * Have children share what they recall * *“Add a time when you had strong feelings to the Collecting Story Ideas Chart”* |
| **Tips** | * Modify Strong feelings pages to reflect background of your students * The anchor chart is referred to as writing process steps even though it leaves out editing and publishing * Please note:   These are things students may do EVERY DAY during writing workshop time. We want them to follow this routine over and over again. This is different than the overall writing process steps that also includes editing and publishing. At this point, we don’t want students focusing on editing and publishing. Select different terminology if you think this won’t be clear to your students. |

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| **Anchor Chart** |  | **Sample**  **Anchor Chart**  **Collecting Story Ideas**   * Pet Stories * Younger or older sibling(s) * Special time with a special person * Going to and from school * Observation or favorite place in nature * Visit to place * Time you learned something new * Time you learned a lesson * Special time with a friend * Small moment doing one of your favorite activities * Small moment at school * Losing a tooth * A time when you had strong feelings |

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

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| **Anchor Chart**  **Collecting Story Ideas Through Strong Feelings**    **Sad  Happy**  **Proud**  **Worried**  **Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date \_\_\_\_\_\_\_\_\_** |

**Lesson Plans**

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| **Session** | 3 |
| **Concept** | How do writers apply the writing process to construct personal narratives? |
| **Teaching Point** | Writers plan and rehearse their stories – focus on oral rehearsal. |

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| **See writers…** | **Hear writers…** |
| * Using the rehearsal hand gestures * Engaged in rehearsal activities such as telling their story to their partners, touching pages, etc… | * Rehearsing aloud their stories * Saying the steps with the gestures orally |
| **Materials** | |
| * Writing Process Steps - Anchor Chart * Rehearsal Ideas Bookmark [See Resource Section – Resource 3 - Rehearsal Ideas Bookmark] | |

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| **Connection** | * *“Yesterday we thought about our first step in our Writing Process.*  *Step one is to think of a story idea. We added strong feelings to our Collecting Story Idea Chart. I loved how…* * *“If you want to get good at something you need to practice, practice, practice! Think about soccer – first players practice before they play the game. How about a play? Actors and actresses spend all kinds of time rehearsing before they perform a play in front of an audience or make a movie. Or how about dancers? Dancers go through lots of practice and rehearsals before they go on stage or have a recital. Writers do the same. In order to produce a top-notch piece, they practice before they start writing. Today we are going to learn about how writers plan and rehearse (how they practice) their Small Moment stories before they begin writing.”* |
| **Teach** | * *“Writers do not simply pick their pencils and start writing their narratives. They spend time rehearsing their story ideas. Let’s revisit what you learned how to do so well in first grade.”*   Review Writing Process Steps [see Resource Section: Resource 2B – Writing Process Steps]:   * Think of a story idea * Rehearse (“Say” is often used in K and 1st) * Write/draft * Finish * Reread and revise * Get started on another story * *“First, writers* ***THINK AND PICTURE*** *in their minds a possible story idea. They also could look at their Collecting Story Ideas list (or Writer’s Notebook) for possibilities. I am looking over my list and want to write about something I did with my dog. I took my dog on a walk and ran into some problems. Yes, that will be my story idea.”* * *“Second, writers think* ***‘How will my story go?’*** *Then, they* ***REHEARSE****/****SAY*** *their stories out loud using story language. Let me show you. ‘One sunny day I decided to venture outside and take Miracle, my golden retriever, for a walk. ‘Here Miracle. Let’s go explore the neighborhood,’ I yelled. She trotted over…’”* * *“Writers engage in lots of practice. Think about a baseball pitcher – s/he wouldn’t toss only one ball as a warm-up before a game. The pitcher would throw lots of balls to the catcher to warm-up for a game. In writing, we warm- up too. There are several ways we can* ***REHEARSE****/****SAY*** *our pieces. In second grade, we often call this oral practice or oral rehearsal. Let’s look at ways we can do oral rehearsal:* |

**Lesson Plan, Session 3 Continued**

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| **Teach –**  **Continued** | * + *“Self* (gesture - point to self/chest).”   + *Partner (*gesture - put two hands together) *– get together with your writing buddy and story tell your Small Moment to him/her. Think about ‘How do I want listeners to feel?’ and then tell your story in a way that helps your partner feel just like you do about it* (model).”     - *So, we can* ***REHEARSE****/****SAY****: 1.* (Put up one finger) *self* (point to chest); 2. (Put up two fingers) *partner* (two hands together).   + *Another way you learned in first grade was to touch each page of a story booklet* (gesture – motion with index finger pointing to each page) *– saying aloud the exact words you plan to eventually write on that page* (model)   *Let’s review: we can* ***REHEARSE****/****SAY****:*  *1.* (Put up one finger) *to self* (gesture - point to chest);  2. (Put up two fingers) *to* a *partner* (gesture - two hands together);  3. (Put up three fingers) *Touch each page of story booklet* (gesture - motion with index finger pointing to each page). |
| **Active Engagement** | * *“I am passing out a bookmark to help you remember the different ways you can orally rehearse a piece before you start writing. We talked about three possibilities for now*.” * Highlight on class chart: think of a story idea, rehearse – (self, partner, touch pages), write/draft, finish, reread and revise, get started on another story, “W*e will visit other options on a different day.”* * *“Turn to your partner and point to each graphic/icon/picture and talk about what a writer would do to practice his/her piece.”* * See Resource Section: Resource 3 – Rehearsal Ideas Bookmark |
| **Link** | * *“Writers, I am so excited that now as second graders you will be able to go through the process on your own. You are growing as writers. Today, and every day, think about the process – think of a story idea, rehearse – self, partner, touch pages, write/draft, finish, reread and revise, get started on another story. When you go off to work today, practice selecting a story idea, think and picture it, then practice saying it to self, partner and by touching pages (use gestures).”* * *“Review with me. Three ways we could rehearse/say it:*  1. Put up one finger and say, *“Self* (point to chest).” 2. Put up two fingers and say, “P*artner* (two hands together).” 3. Put up three fingers and say, *“Touch each page of story booklet* (motion with index finger pointing to each page).”  * *“Practice the process with more than one story idea.”* |
| **Mid-Workshop Teaching Point** | * Select a routine or ritual to review with your class * See Rituals and Routines: Building a Community of Independent Writers section |
| **After-the-Workshop Share** | * As a class, revisit the steps and gestures used today |
| **Tips** | * The point of this lesson is not mastery of individual rehearsal steps but a review of the types students may use to rehearse story ideas * Later in the unit and as the year progresses, we will help students do each of these types more effectively * For now, we want to be sure students are starting to internalize the types of things good writers do before they draft, this will lead to independence in the classroom * Teachers can use the class story for students needing additional assistance, this can be done in small, guided writing groups or with individuals during conferences |

**Lesson Plan, Session 3 Continued**

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| **Anchor Chart** |

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| **Anchor Chart**  **Prewriting Bookmark**  **Oral**  **\*Self**  j0428085  **\*Partner**  j0397486  **\*Story Hand**    **\*Story Across Pages**  **--Touch pages**  **j0441908Sketch**  j0123493**Blank Handprint**  **j0123493**j0123493**Story timeline**  **<---.---.---.---.---.---.---.--->** |

**Lesson Plan**

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| **Session** | 4 |
| **Concept** | How do writers apply the writing process to construct personal narratives? |
| **Teaching Point** | Writers plan and rehearse their stories through picture plans. |

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| **See writers…** | **Hear writers…** |
| * Sketching on pages * Using hand gestures | * Talking to partners * Saying things as, *“I think the story idea I’ll try today is…”* |
| **Materials** | |
| * Writing Process Steps – Anchor Chart | * Writing booklets |

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| **Connection** | * *“Yesterday, I saw Anthony building in the block center. He started with two layers on his building, and then he kept adding more and more. His building kept growing taller and taller. It reminded me of us! We keep building our writing knowledge. We keep adding more and more strategies to what we do as writers. We* (take a block and name a strategy they do)*. We also* (add another block and name another strategy)*.* (Repeat, as appropriate.) *Every day we add something else we have learned. Today, we are going to add another layer to how we practice our stories – making picture plans or sketching.”* * Please note that If you don’t have a block center, change the metaphor to something in which the students can relate |
| **Teach** | 1. Review the Writing Process Steps - See Resource Section: Resource 2B – Writing Process Steps 2. *“When we get to rehearse (say),**we practice saying our stories out loud several ways.”*   Revisit REHEASRE (say) options:   * + (Put up one finger)and say*, “Self* (point to chest).”   + (Put up two fingers) and say, “P*artner* (two hands together).” * (Put up three fingers) and say, “*Touch each page of story booklet* (motion with index finger pointing to each page).”  1. *“Do it with me.”* Repeat sequence. 2. *“We are going to add another one to our list. Many of you learned this in First Grade. Writers can gain even more practice by developing a picture plan or sketching. They can jot a subtitle or sketch an icon or quick picture onto each page to act as a placeholder to pace the story.”* 3. *“Watch how I do this. Notice that after I sketch a page, I try it out. I practice how my story may go for that part.”* 4. Model – Think, Sketch, Try it (oral rehearsal). |
| **Active Engagement** | * Based on the class experience in the Immersion Phase, put up chart paper that represents the type of paper students will use. “*Turn to your partner and tell him/her what you would put across pages*.” * Share as a class and choose students to sketch pictures at a different time in the day. |
| **Link** | * *“Today, and every day, remember to practice, practice, practice your stories. You can tell it to yourself, tell it to a partner, tell it while touching pages, and use sketches to hold the story.”* |

**Lesson Plan, Session 4 Continued**

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| **Mid-Workshop Teaching Point** | * The story hand is another oral rehearsal option * Teachers could revisit it with the whole class or practice it with a guided writing group as needed (Story Hand – story tell using your fingers as reminders of story parts – beginning, event, event, etc...) * They have been using their story hands as a rehearsal tool since kindergarten, so this can serve as a quick reminder * Many students automatically use story hand when rehearsing to self |
| **After-the-Workshop Share** | * Select one or two students that can model to the class how to story tell using their sketches |
| **Tips** | * A picture plan for the class shared experience needs to be completed * Options: * Have students meet in small groups to make picture plans or a small guided writing group, assisted by the teacher, could make a picture plan for the whole class to use * Post the sketches students developed of the class story once complete, they will be needed in session 6 * Differentiate paper based on student needs * Paper selection is important as it lends itself to increased stamina * Start the year by providing booklets in which to write * Booklets can contain five pages, with each page containing only a very small box for the picture and plenty of lines for the writing * Paper conveys expectations * As children become more skilled as writers, steer them toward paper with more lines, encouraging them to write more * See Resource Section: Resource 4 - Paper Choices |

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| **Anchor Chart** |

**Lesson Plan**

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

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| **See writers…** | **Hear writers…** |
| * Using their story hands * Reflecting and thinking deeply | * Talking using a storyteller’s voice * Saying things like*, “I could really picture that in my mind.”* * *“I think I’ll start my story this way…”* |
| **Materials** | |
| * Summarizing vs. Storytelling Voice - anchor chart * Teacher story to use for modeling | * Shared class experience |

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| **Connection** | * *“Writers, today we are going to bring our stories to life by using our storyteller’s voices to share our stories with our partners.”* |
| **Teach** | 1. Explain the characteristics of a storyteller’s voice and how it differs from a summarizing voice.      * Background Information:   The goal is to teach students how to tell and write in a storyteller’s voice rather than a summarizing or “all about” voice.   * Sometimes writers do tell or write all about a topic * At this point, the type of writing we are asking students to share are true stories and personal narratives * Stories or narratives are almost always organized to tell what happened first and then next and then next * Contrast the two types of “voices.” * Summarizing Voice * Descriptors/characteristics –   Past tense, already happened, summarizes events, “All About”, commenting on a subject, etc.   * Gesture –   Sweeping hand back and forth to demonstrate an “All About” or summarizing focus   * Example 1 – Summarizing   *“Bingo likes to play Frisbee. She barks until I throw it at her. Sometimes she catches it. I throw it over her head a lot.”*   * Example 2 – Summarizing   *“I was 4 and my brother wanted to play capture the flag with me. It took about 20 minutes to finally understand how. He got frustrated from all my questions and threw a snowball at my face.”* |

**Lesson Plan, Session 5 Continued**

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| **Teach - Continued** | * Storytelling Voice * Descriptors/characteristics –   Present tense, happening now, a reenactment of what happens, telling and writing “bit-by-bit”, sequential, written like a movie is playing and scenes are unfolding, telling a story of what happened rather than commenting on a subject, etc…   * + *Gesture –*   To indicate writing a sequential narrative move hand in a horizontal step- by-step fashion to indicate first event, second event, third event, etc… (chopping motion)   * + Example 1 – Storytelling   *“Bingo barked at me, ‘You want to play Frisbee?’ I asked and she barked back. I backed way up and threw the Frisbee. It flew over Bingo’s head.”*   * + Example 2 – Storytelling   *“I was at the kitchen table eating macaroni. My big brother Chris, came in and said, “You gotta play Capture the Flag with me and Nate. You are on my team. I followed him out the front door to the lawn…”*   1. Demonstrate how to engage in a storyteller’s voice.  * How to –   Attempt to rehearse and write a story in a step-by-step fashion; make a movie in your mind of exactly what happened.   * *“One writer’s strategy we can use to help us write true stories is to start by thinking back to the very start of the memory, then make a movie in our mind of what happened first, then second, and next, and so on. Before I get started, I need to remember to ask myself, ‘What am i really trying to show in this story?’ Now I’ll remember the episode, getting that memory in my head.* *Then I think,* *‘What happened first? What did I do or see or hear first?’”* * Writers can use their story hands to guide them, each finger helps guide the writer through the events of the story * Thumb – start of story * Index finger – what happened next * Middle finger – what happened after that, etc… * Unfold the story bit-by-bit, Calkins, p. 22 * Model telling your story bit-by-bit…what happened first and then next, and after that * Reiterate how you make a movie in your mind and then story tell each event * Another way of explaining how to use a storyteller’s voice: * “*Make a movie in your mind of what happen and then ask yourself, ‘What happened first? Where was I?’ Close your eyes and get a movie in your mind of that part – story-tell it. Close your eyes and get a movie in your mind of what happened next – story tell it. What happened after that? Close your eyes and get a movie in your mind of what happened next – story-tell it, etc...”* * Model |

**Lesson Plan, Session 5 Continued**

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| **Active Engagement** | * *“Writers, we had the best time at/doing/seeing xxxxxx.”* * Shared class experience – e.g. at the zoo, doing the listening walk, seeing the guest speaker * *“Remember how I kept telling you to keep taking snapshots in your mind of what happen so later we could share the experience with others? Now turn to your partner and share with him/her our class shared experience. Practice using your storyteller’s voice. Use your story hand to guide you – your fingers can be events in the story (e.g. thumb – start of the story, index finger – what happen next, middle finger – what happen after that, etc.). Unfold the story bit-by-bit.”* * Alternative: Invite cross age buddies to be listeners or have students make a (pretend) audience member during literacy centers on a day previous (at the art center for example) * They could use cardboard or construction paper to create “Andy Audience” or “Abby Audience” (or whatever name they choose) and then story tell to their own personal audience member during lessons like this |
| **Link** | * *“A storyteller’s voice is one of the most powerful tools we can use as writers. It takes a lot of practice to get really good at making movies in your mind and then sharing them bit-by-bit. Go off today and practice. Try your storyteller’s voice with a couple of story ideas. Use your story hand to guide you in telling your parts/events in order.”* |
| **Mid-Workshop Teaching Point** | * Select a routine or ritual to review with your class * See Rituals and Routines: Building a Community of Independent Writers section. |
| **After-the-Workshop Share** | * Select 1 or 2 students to model how they bring their stories alive through their storyteller’s voices. |

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| **Sample Anchor Chart** | |
| **Summarizing Voice**   * Past tense * Already happened * “All About” * Telling not showing * Doesn’t paint a picture in your mind * Gesture – move hand in sweeping motion   **Please note:**  Co-construct with your class in child-friendly language. | **Storyteller’s Voice**   * Present tense * Happening now * Re-enactment of what happened * Showing not telling * Writing or telling bit-by-bit * Write like a movie is playing * Paints a picture in your mind * Gesture – move hand horizontally in chopping motion |

**Lesson Plan**

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| **Session** | 6 |
| **Concept** | How do writers apply the writing process to construct personal narratives? |
| **Teaching Point** | Writers practice their storyteller’s voices using picture plans/sketches. |

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| **See writers…** | **Hear writers…** |
| * Pointing to their picture plans * Thinking before rehearsing (e.g. looking in the air) | * Orally rehearsing their pieces * Say things like, “*Oh I need to get a picture in my mind…”* |
| **Materials** | |
| * Filmstrip roll or comic strip enlarged * Students bring one or two of their picture plans to meeting area | * Enlarged sketches of class story * Teacher story for modeling * Paper that lends itself to picture plans |

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| **Connection** | * Make a connection to yesterday’s lesson |
| **Teach** | * Unroll a filmstrip or show a comic strip * Explain how each frame is a part of or event from the story, “*When we go from frame to frame the story unfolds. Writers do the same thing…”* * *“Writers make mind movies of their exact stories. When we write, we are the main characters of our stories, living through each part. We try to story tell or write down, bit-by-bit, exactly what we are picturing so our readers can picture it too. We want them to see what we see, feel what we feel, and so on. We think about what happened first, then what happened, etc. Remember we called this our storyteller’s voice.”* * *“Watch as I use my picture plan to help guide me through storytelling my piece.”* * Model – be sure to point to each frame, close your eyes and think, then story tell |
| **Active Engagement** | * *“Let’s try it. Remember several classmates created a picture plan(s) for our shared class experience. Practice your storyteller voices using the plan. Work with your partner alternating who goes first. Person A you story tell pictures where I put a red dot above them, Person B story tell the pictures with blue dots.”* * Have a student remind the class how to story tell – getting a movie in your mind |
| **Link** | * *“Think of picture plans like a dress rehearsal before performing a play. You will use your sketches to help you rehearse your stories before you draft them tomorrow. Good writers always rehearse before they write. So today, and every day, use your picture plans as ‘dress rehearsals’.”* |
| **Mid-Workshop Teaching Point** | * Select a routine or ritual to review with your class * See Rituals and Routines: Building a Community of Independent Writers section |
| **After-the-Workshop Share** | * Engage in a cumulative storytelling activity based on class story picture plan * Have one student story tell page one, another student story tell page two, etc… |

**Lesson Plan, Session 6 Continued**

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| **Tips** | * Picture plans or sketches assist children’s visualization of stories * Encourage them to make sketches per page or per box based on the various parts or events of the story * This type of planning enables children to tell (and eventually write) much longer and more complex stories – have them rehearse their stories as they illustrate * Differentiate paper based on student needs * Paper selection is important as it lends itself to increased stamina * Start the year by providing booklets in which to write * Booklets can contain five pages, with each page containing only a very small box for the picture and plenty of lines for the writing * Paper conveys expectations * As children become more skilled as writers, steer them toward paper with more lines, encouraging them to write more * See Resource Section: Resource 4 - Paper Choices |

**Lesson Plan**

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| **Session** | 7 |
| **Concept** | How do writers follow routines and rituals to develop a community of independent writers? |
| **Teaching Point** | Writers stay productive during workshop time. |

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| **See writers…** | **Hear writers…** |
| * Referring to the chart and trying something new * Actively involved during the workshop | * Say, *“I finished this now I’ll go on to do…”* * Say, *“When I’m done, I’ve just begun…”* |
| **Materials** | |
| * Ideas of Things to do During Writing Workshop – Anchor Chart | |

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

**Lesson Plan, Session 7 Continued**

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| **Mid-Workshop Teaching Point** | * Teacher stops class to show evidence of students using the chart |
| **After-the-Workshop Share** | * Students sit in a circle and share (whip around or pass) what they did when they thought they were done * Students and teachers have a class discussion about what each student shares * Please note: This share time is going to be longer than a usual lesson, share time will be about the process and not the task |
| **Tips** | * Consult the first grade list from last year |

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| **Ideas of Things to do During Writing Workshop**   * Go through the Everyday Writing Process Steps (Think, Rehearse, Write, Finish, Reread/Revise, Get started on a new story) * Add to your story ideas page or writer’s notebook * Work on your revision checklist * Read and study more mentor texts * Work productively with your partner * Make an author’s page * Illustrate * Try different titles * Try different leads * Try different endings   **Please note:**  Consult the first grade list from last year. |

**Lesson Plan**

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| **Session** | 8 |
| **Concept** | How do writers apply the writing process to construct personal narratives? |
| **Teaching Point** | Writers write discovery drafts. |

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| **See writers…** | **Hear writers…** |
| * Using post-it notes * Pointing to the sketch, talking aloud and writing | * Rehearsing their pieces * Saying, *“That’s a great idea.”* * *“I think I’ll use….”* |
| **Materials** | |
| * Post-it notes * Writing Process Steps – Anchor Chart | * Students bring one story to meeting area |

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

**Lesson Plan, Section 8 Continued**

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| **Tips** | * Ideally, students should have finished pieces for the lesson on writing discovery drafts, which should take place tomorrow * If the majority of students are not done, give the class another work day and do another lesson (e.g. partner lesson or move the lesson on problem keeper vs. problem solver to this spot) * It is recommended during another portion of the day, write a discovery draft for the class shared experience * This could be done whole class or in guided writing groups |

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| **Writing Process Steps** |

**Lesson Plan**

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| **Session** | 9 |
| **Concept** | How do writers work with partners to learn to work independently? |
| **Teaching Point** | Writers are problem SOLVERS not problem keepers. |

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| **See writers…** | **Hear writers…** |
| * Work through the process independently without going to the teacher for assistance * Refer to the chart for solutions | * Say things as, *“Hmm, I have this problem. How can I solve it?” “Oh, I was just a problem solver. I did …”* |
| **Materials** | |
| * “We Are Problem Solvers” Anchor Chart | |

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| **Connection** | * *“I have noticed that there are two kinds of writers right now in our class. There are the problem keepers and then there are the problem solvers. Now, I know that no one wants to be a problem keeper because it is no fun. What I was thinking was that we could all work together to come up with common problems that we have during our writing time and what kinds of things we could do to solve those problems. Today and for the next few days, we will be learning together how to be problem SOLVERS and not problem keepers.”* |
| **Teach** | * Teacher can act-out a prevalent problem that s/he has noticed students in class having and not solving * Make it fun by playing it up and acting a little silly * An idea might sound like, *“Oh no! I have broken my pencil! Should I sit here the whole time with a broken pencil? No! I should be a problem solver…but how?*” * Teacher will model thinking about the different ways that a writer could solve this problem such as, sharpen two in the morning, ask a friend, set up a procedure for class pencil crate, etc… |
| **Active Engagement** | * “*Now it’s your turn. I am going to name a problem that I have noticed writers often having and it is your job to think of the different ways that it could be solved. We’ll add your solutions to the chart. Remember, it is not MY job to solve everyone’s problems. Second grade writers solve their own problems. We’re problem SOLVERS not problem keepers.”* * Teacher guides students through a few more problems/solutions and adds them to the chart |
| **Link** | * *“Today, and every day, I want each of you to be a writer who solves problems quickly and then gets back to the fun of writing. It is your job to think about the many ways that you can be a problem SOLVER instead of a problem keeper. We are going to add more to this chart, so keep noticing problems that writers are having during workshop and then we can all think of ways to solve those problems.”* |
| **Mid-Workshop Teaching Point** | * Add to problem solving chart * Celebrate examples of problem solving that occurs |
| **After-the-Workshop Share** | * Review the problem solver anchor chart * Teacher could read each problem and invite students to read the possible solutions, to make it more fun you could have the students give the gesture while reading the ways to solve * If appropriate, you might also add more problems/solutions to your chart for the share time |
| **Tips** | * Teachers might even come up with a gesture that means problem solver such as stamping your fist on your hand like it is all done * This will serve as a good reminder later if a student acts as a problem keeper; teacher or classmate might give the gesture to remind the student to be a problem SOLVER |

**Lesson Plan, Session 9 Continued**

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

**Lesson Plan**

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| **Session** | 10 |
| **Concept** | How do writers apply the writing process to construct personal narratives? |
| **Teaching Point** | Writers reread and revisit their pieces by using a revision chart. |

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| **See writers…** | **Hear writers…** |
| * Using the revision checklist * Using revision pens | * Saying, *“I think I want to try this.”* * Saying, *“I remember this from first grade.”* |
| **Materials** | |
| * Revision checklist – see sample (should be based on kindergarten and first grade checklist) * Revision pens (different color from drafting utensil) | * Each student brings one discovery draft to the meeting area * Teacher story or class story |

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| **Connection** | * Make a connection to yesterday’s lesson and say, *“As writers you have been working hard to write real-life stories. Now that we have some of our ideas written into stories, I am going to show you how to make them even better for an audience. Today we will improve our pieces by using a checklist, like the one you used in kindergarten and first grade.”* |
| **Teach** | * Review the definition, purpose and importance of revision * Using the class story or a teacher story, model for students the process for using the revision checklist. For example:   + Select an item from the revision checklist   + Reread the piece through the lens of that item   + Think about how you want to make changes   + Rehearse the change   + Write the change with the revision pen   + Reread to be sure the change makes sense * Model with multiple examples |
| **Active Engagement** | * *“I am going to pass-out the revision checklist for you to keep in your folders. I want you to turn to your partner and discuss a few things on the checklist that you remember from first grade* * See Resource Section: Resource 9 – Revision Checklist |
| **Link** | * *“Today, and every day, use your revision checklist once you have drafted a story. I want you try as many of the revision strategies as you can today.”* |
| **Mid-Workshop Teaching Point** | * Since teachers will not have enough time to revisit all of the revision strategies during the mini-lesson, the teacher will highlight another strategy during the mid-workshop teaching point and say, “*Students, I just noticed someone using another revision strategy from the checklist – Bobby wanted to add what his mom looks like. He rehearsed what he wanted to write. It was two sentences long. Where should he put it? Will he use a carat? No, he can’t fit two sentences in with a carat. He will have to use a flap or new paper. Watch how we use our materials to add Bobby’s revision.”* |
| **After-the-Workshop Share** | * Students find their writing partner and share some of the changes they have made in their writing using their revision checklists |

**Lesson Plan, Session 10 Continued**

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| **Tips** | * Students must have at least one discovery draft completed in order to do this lesson * The revision checklist included in this lesson is based on the understanding that kindergarten and first grade teachers have completed a unit on revision and developed a checklist with their students * Second grade teachers will need a copies of this checklist to be included in this lesson * The checklist that serves as a sample is based on the Lucy Calkins (2003), Units of Study for Primary Writing: A Yearlong Curriculum |

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| **Sample Anchor Chart**   |  |  |  |  |  | | --- | --- | --- | --- | --- | | Revision Checklist | | | | | | Select some revision strategies to try using your special revision pen. | | | | | |  |  |  |  |  | |  |  | **Revision Strategy - What a writer can revise?** |  |  | |  |  | Reread and ask yourself, "Does it make sense?" |  |  | |  |  | Reread and add information. |  |  | |  |  | Reread and addto 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 and use drama to show, not tell. |  |  | |  |  |  |  |  | |  |  |  |  |  | |  |  |  |  |  | |  |  |  |  |  | |  |  |  |  |  | |  | Writing Process Steps |

**Lesson Plan**

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| **Session** | 11 |
| **Concept** | How do writers apply the writing process to construct personal narratives? |
| **Teaching Point** | Writers work independently as they move through the writing process. |

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| **See writers…** | **Hear writers…** |
| * Making hand gestures to remind them of next steps * Working on different steps | * Talking about what step they finished and where they will go next * Say things such as, “*I just finished revising now I am going to…” “What step are you on?”* |
| **Materials** | |
| * Writing Process Steps – anchor charts | |

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| **Connection** | * Make a connection to yesterday’s lesson or overall writing work * *“Today we are going to revisit our Writing Process Steps. You are growing and growing as writers. You are so ready to begin taking this journey on your own, moving through the steps independently without having to get my okay.”* |
| **Teach** | * Discuss a routine that the students are familiar with at home and one at school, for example, home routines may be getting ready for school or getting ready for bed * School routines may be getting ready for lunch or routines for the lunchroom * Emphasize the point that they’ve done these routines so often they no longer need an adult guiding them or telling them what to do - they know how to do it on their own, independently, like big kids * *“Just like the routine we have for xx or xx. We also have a writing routine, one you can do on your own. Today, and every day, you can repeat this routine over and over again. It is okay if you are on this step* (point to a place on the chart) *and your partner is on another step* (point) *and another writer is over here* (point). *Every person in the class can work at his or her own pace. The important idea is that you keep going through the steps. When you complete one story, you start all over again. You don’t need to wait for me to tell you or wait until your partner is at the same place. Since you know this writing routine, do it over and over again. Just like almost every morning you go through the same routine.”* * Let’s revisit our chart   1. Think of a story idea gesture – point to temple  2. Rehearse/Say gesture– point to mouth  3. Write gesture – pretend holding writing utensil and write  4. Finish gesture – pretend holding writing utensil and write  5. Reread and revise gesture – reread – index finger scanning across opposite hand like reading  a page in booklet  gesture – revise – pretend making changes on paper |

**Lesson Plan, Session 11 Continued**

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| **Teach - Continued** | * Get started on another story – start the process over, gesture – make circle with finger   Start the cycle over…   * *“Remember: 1. Keep repeating the process over and over again. 2. It is okay if your partner or other writers are on different steps. 3. You don’t need to ask me (the teacher) before you go to the next step.”* |
| **Active Engagement** | * *“Turn and talk to your partner about where you are in the writing process. Then, practice the hand gestures for the process.”* |
| **Link** | * *“So, today when you go off to write remember there is a process you can follow over and over again. When you finish one piece, start the routine again.”* |
| **Mid-Workshop Teaching Point** | * Select some students who are at different spots in the writing process. Ask them to tell the class where they are moving next. What will be their next step in the process? |
| **After-the-Workshop Share** | * Students sit in a circle and share where they are in the writing process * Please note: This Share is about the process and not the task |
| **Tips** | * None |

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| **Anchor Chart**  Writing Process Steps  1. Come up with a story idea  2. Rehearse/Say  3. Write  4. Finish  5. Reread and revise  6. Get started on another story  Start the cycle over… repeat the process. |

**Lesson Plan**

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| **Session** | 12 |
| **Concept** | How do writers use a repertoire of strategies to generate more focused, informative and engaging pieces? |
| **Teaching Point** | Writers think about the heart of the message. |

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| **See writers…** | **Hear writers…** |
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| **Materials** | |
| * Two teacher stories – one that is a mere retelling and a revised one that includes the heart of the story | * Planning with your Heart in Mind * See Resource Section: Resource 12- Planning with your Heart in Mind |

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| **Connection** | * Make a connection to yesterday’s lesson * *“The two most important parts of your body are your heart and your brain. People often connect the heart with feelings* (gesture – point to your heart) *and brain with thoughts* (gesture – point to your head).  *Today, we are going to revisit the idea you learned in Kindergarten and 1st Grade – One of the most important parts of a story is often called the ‘Heart of the Story’ or the ‘Heart of the Message’. It is the most important thing for writers to think about and include in their writings.”* |
| **Teach** | * Revisit the concept of “Heart of the Story/Message” * Background information for teachers – Discuss in student-friendly language:   *“Good writing has a purpose, a message, or a reason why it was written. When selecting a story idea, we need to select things that have meaning to us. Why do we read? We read for meaning – to understand the writer’s message. Therefore, as writers, we need to be sure to write for meaning, to share our message.”*   * Meaning continuum: Retelling – Retelling and trying to get a point across – Getting a point across * Some children view writing as retelling, rather than communicating meaning * Second grade writers write with purpose; they don’t simply retell stories in a sequencing of events manner and include the heart of the story when they write * *“Since we can choose our own topics, we need to pick something that is important to us, something that we know a lot about. A good writer looks for and finds meaning in what was written. The writer tries to discover the reasons why he or she chose to write about this particular topic or event. The writer asks, ‘What is my story really about? What am I really trying to say?’”* * *“What do you think of when someone says heart? Strong feeling. When we write we want to be sure we share with our readers the strong feelings we have about our stories.”* * Remember to model the gesture – hand on heart, when saying the “heart of the story”, model the gesture in all subsequent discussions (this lesson or future lessons) about “heart of the story” |

**Lesson Plan, Session 12 Continued**

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| **Teach - Continued** | * Guiding questions to discover heart of the story, select what you think will work best for your students: * *“What did you learn from this experience?”* * *“What are you really trying to say?”* * *“Why was this small moment important to you? So what’s so important about \_\_\_\_\_* (a small moment)*.”* * *“Of all the things you could have written about, what makes this one so special?”* * *“Why is this event/experience/story special (important) to you?”* * These types of conversations lead to answering the following question: * What strong feeling do I want to show? * Help students to recognize the difference between a retelling and a story that contains the heart of the message - see samples below * Read sample one aloud * After reading it, tell students that you realized the piece is missing something, it did not include the heart of the story – WHY the story was so important. It just told what happened first, next, etc… * Do a think aloud expressing that when you reread this piece you realized something was missing * The heart of the story was not clear and you went back and revised it and you thought more about the heart of the story and asked yourself, “*Why is this story important to me? What is the point of my story? What* ***strong feeling*** *do I want to show*?” * Tell students you filled out a Heart of the Message Paper to help guide your thinking, show your work * Tell students after reflecting you went back and started a new piece but this time kept the heart of the message in mind |
| **Active Engagement** | * Read sample two aloud and say, *“I am going to reread my revised story. Listen carefully and think about HOW I shared the heart of my story. What did I include to let you know why this small moment was so important to me?”* * Discuss in partnerships * Share and add to the anchor chart * Help students to understand that writers often share the heart of their stories by simply telling their readers why it was so important and through the use of details * Review that you learned something really important: Before writers draft, they need to think about the heart of their messages and include it in their plans |
| **Link** | * *“Today I am going to give you special Heart of the Message paper like I used. It is important that before writers begin drafting they think about the heart of their stories and what strong feelings they want to bring out.”* |
| **Mid-Workshop Teaching Point** | * Select a routine or ritual to review with your class, see background section – Routines and Rituals: Building a Community of Independent Writers |
| **After-the-Workshop Share** | * Read two teacher written pieces and have students determine which one contains the heart of the story and which one doesn’t |
| **Tips** | * During reading, keep reinforcing the concept of heart of the message and how a writer makes it apparent. * It is suggested that teachers collect student work after this lesson and sort papers into three piles: Retelling – Retelling and trying to get a point across – Contains heart of the message. * Make plans for further instruction based on student needs. * The basic intent of this lesson is to revisit the concept of heart of the message and its importance * Students first need to be able to recognize when a story has a heart of the message and when it doesn’t * In subsequent units more direct instruction will be provided on how to do this well * We want students to think about and make plans to incorporate heart of the message before they draft |

**Lesson Plan, Session 12 Continued**

**SAMPLE ANCHOR CHART**  **SAMPLE ANCHOR CHART**

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| **Heart of the Story/Message**   * **Heart of the Story means… *(put in kid terms)*** * **Questions to think about… *(examples – don’t include all)***   - What did I learn from this experience?  - What am I *really* trying to say?  - Why was this small moment important to me?  - Of all the things I could have written about, what makes this one so special?  - Why is this event/experience/story special (important) to me?   * **All this leads to…**   - What strong feeling do I want to show?   * **How do writers show Heart of the Story?**   -Details, Details, Details  - Tells the reader |  | **Planning with your**    **Heart in Mind**     1. Think about the heart of the story. What is so important about \_\_\_\_\_\_ (fill in small moment)? 2. What strong feeling do I want to show? |

**Lesson Plan, Session 12 Continued**

**SAMPLE TEXT**

**Escaping the Shot Version 1 – Retelling**

“Time to go to the doctor!” said my mom with a smile. I, however, did NOT have a smile. I was going to be getting two shots. I told my mom that I didn’t want to do it, but she said I had to go. We got in the car and soon we were there. Before long they called my name. I went in the room. I hid in the closet, so I wouldn’t get my shot. My mom told the nurse that I was in there. Then I ran down the hall and got caught again. The nurse caught me and gave me two shots.

**Escaping the Shot Version 2 – Heart of the Story**

“Time to go to the doctor!” said my mom with a smile. I, however, did NOT have a smile. I was going to be getting two shots. I told my mom that I didn’t want to do it, but she said I had to go.

We got in the car and soon we were there. My stomach hurt and I felt like crying. Before long they called my name. When I walked into the room I saw the long, pointy shot just waiting for me. I felt crazy inside. I can’t do it. I can’t do it. I can’t do it! I thought.

Then I had a great idea…I could hide in the closet. So I scrunched up my body and shoved myself inside. But my mom sold me out and told the nurse I was in there. Again I felt crazy inside.

I decided to try and out run them. I ran out of the room and shot down the hall. All of a sudden two hands were blocking me and they carried me back into the room.

My mom practically sat on me and the shots were put into my arm quickly. OWWWW! I cried. Then, just like that, it was all over. I looked at my mom - who was still holding me and she gave me the look. Wow it wasn’t so bad.

I guess I got myself so worked up thinking that it was going to be the most painful thing in the world…but it wasn’t. I hope I never have to get another shot as long as I live, but I know I will. Next time I will try to be brave!

**Lesson Plan, Session 12 Continued**

**Planning with your**

**Heart in Mind** 

**Small Moment \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**



**Lesson Plan**

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| **Session** | 13 |
| **Concept** | How do writers use a repertoire of strategies to generate more focused, informative and engaging pieces? |
| **Teaching Point** | Writers create catchy leads. |

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| **See writers…** | **Hear writers…** |
| * Using Special Leads paper * Sharing leads with partners * Helping partners when they are stuck | * Sharing their leads with partners * Planning their leads orally * Helping partners, *“Maybe you could say this.” “Did you try…”* |
| **Materials** | |
| * Special Leads Paper * See Resource Section: Resource 13 - Special Leads Paper * Leads Anchor Chart | * Class Shared Story * Mentor texts * Student Authored Work * See Resource Section: Student Authored Work |

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| **Connection** | * *“Yesterday, we worked on how writers move through the writing process and you did such a nice job working independently. Today we are going to focus on writing catchy leads that pull readers into our stories and make them want to read more.”* |
| **Teach** | * Review concept of a lead * Background: * Define Lead in the general sense * People want to follow the leader * Define Lead in a writing context * General information: * A lead offers a good first impression, an invitation * It attempts to draw in and attract the reader * Leads should be interesting, entertaining, and make the reader curious about what’s ahead * Writers try out different leads to find the one that works the best. * Writers think about how their openings sound * They think, *“What do I want my readers to picture in their minds as they begin to read my story? Does my lead help them to picture this?”* * Show different types of leads using familiar text * These were the leads most prevalent in the mentor text suggested for this unit * Modify based on books used in *your* unit, also, show examples from student authored work, past and present * As a class, study examples from mentor text of the four types of leads |

**Lesson Plan, Session 13 Continued**

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| **Teach - Continued** | * Have students identify the lead type and discuss how it was written * Dialogue * *Washing Hands* by Jennifer (student authored work), *The Dancing Jitters* by teacher (teacher authored work), *Left the Neighborhood* by Brendan (student authored work), *Escaping the Shot* by teacher (teacher authored work), *The Haircut* by Sophie (student authored work from [www.readingandwritingproject.com](http://www.readingandwritingproject.com)) * Action * *Shortcut* by Donald Crews, *Nobody Here but Me* by Judith Viorst, *Rollercoaster* by Marla Frazee, *My Father’s Hands* by Joanne Ryder * Setting * *The Leaving Morning* by Angela Johnson, *Twister* by Darlene Bailey Beard, *Voices in the Park* by Anthony Browne (lead from the Third Voice), *My First Tooth is Gone* by student (student authored work from Common Core Student Work Samples) * Combination of Dialogue, Action and Setting * *A Chair for my Mother* by Vera B. William, *Moonlight on the River* byRobert McCloskey, *One Morning in Maine* by Robert McCloskey, *Roach* by Kathy (student authored work from [www.readingandwritingproject.com](http://www.readingandwritingproject.com)), Samantha’s piece – no title (student authored work from [www.readingandwritingproject.com](http://www.readingandwritingproject.com) * Teacher can model how to combine all three type for an even more detailed lead |
| **Active Engagement** | * Have partnerships story tell different possible leads for the classroom shared story * Share ideas and chart their examples of the four different types of leads |
| **Link** | * *“Today, you will be using this special lead paper to write four different types of leads for your story. Remember you are trying to invite your reader into your story and make them want to read more.”* * See Resource Section: Resource 13 – Special Leads Paper |
| **Mid-Workshop Teaching Pointe** | * Select a routine or ritual to review with your class * See resource section – Rituals and Routines: Building a Community of Independent Writers section |
| **After-the-Workshop Share** | * Whip share: Students bring their lead sheet and circle up in the meeting area * The teacher has every student share his/her favorite lead, moving around the circle quickly |
| **Tips** | * Teachers should modify the types of leads listed in this lesson based on mentor texts used |

**Lesson Plan, Session 13 Continued**

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| Leads Anchor Chart  Special Leads Paper   |  | | --- | | Action MPj04465630000[1] | | Dialogue MCj04420220000[1] | | Setting C:\Program Files\Microsoft Office\MEDIA\CAGCAT10\j0185604.wmf | | CHALLENGE: Dialogue, Action and Setting | |

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| Sample Anchor Chart   |  |  |  |  |  | | --- | --- | --- | --- | --- | | Revision Checklist | | | | | | Select some revision strategies to try using your special revision pen. | | | | | |  |  |  |  |  | |  |  | 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 descriptions of a person, place, or thing. (Detail) |  |  | |  |  | Reread, revise or try different endings. |  |  | |  |  | Reread and take away information not needed. |  |  | |  |  |  |  |  | |

**Lesson Plan**

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| **Session** | 14 |
| **Concept** | How do writers work with partners to learn to work independently? |
| **Teaching Point** | Writers work effectively with their partners. |

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| **See writers…** | **Hear writers…** |
| * Flagging pages * Responding to one another | * Say things as, *“I got confused over here because…I wasn’t clear on…”* * Provide suggestions, such as *“You could… How about… I was thinking...”* |
| **Materials** | |
| * Student written pieces * Post-it “flags” | * Special revision pens |

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| **Connection** | * Make a connection to yesterday’s lesson * “*I'll bet most of you have heard of J.K. Rowling, the very famous author of Harry Potter!  Well there's something about her that I bet you don't know.  She did something when she first began writing that helped the Harry Potter Books be the best that they could be.  She shared her thoughts, ideas, and writings with some friends.  She worked with a writing partner to make her books even better.  Boys and girls, this year, we are going to do the very same thing. We are going to learn how writing partners can help make our work better, and how to be good writing partners ourselves.”* * Any author could be used as an example, *“In grown-up life all authors have editors and publishers who brainstorm with them and go over their copies to help make them better. We will just call them ‘writing partners’ here!”* |
| **Teach** | * Teacher models partnership steps with an adult peer, or a cross-grade-level student, or an advanced writer from the classroom * Possible steps for partners reading aloud their pieces to each another:  1. Establish partnerships. 2. Establish purpose for listening, (example: *“Today partners are listening for places their partners “stumble” as they read each other’s pieces.”).* 3. Exchange papers. 4. One partner reads the piece of the other (exactly as written). 5. The listening partner listens for places the reader “stumbles” as s/he reads. At the end of each page, the listening partner attaches a “flag” at each point where the reader stumbled. 6. Partners discuss each flagged point at the end of each page to determine what caused the “stumble/s”. 7. Continue the process with subsequent pages. 8. Partners switch roles (reader/listener) and repeat the process with the other written piece. 9. After both drafts have been read, flagged and discussed, partners return to their drafts to make revisions using their revision pens. |

**Lesson Plan, Session 14 Continued**

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| **Teach** | * In simple kid terms:  1. Listening Purpose- What are you listening for in your partner’s piece? 2. Read/Listen 3. Talk about possibilities 4. Place post-it-note on revision spot 5. Take ACTION – **REVISE!!!** |
| **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. |
| **Link** | * *“Today you are going to go off with your partner and give each other feedback. Follow these same steps. Remember, we want to make our writing ready for readers. I can’t wait to see all of the changes you make today with your revision pens.”* |
| **Mid-Workshop 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 for small group work |
| **After-the-Workshop Share** | * Students reconvene with their partners 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, the 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**  **Working with Your Partner**   1. Read 2. Listen – share purpose for listening 3. Flag 4. Discuss 5. Make Changes |  | **Sample Anchor Chart**  **Things that Make Readers Stumble**     1. No spaces 2. Doesn’t make sense 3. Wrong spelling |

**Lesson Plan**

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| **Session** | 15 |
| **Concept** | How do writers use a repertoire of strategies to generate more focused, informative and engaging pieces? |
| **Teaching Point** | Writers write with details, details, details! |

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| **See writers…** | **Hear writers…** |
| * Pointing to the detail hand and adding more to their pieces * Making the detail, detail, detail gesture | * Say things like, *“I need to add details, details, details.”* And, *“So far I added dialogue, now I need to add internal things,”* etc… |
| **Materials** | |
| * One or two writings from each student * Special revision pens * Text: *A Chair for My Mother* by Vera B. William | * Detail Hand – anchor chart * Detail Hand graphic for each student * See Resource Section: Resource 15 – Detail Hand for Students |

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

**Lesson Plan, Session 15 Continued**

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| **Tips** | * Reinforce during reading time, pointing out where the author used details, details, details * Discuss what pictures those details painted in the reader’s mind |

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| **Detail Hand Sample Anchor Chart** |  | **Anchor Chart**    Revision Checklist  With your special revision pen, select some 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 and use drama to show, not tell. | |

**Lesson Plan**

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| **Session** | 16 |
| **Concept** | How do writers use a repertoire of strategies to generate more focused, informative and engaging pieces? |
| **Teaching Point** | Writers “show, not tell” in their writing. |

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| **See writers…** | **Hear writers…** |
| * Rehearsing their stories * Using their revision pens | * Saying, *“That’s a great idea. Let me show not tell. I found a telling statement.”* * Share revisions with their partners. |
| **Materials** | |
| * Special revision pens | * Sample from class story, teacher story, student work, or literature (Optional – *Pigsty* by Mark Teague) |

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| **Connection** | * Make a connection to yesterday’s lesson * *“Published authors have a talent for not just telling us what’s happening, but using words to show us what’s happening. Listening to their words helps readers form pictures or movies in their minds. Today, we are going to revisit how to show, not tell in our writing.”* |
| **Teach** | * Review the concept of Show, Not Tell with the students * **Option 1:** Use a class story or prepared text that has a telling statement   + *“Is there anywhere in our writing where we TOLD the reader how we felt or what something was like? If so, we underline that part. Instead let’s use words to SHOW the reader how a character felt or what something was like. You can look for feeling words like happy, sad, or excited. You can also look for describing words like messy, beautiful, or scary.”* * ***Option 2****:* Display a detailed picture large enough for all to see with a simple telling statement   + For example: A picture of a messy room with a sentence stating, *“The room was messy.”*   + Ask the students what they notice and record their observations   + Turn this simple telling statement into a show statement using details, details, details   + You may wish to use the story *Pigsty* by Mark Teague |
| **Active Engagement** | * Find examples of telling statements in the classroom story, teacher story or student work. Have partnerships identify the telling statements and decide how to turn them into showing statements. Share students’ examples and model how to record these revisions. |
| **Link** | * *“Today you will look for places where you have telling words instead of showing words. If you find one, underline it, and then rehearse how you might change that telling statement into a showing statement. Try it orally. Use your revision pen to write these changes.”* |
| **Mid-Workshop Teaching Point** | * Select a routine or ritual to review with your class * See Rituals and Routines: Building a Community of Independent Writers section |
| **After-the-Workshop Share** | * Select one or two students to share their “show, not tell” revision work * Students guess what their “telling statement” was before they made revisions, for example: She jumped up and down, waving her hands in the air, students may guess - she was happy * Alternative: Listen to, or view on ELMO, student examples and identify places where the writer used “showing” language |
| **Tips** | * Encourage students to revise all pieces they have drafted so far, the goal is for them to gain lots of practice * We want to get students out of the habit of doing it once and then saying, *“Done.”* * Encourage them to go back to all pieces and see it they can apply the revision strategies in many different contexts |

**Lesson Plan**

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| **Session** | 17 |
| **Concept** | How do writers use a repertoire of strategies to generate more focused, informative and engaging pieces? |
| **Teaching Point** | Writers write strong endings. |

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| **See writers…** | **Hear writers…** |
| * Draft endings * Working with partners | * Rehearsing endings * Sharing endings with partners * Trying different endings, *“I tried this ending like\_\_\_”* |
| **Materials** | |
| * Special Endings Paper * Mentor texts | * Class shared story or teacher story * Special revision pens * Literature samples * See books listed below in “Teach” section |

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| **Connection** | * Make a connection to yesterday’s lesson * *“Today we’re going to talk about how authors end their stories. A good story ends in a way that leaves the reader with memories and feelings. I am going to show you how to create endings that leave a lasting impression for your readers.”* |
| **Teach** | * *“When writing a small moment story, try to end in the moment. Don’t jump away to a different place or time. We shouldn’t write endings like, ‘I went to bed,’ or, ‘Then, I went home.’ I don’t think I’ve EVER seen that type of ending in any of our library books.”* * *“Let me show you some ways authors from some of our reading books end their stories.”* * Share the types and examples from text * Develop a chart with headings for the different types of endings * Examples: Change to match texts familiar to students from reading time * **Ending with a Hope or Wish -**   *“One way to end a story is to remember back to the very last thing that happened, and then think about what happens next. We can write an ending that creates a wish or a hope for what will happen next or again.”*  Examples:  *Moonlight on the River* by Deborah Kovacs, *Roller Coaster* by Marla Frazee, *Voices in the* *Park* by Anthony Browne (ending from the Fourth Voice in the park)   * **Thought or Feeling**   *“Another way to end a story is to say what you thought in your head or the feeling you had in your heart during that moment. “*  Examples:  *The Leaving Morning* by Angela Johnson*,* My Father’s Hands by Joanne Ryder, *Night at the Fair* by Donald Crews, *Oatmeal* by Diana Noonan, *Shortcut* by Donald Crews, *Song and Dance Man* by Karen Ackerman, *The Slide* by Samantha (student authored work from [www.readingandwritingproject.com](http://www.readingandwritingproject.com)), The Haircut by Sophie (student authored work from [www.readingandwritingproject.com](http://www.readingandwritingproject.com)) |

**Lesson Plan, Session 17 Continued**

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| **Active Engagement** | * Have students work with partners to story tell possible endings for the classroom shared story * Share ideas and chart their examples of the different possible endings |
| **Link** | * *“Today, you will be using this Special Ending paper to write two different types of endings for your discovery drafts. Remember you are ending in the moment and trying to leave your reader with a special memory and feeling about your story.”* * See Resource Section: Resource 17 – Special Endings paper |
| **Mid-Workshop Teaching Point** | * *“Writers, we have been learning about working with our partners. Partners can help us when we are stuck. You have been working hard on coming up with strong endings for your stories, but some of you may be feeling a little stuck. I would like you to get with your writing partner and share what you have so far. If you or your partner is having trouble writing a type of ending, remember that partners can help each other when they are stuck.”* * If your students need a different lesson about partnerships, see Rituals and Routines: Building a Community of Independent Writers section. |
| **After-the-Workshop Share** | * Doughnut Share: Students bring their Special Endings papers to the meeting area * Students get into two circles (an inner and outer circle), facing each other * Inner Circle and outer circle will partner up with the student they are facing * Each partner shares his/her favorite ending, after both partners have shared, the inner circle moves one space to the right forming new partnerships * Students repeat the process sharing their favorite endings again * Teacher monitors, Doughnut Share continues for as long as it is productive |
| **Tips** | * Teachers should modify the types of endings they use based on their mentor texts. * An excellent resource to use if students are “jumping away from the moment” and writing endings such as “I went to bed” is Lucy Calkins’ lessons on ending is Unit 2: Small Moment: Personal Narrative Writing |

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| **Anchor Chart**  **Special Endings**   |  | | --- | | **Hope/Wish**MPj04331600000[1]MPj04389430000[1] | | **Thought/Feeling** | |  | **Revision Checklist**  With your special revision pen, select some 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. \*\*See note on chart p.36. | |  | 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 and use drama to show, not tell. | |

**Lesson Plan**

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| **Session** | 18 |
| **Concept** | How do writers revise and edit their best piece/s to share with an audience? |
| **Teaching Point** | Writers relive or re-create events to show, not tell their stories using drama. |

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| **See writers…** | **Hear writers…** |
| * Act out their narratives bit-by-bit * Make revisions based on their discoveries | * Say things like*, “No, you need to do this!”* or, *“You should say that in your story!”* or, *“I’ll add that to my piece. It sounds good.”* |
| **Materials** | |
| * Partner to demonstrate lesson | * Revision Strategies – anchor chart |

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| **Connection** | * Make a connection to yesterday’s lesson or overall work done to date * *“Today we will become actors and actresses. We will be performing our stories to help us show, not tell our exciting narratives. Once again we will work on using our storyteller’s voices.”* |
| **Teach** | * Explain/revisit the concept and importance of storyteller’s voice * Key points to address in “kid” language:   + One of the most important skills for a writer of stories is to show, not tell their events through a storyteller’s voice   + In order to story tell well, a writer needs to do what a reader does when reading a story, the writer needs to put herself in the shoes of the main character and re-create, in her mind, the evolving drama of that time and place   + Important to ask self, *“What will be the starting point of the story?”*   + It’s important to go back in your mind to just before that moment and start reliving it so you can write it in a storytelling manner   + Example: Summarizing voice or outside the event – *“I remember when Vince and I took Shirlann to college. It was really hard. My ‘baby’ was leaving home. I wanted to set up her room perfectly so she wouldn’t get homesick.*”   + Example: Storytelling voice or being inside the event – *“I need to think about the starting point of that moment. The starting point is the moment when we pulled into the entranceway of the university. I need to go back in my mind to just before that moment and start reliving it so I can write it in a storytelling manner. Hmm…’Oh, look there’s a sign that says, New Freshman Follow This Way.’ Vince took a right turn and pulled along the curb. I looked up at the building and tears welled in my eyes…”* * Demonstrate with a partner (fellow teacher, other adult or cross age student) putting on “little plays” of one another’s stories. * Background: One of the best, most exciting ways for young writers to revise their stories is by using drama to see what they have said and what they might say next * A writer and his partner could read a bit of the writer’s text aloud and act out that bit, then read the next bit and act it out, and so on * The students will quickly notice things that have been left out * Imagining their stories through little plays can help children understand the fundamental concept behind narrative writing (Calkins, 2009) |

**Lesson Plan, Session 18 Continued**

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| **Active Engagement** | * *“Turn to someone near you and talk about what you noticed about how we used drama to help us revise our narratives*.” Share as a group. |
| **Link** | * “*Today you will go off with your partner and take turns performing your narratives. Remember, this is a great revision strategy for re-seeing our work. I am going to add this strategy to our Revision Checklist.”* |
| **Mid-Workshop Teaching Point** | * Share how you would add “discoveries” based on using drama – caret and add words, flaps, paper surgery, dot & arrow, etc… * Focus on how to physically add the information |
| **After-the-Workshop Share** | * Host a revision museum * Have students display their pieces on their desks revealing the pages that show where they made the most revisions/changes * Have students walk around and see all the wonderful work that their fellow writers have done * Celebrate their efforts! |
| **Tips** | * Practice with your partner prior to conducting lesson |

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| **Anchor Chart**  Revision Checklist  With your special revision pen, select some 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 and use drama to show, not tell. | |  |

**Lesson Plan**

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| **Session** | 19 |
| **Concept** | How do writers work effectively with partners to learn to work independently? |
| **Teaching Point** | Writers give their partners specific suggestions in gentle ways. |

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| **See writers…** | **Hear writers…** |
| * Listening intently to their partners * Peering over their partners’ pieces * Placing post-it notes | * Offering gentle revision suggestions * Using stems to promote conversation |
| **Materials** | |
| * Post-it-notes | * Partner steps for revision – anchor chart * Revision checklist – anchor chart |

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| **Connection** | * Make a connection to yesterday’s lesson * *“Writers you have been working hard on editing and revising your work. Today your partner will help by offering suggestions in gentle ways to help you continue with revision work. And, you will return the favor by gently offering suggestions to help your partner with his/her revision work.”* * Example - details, details, details |
| **Teach** | * Teacher revisits revision checklist with students * See Resource Section: Resource 9 – Revision Checklist * Do a fishbowl activity showing how a teacher and partner work through the process * Fishbowl – Teacher and other person modeling (e.g. student, adult, cross age student) are in the center of a circle * The rest of the class forms a circle around the two individuals, typically the class forms a circle by sitting in chairs or on the floor, the outer circle “looks in” and observes while the two individuals conduct some type of modeling activity * It is as if they are looking into a fishbowl   1. Establish purpose for listening. Share sentence stems such as:   * *“Where in this piece would it make sense to add more details, details, details?”* * *“Where in this piece do you wish…(there was more dialogue; you knew what something looked like; you knew what the character was thinking or feeling; etc..”*   2. Read/listen to partner’s piece.  3. Talk about possibilities   * Example – “*What do you think about adding dialogue right here? I wish I knew what your dog looked like, etc...)”* * Emphasize using gentle suggestions and why, give examples   4. Mark the spot: Together partners decide where to place post-it-notes to indicate where revision work is needed.   * Repeat the process for the other partner if more modeling is needed. |

**Lesson Plan, Session 19 Continued**

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| **Active Engagement** | * Students share what they noticed from the fishbowl activity * Focus on the steps and the use of gentle suggestions |
| **Link** | * *“As you go off to revise your partner’s work today, remember to follow these steps and offer gentle suggestions.”* |
| **Mid-Workshop Teaching Point** | * Teacher highlights effective partnership work focusing on physical aspects: “E*yes on the partner who is talking; taking turns; looking at your partner when talking; nodding your head; sitting quietly; not moving around; etc...”* |
| **After-the-Workshop Share** | * “*Students, you are so lucky to have your partner help you with your writing today.”* * Students sit in a circle and quickly share one way their partners helped them revise their work |
| **Tips** | * The teacher will need to pick a student ahead of time to model the revision process with the class during the mini-lesson |

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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 and use drama to show, not tell. |  |  | |  |  |  |  |  | |  |  |  |  |  | |  |  |  |  |  | |  |  |  |  |  | |  |  |  |  |  | |  | **Sample Anchor Chart**  **Partner Steps for Revision**   1. Listening Purpose- What are you listening for in your partner’s piece? 2. Read/Listen 3. Talk about possibilities 4. Place post-it-note on revision spot 5. Take ACTION – **REVISE!!!** |

**Lesson Plan**

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

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| **See writers…** | **Hear writers…** |
| * Looking at their folders * Reading and selecting a piece * Rereading/Revising using a checklist | * Saying things like, *“I really feel strongly about this one.” “This is the best one ever!”* * Reading their pieces * Saying things about the audience such as, *“My kindergarten buddy will really think this is funny.”* |
| **Materials** | |
| * Revision checklist * Teacher story folder | * Special revision pens |

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| **Connection** | * Make a connection to yesterday’s lesson * *“Writers, you have been working hard drafting many pieces. Today, I am going to show you how to choose one story to read to an* audience.” * Make sure students know who the intended audience is. |
| **Teach** | * Teacher models using work in his/her folder * Step 1: Go through folder and select a piece, these are things to think about when selecting a piece for finishing touches: * Do I feel strongly enough about this piece that I want to spend a lot more time on it? * Is this piece something that my intended audience would be interested in reading? (Specify Intended audience.) * Do I have a strong heart of the message? * Step 2: Use a revision checklist to improve the piece: * *“Once you’ve made your story choice, you focus on adding the finishing touches. This is kind of like getting ready for school pictures. On school picture day you wear a special outfit and you add finishing touches like special hair clips. You comb your hair with special care and you might even add hairspray or gel. You have to get dressed-up to look your best. You must add finishing touches like jewelry, bow tie, dress shoes, comb your hair one last time, put nail polish on, place a bow in your hair, etc…”* * *“Today you’ll start putting your finishing touches on the piece of writing you plan to share with others, the piece you’ll share with an audience. Just like you want to look your best for school pictures, you want to do your best to make your writing piece even better.”* * Teacher revisits revision checklist with students. * See Resource Section: Resource 9 – Revision Checklist * “*Remember how we have been using our revision checklist? Now we are going to use it to put the finishing touches on our chosen piece.”* |
| **Active Engagement** | * *“Writers, review with your partners the steps you will use to select a piece and add finishing touches.”* |

**Lesson Plan, Session 20 Continued**

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| **Link** | * *“Writers, today your job is to pick the piece you are going to publish for your audience and work-on different items on the revision checklist. You may have already done some of these. If so, try other items. Revise, revise, revise!”* |
| **Mid-Workshop Teaching Point** | * Focus on partnership work – one way to be a helpful partner is to listen/read a partner’s work to see if everything is clear and makes sense |
| **After-the-Workshop Share** | * Students share with their writing partners a revision they made in their writing and how it made their writing better |
| **Tips** | * None |

**Lesson Plan**

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| **Session** | 21 |
| **Concept** | How do revise and edit their best piece/s to share with an audience? |
| **Teaching Point** | Writers focus on adding finishing touches using a word wall and spelling patterns. |

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| **See writers…** | **Hear writers…** |
| * Referring to the word wall * Locating and marking misspelled words | * Saying, *“Oh, that’s how you spell that. There’s the word.”* |
| **Materials** | |
| * Word wall, spelling patterns * Writing Process chart | * Teacher or student work |

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| **Connection** | * Make a connection to yesterday’s lesson * Connect back to the school picture analogy from yesterday and include the notion of “finishing touches.” * *“Today we will learn how to add more finishing touches by fixing-up our writing using the word wall and writing correct spelling patterns…”* |
| **Teach** | * Explain to the students the purpose and role of editing * See Resource Section: Resource 2B – Writing Process Steps * Use a teacher generated story or student text * Locate words that are misspelled * These may be words that were previously identified during drafting (underlined or circled), also, students could reread the text and identify any words that don’t look right * Model how to use resources (e.g. word wall, spelling pattern charts, dictionaries) to find the word and make corrections |
| **Active Engagement** | * *“Read through your story and find a word you believe you misspelled. Find the word on the word wall and change it with your different color pen.”* |
| **Link** | * *“Today, and every day, use your tools to make your piece more readable for your audience.”* |
| **Mid-Workshop Teaching Point** | * Select and teach another strategy/resource that aligns with spelling procedures in your room. |
| **After-the-Workshop Share** | * *“Share with your partner the words you fixed today.”* |
| **Tips** | * Reinforce word work during a word study block of time too |

**Lesson Plan**

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| **Session** | 22 |
| **Concept** | How to revise and edit their best piece/s to share with an audience. |
| **Teaching Point** | Writers focus on finishing touches using an editing checklist. |

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| * Develop an editing lesson based on students’ needs – CUPS: Capitalization, Usage, Punctuation, and Spelling * Base this lesson on the editing checklist students have used in the past but add items that pertain to this unit. (Check with first grade teachers on what was on their end-of-the-year editing checklist.) See Sample in Resource Section: Resource 22 – Sample Editing Checklist for Students * Develop routines for editing – how, special pen, fill out checklist, etc… |

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| **Anchor Chart**  **Sample Editing Checklist**  Launching with Small Moment Checklist for Editing  Title \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_ I have spacing between my words.  \_\_\_\_\_ I have capitalized the beginning of my sentences.  \_\_\_\_\_ I have capitalized proper nouns (names of people, places or things).  \_\_\_\_\_ I have used ending punctuation correctly.  \_\_\_\_\_ I have correctly spelled word wall words and looked in my personal dictionary.  \_\_\_\_\_ I have my name on my paper. |

**Lesson Plan**

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| **Session** | 23 |
| **Concept** | How do revise and edit their best piece/s to share with an audience? |
| **Teaching Point** | Writers share their pieces with an audience --- celebrate! |

**Lesson Plan**

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| **Session** | 24 |
| **Concept** |  |
| **Teaching Point** | Unit Wrap-Up Session |

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| * Engage in activities such as:  1. Student reflection piece – See Resource Section: Resource 24 – Reflection for Launching With Small Moments 2. Clean-out project folders  * Please note: Teachers should keep student work (finished piece and drafts) for Unit 2, students will be able to apply/practice newly learned craft techniques to existing work |