

1st Grade Launching the Writing Workshop Unit 1 08/11/13

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Resource Materials

See Separate Packet

Abstract

This focus for this unit of study is twofold: writing an effective Small Moment story and readability. First, students will focus on the writing of personal narratives by stretching out a Small Moment. Small Moment stories are when an author takes a true story from his/her life and instead of telling the whole story, s/he tells a small part of the story and stretches it across pages. It is important to teach writers to hold these moments in their heads as they stretch them across a sequence of several pages. Revisiting the strategies for story generation students learned in kindergarten, in addition to learning new strategies, will develop students' repertoire for gathering story ideas. The unit will emphasize and elaborate upon the qualities of good writing including detail, dialogue, setting, sequence, and answering reader's questions. Students will be taught the importance of focusing their writing.

The expectation is that first graders will write approximately three to four booklets a week during the course of the unit. These three to five page booklets will have two to four sentences on each page. These are rough estimates and will vary based on student need and writing background. Writers will be taught how to make thoughtful decisions about what goes on each page. The idea of quantity versus quality is often brought up in units such as this. In first grade, we are providing students with many opportunities to try out new skills and techniques through writing multiple pieces. When asking students to go back to the same piece, we often find that we are teaching the writing, not the writer. Our focus needs to be on the writer and his/her growth over time.

Partnerships play a critical role in the development of young writers. Students will be taught to rehearse and share their pieces with each other like storytellers. Partners will provide compliments and suggestions in a kind way. Along with developing a critical eye, partners need to be taught how to notice and celebrate detailed topics, actions in pictures, dialogue and other qualities of good writing.

The second focus of the unit is readability. Young writers will be taught to reread their pieces to see if they are readable and then make adjustments if needed. Partnerships continue to play an important role as we move through this second focus. Partners will review each other's pieces and suggest ways to make them more readable. During share time, friendly tips, compliments and asking questions will be highlighted so partners learn that feedback includes attention to parts well done.

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Resources and Materials Needed

- Anchor Charts See Immersion Information
 - A. What Makes a Good Small Moment Story? (or Small Moment Story Noticings)
 - B. Qualities of Good Writing In Small Moment Stories
 - C. Writers Gather Story Ideas
 - D. Writing Process Steps Chart
 - E. How Writers Slowly Stretch and Write Words
 - F. Working with Your Partner
 - G. Partner Talk

Mentor or Teaching Text

- Mentor Text See Resource Materials Packet
- Teacher and class sample story/stories The following items will be targeted in the unit, so write a variety of text that lend themselves to teaching into these items:
 - Session 2 Teacher sample story
 - Session 3 Teacher sample story
 - Session 4 Class shared experience, teacher story in list form and story form
 - Session 5 New teacher created story
 - Session 6 –Teacher created story
 - Session 7 Teacher story sketched
 - Session 11- Teacher sample story needing 3 different ending punctuation (.!?) and sample sentences from active engagement on sentence strips or chart paper
 - Session 12 Teacher story and mentor text with an end-in-the-moment ending
 - Session 13 Student sample of a many moment story, teacher sample of a many moment story
 - Session 16 Teacher sample story needing some improvements
 - Session 17 Teacher sample story with many moments
 - Session 18 Teacher sample story with several spots needing editing/revision
 - Session 19 Teacher sample story with spots needing spelling work and a second sample story for partnerships to edit for spelling
 - Session 20 Teacher sample story that needs punctuation editing
 - Session 21 Teacher small moment story

Resources and Materials

- See Atlas Rubicon for Assessment information and options
- Small Moment Mentor Text (See Resource Materials Packet: Suggested Mentor Text for Small Moments)
- Writing Folders
- Writing booklets (3-5 pages)
- 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 three to 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 Materials Section- Paper Choices)
- Anchor Chart Paper or Blank Big Book and markers (purple marker for revision/editing work)
- Ball of string and scissor
- Materials duplicated from Resource Materials Packet
- Shared class experience (this could be used for whole class demonstrations or small group work)
- Multiple teacher stories for modeling purposes see lessons for focus areas per story
- Post-it notes (various sizes) and/or post-it flags

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Resources and Materials Needed, Continued

- Revision pens (different color from drafting utensil)
- Alphabet charts
- Markers
- White boards and white board markers
- Classroom and/or personal word walls
- Select Celebration Idea before starting the unit. Explain to students early on how their work will be shared. This should motivate them to do their personal best.

IMPORTANT: Teachers should keep student work (finished pieces and drafts) for next unit. They will be able to apply/practice newly learned strategies to existing work.

Professional Resources

- Calkins, L. & Mermelstein, L. 2003. Launching the Writing Workshop. Portsmouth, NH: Heinemann.
- Calkins, L. & Oxenhorn, A. 2003. Small Moments: Personal Narrative Writing. Portsmouth, NH: Heinemann.
- Calkins, Lucy (2011-2012). A Curricular Plan for the Writing Workshop, Grade 1. Portsmouth, NH: Heinemann.
- Calkins, Lucy (2013). *Units of Study in Opinion, Information, and Narrative Writing Elementary Series: A Common Core Workshop Curriculum.* Portsmouth, NH: Heinemann.

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Why a Script?

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

Additional lesson information:

Share Component -

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

Mid-Workshop Teaching Point -

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

Assessment -

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

Independent Writing and Conferring –

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

Balanced Literacy Program (BLP) -

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

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Overview of Sessions - Teaching and Learning Points

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

Part One: On-Demand Pre-write

Part Two: Immersion Phase

Concept I: Writers utilize mentor text to craft their writing.

Immersion Day 1 Writers read mentor text as readers of Small Moment stories (focusing on content).

Immersion Day 2 Writers reread mentor text as writers to discover the elements/characteristics of small moment stories.

(Continuation of previous day)

Immersion Day 3 Writers reread mentor text as writers to discover qualities of good writing in small moment stories.

Immersion Day 4 Writers reread mentor text as writers to discover qualities of good writing in small moment stories.

(Continuation of previous day)

Immersion Day 5 Writers gather ideas for their own small moment stories from mentor text.

Part Three:	Lesson Plan Sequence
Concept II:	Writers plan and rehearse their writing.
Session 1	Writers have strategies for gathering ideas.
Session 2	Writers narrow the focus of their ideas, thinking about where their story begins and ends.
Session 3	Writers tell their stories across their fingers.
Session 4	Writers tell their stories using a storyteller's voice.
Session 5A	Writers sketch pictures to plan their ideas (optional lesson).
Session 5	Writers sketch their ideas across the pages (beginning, middle, and end).
Concept III:	Writers attend to the qualities of good writing.
Session 6	Writers stretch words slowly, writing the sounds they hear.
Session 7	Writers add more words by checking their sketches.
Session 8	Writers write what characters say (add detail of dialogue).
Session 9	Writers show where they are by the words they use (add detail of setting).
Session 10	Writers have an important job to do during a writing conference.
Session 11	Writers use punctuation to improve their Small Moment stories (.!?).
Session 12	Writers write endings that end-in-the-moment.
Session 13	Writers reread to make sure their stories stay focused.
Session 14	Writers celebrate qualities of good writing.
Concept IV:	Writers check the readability of their writing.
Session 15	Writers identify readable and unreadable writing.
Session 16	Partners share each other's pieces giving kind compliments and suggestions.
Session 17	Partners identify the focus: Is it on topic? What are you trying to show me?
Session 18	Partners share each other's pieces asking: Does it look right? Does it sound right? Does it make sense?
Session 19	Partners share each other's pieces to edit for spelling.
Session 20	Partners share each other's pieces to edit for punctuation.
Session 21	Writers focus on finishing touches using an editing checklist.
Concept V:	Writers share and reflect on their writing.
Session 22	Writers choose and rehearse a piece, then share and reflect with an audience.

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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. 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 time for mini-lessons devoted to supporting students in cycling through the writing process and acquiring a toolbox of writing strategies.

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

Routines

- Opening routine
- Mini or Focus Lessons
- Sending children off to work
- Independent work time
- Closing routine or share
- Partnership

Opening Routine - Beginning Each Day's Writing Instruction

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

Mini-lessons - The Fuel for Continued Growth

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

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

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

Independent work time - Students working on their own

- Assigned writing spots
- Getting started reread writing from previous day
- Students work initially without teacher guidance and/or conference
- Nature of Children's Work Topic choice
- Role of Mini-lesson
- Conversations in Writing Workshop: productive talk, silent writing time and whole-class intervals for partnership talks
- Signal for noise volume
- Mid-Workshop Teaching Point
- Invitational/flexible writing groups
- Teacher conferences

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

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- Productivity early in the year, later in the year (expectations)
- What to do if you need assistance Example: Ask three before me (Students 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

- 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

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

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Assessing Writers: 1st Grade Narrative Common Core State Standards

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

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

Assessment Explanation

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

Assessment Timeline

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

Grade	Narrative Pre-Assessment	Narrative Post- Assessment
1 st	Prior to Unit 1- Launching the	After Unit 4- Apprenticeship
	Writing Workshop	Writing – Studying Craft
		Lessons

Assessment Suggestion

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

Growth Comparison

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

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

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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 purpose 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 prior to starting the unit. The writing unit is based on the assumption that students, through immersion, have developed background knowledge of Small Moment stories and have begun collecting story ideas, either on Story Idea Templates or in their Writer's Notebooks. Teachers will want to keep their own collections of story ideas so they can model leading a Writerly Life, and use them as a resource when they decide to write their own stories.

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

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

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

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

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

• Reading like Writers – Writers first read like readers. First they read to enjoy and comprehend a story. Then, writers reread familiar text to study how the author wrote it – what are interesting things we notice about how the author crafted words, how did the author choose to structure different parts of the text, how did the writer include qualities of good writing, etc. In other words, students read like writers and discern what an author did and why. In simple terms, we guide students in charting the following: A) Notice – What do you notice the author did? B) Name – What is this called?

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Immersion Phase, Continued

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

Shared Writing

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

Anchor Charts

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

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

Characteristic of a Small Moment Story

- Sample of Possible Small Moment Noticings (put in student friendly terms):
- o Recounts a well-elaborated event or a short sequence of events (common core language)
- Uses temporal words to signal event order (common core language)
- Provides a sense of closure (common core language)
- Narrow topic vs. all about story
- Single/small moment vs. many moments

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Immersion Phase, Continued

- Stories about things people DO
- Contains Heart of the Story
- o Follows a sequence of events beginning, middle, end or moves from event to event to event
- Story beginning catchy lead (list different types of leads such as action, dialogue, setting)
- Story ending (list different types of endings such as hope/wish or thought/feeling)
- Closure ties to the heart of the message
- Main character may be person writing the story (lots of mentor texts will be 3rd person)
- o Storyteller's voice present tense, telling the story bit-by-bit as if happening right now
- o Details, details, details 1. Internal thinking, 2. Dialogue, 3. Setting, 4. Physical description, 5. Character action, etc.
- Other aspects as noticed
- Small Moment Story Ideas Develop a list of story ideas. Lead the Life of a Writer Students are asked to think about how a story they've read may have grown from a writer's life. Questions include: What story idea might the writer have recorded in his/her writer's notebook? What story idea does this trigger for you? Students are encouraged to make a text-to-self connection and are 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 of or favorite place in nature, visiting a special place, learning something new, Doing something special or a special time with a friend, small moment doing a favorite activity, small moment at school, losing a tooth, etc.

Important Note:

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

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

Writing Unit of Study 1st Grade – Launching the Writing Workshop, Unit 1 Sample Immersion Phase Sessions

Immersion	Immersion Sessions 1-5	
Sessions		
Concept I	Writers utilize mentor text to craft their writing.	
Teaching	Writers read mentor text as readers of Small Moment stories (focusing on content).	
Points	• Writers reread mentor text as writers to discover the elements/characteristics of Small Moment stories.	
	 Writers reread mentor text as writers to discover qualities of good writing in Small Moment stories. 	
	Writers gather ideas for their own Small Moment stories from mentor text.	
	Add additional Immersion sessions/teaching points as needed.	

Sample Session 1: Writers read mentor text as readers of Small Moment stories (focusing on content).

Sample Session 2: Writers reread mentor text as writers to discover the elements/characteristics of Small Moment stories.

Reread or revisit two books and notice things that are the same between the two books. Begin an anchor chart of noticings. This is less of an anchor chart and more of a validation of your students' ideas. Pictures can also be added alongside each bullet for added support. If students don't notice all elements, it is okay as the anchor chart will be added to on subsequent days and throughout the unit of study.

SAMPLE - Anchor Chart *

What Makes a Good Small Moment Story?		
(or Small Moment Story Noticings)		
 It's about one thing (focus)* 		
 A true story about ourselves* 		
 It's about things we (people) do* 		
 It has a beginning, middle, and end* 		
 Most of the time, the person writing is the 		
main character*		
 Events of the story are told in order* 		
 Two or more events* 		
 Pictures and action words go together 		
 We can hear characters talking in speech 		
bubbles and in dialogue		
 Tells us where and when the story takes place 		
(setting)		
 Uses different types of punctuation (!?) 		
 Ending stays with the Small Moment 		
*We can delineate these as things that all small		
moment stories <u>must</u> have		

Sample Session 3: Writers reread mentor text as writers to discover qualities of good writing in Small Moment stories. Teacher selects new text to share.

Sample Session 4: Writers reread mentor texts as writers to discover qualities of good writing in Small Moment stories.

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Immersion Phase, Continued

Select and read two *new* books and notice things that are the same between them. Continue adding to and/or revising the anchor chart of noticings to arrive at a working definition of a Small Moment story.

Sample Session 5: Writers gather ideas for their own Small Moment stories from mentor text.

Revisit mentor texts read throughout immersion, noticing and discussing mentor authors' focus, sequence of events, and inspiration (memorable event, emotion/feeling, lesson learned, etc.) Immersion Session 5 foreshadows Concept 2, Session 1.

Writers Gather Story Ideas

Think About...

- A time when you were ____ (scared, mad, excited, nervous, funny)
 (Shortcut, Salt Hands)
- A time you learned a lesson (Shortcut)
- A time you will never forget
- A family story (<u>The Leaving Morning</u>)
- Something you do well
- An observation in nature (Salt Hands, Canoe Days)
- Stories about doing something with friends
- Pet stories
- List others as noted by students

Immersion Phase, Continued

Lesson Plan Template for Immersion Phase

Session	1
Concept	
Teaching Point	

Materials	
•	•

Immersion Phase, Continued

Lesson Plan Template for Immersion Phase

Session	2
Concept	
Teaching Point	

Materials	
•	•

Immersion Phase, Continued

Lesson Plan Template for Immersion Phase

Session	3
Concept	
Teaching Point	

Materials	
•	•

Immersion Phase, Continued

Lesson Plan Template for Immersion Phase

Session	4
Concept	
Teaching Point	

Materials	
•	•

Immersion Phase, Continued

Lesson Plan Template for Immersion Phase

Session	5
Concept	
Teaching Point	

Materials	
•	•

Session	1
Concept II	Writers plan and rehearse their writing.
Teaching Point	Writers have strategies for gathering ideas.

Materials		
Writers Gather Story Ideas - Anchor Chart (from	•	Writing Booklets (3-5 pages)
Immersion session #5)	•	My Small Moment Ideas sheet [Resource Materials
Writing Process Steps chart Anchor Chart [Resource		Packet] – 1 per student
Materials Packet]		

Tips	 Using five page booklets, allow your students to make a direct correlation between the stories they are telling across their five fingers to the pages of their booklets. Use three page booklets with students still working at that level. Check with kindergarten teachers as to what Writing Process Steps chart they used or use the sample one in the Resource Materials Packet.
	 Check with kindergarten teachers as to what Story Ideas chart they co-constructed with their students last year. The My Small Moment Ideas sheet could also be discussed and modeled as part of a Mid-Workshop Teaching Point.

Connection	 Writers, in kindergarten you learned that everyone can be an author and write true stories about things we know and do. I know you learned a few ways to gather ideas for your stories. You learned how to gather ideas from books, friends, and things you can do. Today I'm going to teach you another strategy or way to gather ideas for your stories. 		
Teach	 The first step writers take is to think of a story idea – something they want to write about. Refer to Writing Process Steps chart from kindergarten or use the one in Resource Materials Packet. Demonstrate the gesture of pointing to one's temple when saying, Think of a Story Idea. Yesterday during read aloud we looked closely at our mentor text and noticed where these authors gathered their ideas. Let's revisit our anchor chart from yesterday. Teacher rereads chart aloud: Writers Gather Story Ideas Think about A time when you were (scared, mad, excited, nervous, funny) (Shortcut, Salt Hands) A time you learned a lesson (Shortcut) A time you will never forget A family story (The Leaving Morning) Something you do well An observation in nature (Salt Hands, Canoe Days) Stories about doing something with friends Pet stories List others as noticed by students 		

Lesson Plan – Session 1, Continued

Teach	Just like Donald Crews did in <u>Shortcut</u> , we can use our feelings to write about a time when we
Continued	werescared, mad, excited, nervous, etc.
Active Engagement	 Can you think of a time when you were mad? Was there a time when you were excited or scared? Think about a time when (teacher points to temple and children do the same). When you've thought of a time give me a flashing hand signal to indicate you're done. Have a few students share their story ideas aloud, emphasizing the emotion that brought them to this idea.
Link	As you go off to write today, I want you to think about the strategy we just learned to help us think of story ideas. Remember you can use our chart for other story ideas.
Mid Workshop	Select a routine or ritual to review with your class. See Routines and Rituals: Building a
Teaching Point	Community of Independent Writers Section.
Independent	•
Writing and	
Conferring	
After-the- Workshop Share	• Many of you had great story ideas today! Sometimes we think of so many great ideas and don't have time to write on all of them. I know that sometimes I think, 'Wow I had a great idea! What was it again?' SoI'm going to give you a sheet that will help you jot down your story ideas to hold your thinking until you are ready to begin writing them.
	 Teacher models quickly adding some ideas to his/her sheet. Teacher hands out My Small Moment Ideas sheet and asks students to return to their seats to hogin filling it out (Poscurse 1)
	 begin filling it out (Resource 1). Idea sheets are best kept in students' writing folders for frequent reference. See Resource Materials Packet for other Share options.

Session	2
Concept II	Writers plan and rehearse their writing.
Teaching Point	Writers narrow the focus of their ideas, thinking about where their story begins and ends.

Materials		
A ball of string	 Writing Booklets (3-5 pages) 	
• Scissors	• Teacher sample story (there is a sample one in lesson	
	or develop a new one)	

Tips	Alternative After-the-Workshop Share: Have students check their own pieces of writing against			
		the criteria of a Small Moment or have a fictitious story and check it against the criteria.		
	•	For writers needing additional support, use a shared writing piece to demonstrate how to find		
		the small moment.		

Connection	 Last week as we read our books, we noticed that the authors did not write about their whole day. They only told about one little part. For example, in <u>Shortcut</u>, Donald Crews talked about walking down the railroad tracks as it was getting dark, beginning to hear the train, the train whistle growing louder, and jumping off into a steep slope to save themselves. When he was writing, he only told us about the period of time when they took the shortcut. He didn't talk about their entire walk home. Today, I'm going to teach you how writers zoom in on one small part, thinking about where their story begins and where their story ends.
Teach	 Teacher begins to think out loud (use a ball of string to demonstrate), Hmmthis ball of string is like all of the things I can write about my friend: we watch movies together, we play at school together, we go for walks, etc. Instead of writing all about everything we do, I only want to write about one small part or one special thing I did with my friend. I'm thinking about the time when we went to the movies together. Teacher cuts off a portion of string to represent the time at the movies. Teacher tells story providing a few more details than necessary for a focused story. Example: We got in the car, we played games as we drove there, we went to the theater, we bought tickets, we purchased a large pop, we found our seats, my friend juggled the pop, she lost her grip, the whole pop went all the way down her, she was soaking wet and we had to leave without seeing the movie, we got in the car, we drove home, and she changed her clothes. As teacher tells story, s/he is sliding her finger across the string as a timeline. I need to think about what my story is really about. What is the most important thing I want to share? I really want to zoom in on the small part when my friend had problems with her pop. I want to start close to the moment, or in this case, the pop part Teacher continues to think aloud, Wow, I really didn't need that part about getting in the car
	 and playing games in the car. I can snip that part right off. It isn't close to the moment. Teacher cuts off a portion of the string and says, I want my story to begin when we bought the large pop at the concession stand. Now I have to think about where I want my small moment to end. I think the most important thing is when I was walking out of the movie theater, feeling disappointed about not seeing the show. I can cut off this part at the end about getting in the car, driving home, or changing clothes . I want to end close to my most important part.

Lesson Plan – Session 2, Continued

Teach -	• Thinking about where my small moment will start and end will help when I rehearse and write
Continued	my story.
Active	Turn and talk to your partner about why I wanted to make my story shorter.
Engagement	Reiterate the importance of thinking about, What is my story really about? What is the most
	important thing or part I want to share? Then, determine where the story should start – close
	to the moment and where it should end – close to the moment.
Link	• As you go off today, think about your stories as moments on a string. Make sure that they begin
	close to the most important part and end close to the most important part.
Mid-Workshop	 Review the mantra, When you're done, you've just begun from kindergarten.
Teaching Point	• Discuss and create a chart of options - e.g. add to the words, add to the picture, start a new
	story, etc.
Independent	•
Writing and	
Conferring	
After-the-	 Ask students to bring the story they've been working on to the carpet.
Workshop	• Today, a lot of you raised your hand or tried to come up to me to ask if your stories were okay. I
Share	want to teach you that you can be a writing partner for each other as well. All you need to do is ask yourself or your partner:
	 Is this a true story? (Did it really happen to me?)
	 Is this about a Small Moment story? (an all about vs. zooming in on one Small Moment)
	 Where did the story start and end? (close to the moment?)
	Students read their stories to one another asking some of the above questions
	These questions could be put on a chart if needed
	See Resource Materials Packet for other Share options

Session	3
Concept II	Writers plan and rehearse their writing.
Teaching Point	Writers tell their stories across their fingers.

	Materials		
•	My Story Planning Organizer sheet (Hand: Beginning,	•	Writing booklets (3-5 pages)
	Middle, End) [Resource Materials Packet]	•	Teacher sample story (from previous lesson)
•	Writing Process Steps - Anchor Chart [Resource	•	Ways to Practice My Story Bookmark [Resource
	Materials Packet]		Materials Packet]
		•	Shared Class Experience

Tips	• Provide small versions of the My Story Planning Organizer anchor chart for students to keep in their folders; may want enlarged version to display.			
	 This organizer could also be used as a writing/planning tool for students to write their story parts inside or next to each finger (make a bigger version for writing as needed). 			

Connection	We've been working a lot on the importance of thinking about where our stories begin and end.
	• Today we're going to learn a way to plan not only the beginning and the end, but all of the important parts in the middle. I'm going to teach you how writers tell their stories across their fingers to plan or practice a story.
Teach	 We know the first step to writing a small moment story is to think of a story Idea (point to Writing Process Steps chart and use gesture of one finger on the temple). The next step is to say or plan how a story might go. There are lots of different ways a writer can plan or practice a story. Using the Ways to Practice My Story bookmark or chart, review the various ways to rehearse a story (learned in Kindergarten) - e.g. self, partner, story hand, touch pages.
	• Let's review how to use the story hand. Refer to My Story Planning Organizer. One way writers plan their story is by telling it across their fingers. As I touch my thumb, I set up the scene of my story by telling 'who' and 'where.' My next three fingers tell about the events of what was happening and my pinky finger wraps up my story as I tell about the ending. Watch and listen (teacher gestures by pointing to eyes and ears) as I tell my movie theater story from yesterday across my five fingers. Model.
Active Engagement	 Now it's your turn to think of a story idea and tell your story across your fingers. Remember, your thumb is 'who' and 'where,' your middle three fingers tell what you were doing or what happened first, next and after that, and your pinky wraps up the ending. Let's first practice with our shared class experience. We could turn this into a story. Let's try it together Model with student input. Have students practice telling their own stories across their fingers.
Link	• Writers don't just pick up their pens and write – they practice first. They think about how their stories might go. If you are going to start a book today, before you start writing talk your story across your fingers and remember you can look at the organizer if you forget how your story is supposed to go.

Lesson Plan – Session 3, Continued

Mid-workshop Teaching Point Revisit Writing Process Steps chart using gestures: Step 1: Think of a Story Idea - point to temple with index finger Step 2: Say or Rehearse (practice) – point to mouth	
	o self - point to chest o story hand - wiggling five fingers
Independent Writing and Conferring	
After-the- Workshop Share	 I noticed you telling stories across your fingers before beginning to write. This is an excellent way to rehearse or practice! Now we're going to tell our story to a partner; make sure to touch each finger. See Resource Materials Packet for other Share options

Session 4	
Concept II	Writers plan and rehearse their writing.
Teaching Point Writers tell their stories using a storyteller's voice.	

	Materials			
•	My Story Planning Organizer sheet (Hand: Beginning,	•	Writing booklets (3-5 pages)	
	Middle, End) [Resource Materials Packet]	•	Class shared experience or use a prepared sentence	
•	Writing Process Steps- Anchor Chart [Resource		(see active engagement)	
	Materials Packet]	•	Ways to Practice My Story Bookmark [Resource	
•	Two different versions of a story - one that sounds		Materials Packet]	
	like a list and one written in a storyteller's voice			

Tips	 Background for teachers: Storyteller's voice is: present tense, an reenactment of what's happening, making a movie in your mind and then telling the story bit-by-bit; telling it like a story not a mere listing of events. Verb choice is critical: need active vs. passive verbs - walking, looking, swimming, etc. Storyteller's voice is not: past tense, what already happened, a summary of events, a laundry list of first this happened, then this happened, then this happened, etc.
	 Using a storyteller's voice is very complex. Teacher may want to pull a strategy group together with students needing additional support and/or for more opportunities to practice their stories in this way. Reinforce storyteller's voice during reading .

Connection	 Writers, yesterday I watched you telling your stories across your fingers and I realized that some of you were just saying, 'This happened, then this happened, then this happened, etc.' You were just listing event after event and not telling it interestingly, like a story. Today I will show you how to take a story idea and share it using a storyteller's voice. A storytellers' voice is when you share a story bit-by-bit, as if it is happening right now.
Teach	 Teacher tells story from previous day across his/her fingers in a talking/listing way - monotone Sample: 'My friend and I got a pop, we sat down, she spilled it all over her, she was all wet, we had to leave without seeing the movie' When I tell my story in this way, I am just listing what happened. It really isn't very interesting to the reader. It lacks details. Writers want to tell stories like they are happening right now. They make a movie in their minds and then tell the story scene by scene or bit-by-bit. Listen as I tell my story again, this time like a storyteller. Teacher retells story again across fingers like a storyteller. First I close my eyes and try and get a picture of that small moment. I think about who was there, where we were, and what happened. I think about what happened first, next, after that – I think about the story bit-by-bit. Then, I try and recreate the picture in my mind by giving as much detail as possible. Demonstrate telling the story using the story hand as a planning tool. As you point to each finger, show how you create a picture in your mind first and then tell the part or event in as much detail as possible. This is called Making a Movie in your Mind.

Writing Unit of Study 1st Grade – Launching the Writing Workshop, Unit 1 Lesson Plan – Session 4, Continued

Lesson Plan – S	ession 4, Continued
Teach -	• Sample: Listen as I show you how I think like a storyteller. Point to thumb: I get a picture in my
Continued	mind of 'who' and 'where' It was a warm hot day. Lauren and I decided to go to the movies to
	keep cool. Point to index finger: I get a picture in my mind of what happened next We walked up to the concession stand. Lauren ordered a huge Coke! Point to middle finger: I get a picture
	in my mind of what happened next The theater was dark and crowded as we walked to our
	seats. We found a great spot in the middle and sat down. Point to ring finger: I get a picture in
	my mind of what happened after that - Suddenly, I looked over and saw Lauren juggling the
	Coke. The cup wobbled back and forth in her hand. SPLASH!!! The coke dripped all over the
	front of her. 'I have to leave,' said Lauren. Point to pinky finger: I think about how my small
	moment ended We got up and walked out. I never got to see the movie I really wanted to see.
	Discuss the difference between the two versions. Did you notice how in the first story I just
	listed events? But in the second story I created a picture in my mind of what we did step by step.
	Then I told the story as if it was happening right now. I used my story hand to help remind me to
Activo	go from beginning, to event after event after event, and finally to the ending.
Active Engagement	• Now I'm going to give you an opportunity to turn a listing story into one that uses a storyteller's voice.
Liigageiiieiit	 Option A: Take a class shared experience and ask students to say it using a storyteller's
	voice. Coach them through it, <i>Close your eyes and get a picture of exactly what happened,</i>
	bit-by-bit
	 Option B: Listen to this sentence: 'I fell and got hurt.' Think, 'What does this look like?
	What does it sound like?' Close your eyes and get a picture in your mind of exactly what
	happened. Turn and talk to your partner telling them the story using storyteller's voice.
	Teacher listens in and chooses several good examples to share aloud.
Link	Today I want you to think about your story using a storyteller's voice. Close your eyes and make
	a movie in your mind. Where were you? What happened? Think of each action bit-by-bit as if it was happening right now. Make sure you point to each finger as you say your story bit-by-bit.
	When you think you've got it down, find your partner and practice telling your story aloud across
	your fingers. Remember, it's important that whenever we write, we want to tell our stories like a
	storyteller instead of just listing.
Mid-Workshop	Revisit Writing Process Steps chart using gestures:
Teaching Point	Step 1: Think of a Story Idea - point to temple with index finger
	Step 2: Say or Rehearse (practice) – point to mouth
	o self - point to chest
	o story hand - wiggling five fingers
	 to a partner - two hands together Review the rehearsal strategy of touching pages from kindergarten and add to chart.
	 Touch each page of story booklet - motion with index finger pointing to each page.
Independent	Todan eden page of story bookiet motion with mack miger pointing to eden page.
Writing and	
Conferring	
After-the-	Review storyteller's voice
Workshop	Read the two prepared stories asking students to determine which version is list-like and which one is in a storytollar's voice.
Share	 is in a storyteller's voice Many of you told your partner your story using a storyteller's voice and then you began to write.
	Bring your written story back to your partner and read the words to them. Ask your partner, 'Does
	this still sound like a storyteller's voice?'
	See Resource Materials Packet for other Share options

Session	5A - Optional
Concept II	Writers plan and rehearse their writing.
Teaching Point	Writers sketch pictures to plan their ideas.

Materials		
Chart paperWriting booklets (3-5 pages)	 Marker Writing Process Steps- Anchor Chart [Resource Materials Packet] 	

Tips	For more comprehensive information, see: Calkins & Oxenhorn. (2003). Small Moments: Personal Narrative Writing. (2003). Portsmouth, NH: Heinemann. – Lesson 6: Sketching Rather Than Drawing (Units of Study for Primary Writing: A Yearlong Curriculum)
	 This is an optional lesson based on students' needs. Analyze student work and on-demand data to determine if this should be taught to the whole class or with small writing groups. Be sure to model how to effectively use a sketch to rehearse a story during shared writing and/or writing workshop. Some students may need additional practice with teacher guidance. Teach students not to just 'point and list' using the sketch – This is the sun. This is me. This is my dog barking. Over here is my friend, etc. Model how to use the sketch to guide them in using story language – One sunny day I went for a walk with my dog (point to sun and character). We walked to the corner (point to part of picture that shows corner). She started to bark loudly (point to dog's mouth).

Connection	Make a connection to yesterday's lesson or overall work done to date
	Today we are going to review from kindergarten another way to practice your story. We call it sketching.
Teach	Let's learn the difference between drawing and sketching.
	Teacher divides page in half
	 On one side, the teacher models taking his/her time to draw someone hitting a baseball with lots of detail: uniform, physical features of baseball player, details on ball and/or bat, etc.
	 On the other side, the teacher models quickly sketching a picture of someone hitting a baseball (stick person with bat and ball).
	 Teacher will use this drawing and sketch as an anchor chart for students to reference.
	• Teacher thinks aloud while looking at the drawing and the sketch. Look how much more time I will have for my writing if I sketch a quick picture instead of drawing all of those details!
	Remember, a sketch is just to hold your ideas on the page. We can go back later and add more details to our sketch when we decide to share our story with an audience. But when we are planning, all we need is a quick sketch.
	A sketch is another way to rehearse or practice our stories before we write them. Watch as I rehearse this page of my story using my sketch

Lesson Plan – Session 5A - Optional, Continued

Active	• Let's review how to use sketching to help with rehearsal or practicing our stories: We could tell
Engagement	 our stories to ourselves or a partner using our story hand. We could touch pages and tell our stories, thinking about what part or event would go on each page. Then, we could sketch on each page to help us recall our stories when writing. You have been practicing possible story ideas. Select one that you would like to put in a booklet. Then think about what would go on each page in a sketch. Here is a booklet. Practice telling your story while touching each page. Then go back and think about what you would sketch on each page to help you to remember each event in your story.
Link	As you go off today, remember that a sketch is just to hold the ideas on the page and give us more time to write.
Mid-Workshop	Revisit how to use a sketch to rehearse or practice a story. Model with a page or two in
Teaching Point	teacher's book.
Independent	•
Writing and	
Conferring	
After-the-	Writers, today I noticed that you had more time to write the words because you used a quick
Workshop	sketch to hold your ideas instead of using detailed drawings.
Share	Revisit Writing Process Steps chart using gestures:
	Step 1: Think of a Story Idea - point to temple with index finger.
	Step 2: Say or Rehearse (practice) – point to mouth.
	o self - point to chest
	 story hand - wiggling five fingers.
	o to a partner - two hands together.
	 touch each page of story booklet - motion with index finger, pointing to each page.
	Step 3: Sketch – pretend sketching a picture with pen in hand.
	See Resource Materials Packet for other Share options.

Session	5
Concept II	Writers plan and rehearse their writing.
Teaching Point	Writers sketch their ideas across the pages (beginning, middle, and end).

Materials		
Model using a 5 page booklet	New teacher created story	
 Writing Process Steps – Anchor Chart [Resource 	Rehearsal Ideas Bookmark [Resource Materials Packet]	
Materials Packet]	Shared class experience	

P	
Tips	 For more comprehensive information, see: Calkins & Oxenhorn. (2003). Small Moments: Personal Narrative Writing. (2003). Portsmouth, NH: Heinemann Lesson 6: Sketching Rather Than Drawing (Units of Study for Primary Writing: A Yearlong Curriculum) This is an optional lesson based on students' needs. Analyze student work and on-demand data to determine if this should be taught to the whole class or with small writing groups. Be sure to model how to effectively use a sketch to rehearse a story during shared writing and/or writing workshop. Some students may need additional practice with teacher guidance. Teach students not to just 'point and list' using the sketch – This is the sun. This is me. This is my dog barking. Over here is my friend, etc. Model how to use the sketch to guide them in using story language – One sunny day I went for a walk with my dog (point to sun and character). We walked to the corner (point to part of picture that shows corner). She started to bark loudly (point to dog's mouth).

Connection	 Make a connection to yesterday's lesson or overall work done to date. Writers, we already know the difference between drawing and sketching (Review if necessary). Remember, when we are planning our writing, we are going to use a quick sketch to hold our thinking and give us more time to write. This is another way to plan or rehearse before we write. Today I'm going to teach you how we take our Small Moments and begin to sketch them across the pages of our booklets. Our picture plans/sketches will be a guide for us as we start writing.
Teach	 Use new teacher story. Teacher first orally tells a story across his/her fingers while sketching the beginning, middle events, and ending onto each page of the booklet . Reinforce why it is beneficial to sketch before writing – Remember, a sketch is just to hold your ideas on the page. We don't need to add all kinds of details to our sketches. We can always go back later and add more details to our sketches when we decide to share the story with an audience.
Active Engagement	 Give each student a booklet . Remember, when weinsert shared class experience story. Let's first picture that story in our heads. Now let's tell that story across our fingers. Next let's touch the pages of our book and rehearse our story. Now let's try 'pretend sketching' this story across the pages. Open to page one and whisper what would go on this page. Think of what you will sketch on this page to hold your ideas. Then turn to the next page and do the same thing again: touch the page and say in a whisper what would go on that page and what you will sketch to remind you of that event. Continue page by page.

Lesson Plan – Session 5, Continued

Link	Every day before you write, be sure to plan your story. After you rehearse a couple of times, sketching is a great way to hold your ideas on each page. Then you can use your picture
Mid-Workshop Teaching Point	 Using teacher story, model how to effectively use a sketch to rehearse a story. Teach students not to just 'point and list' using the sketch – This is the sun. This is me. This is my dog barking. Over here is my friend, etc. Model how to use the sketch to guide them in using story language – One sunny day I went for a walk with my dog (point to sun and character). We walked to the corner (point to part of picture that shows corner). She started to bark loudly (point to dog's mouth). Revisit Writing Process Steps chart using gestures: Step 1: Think of a Story Idea - point to temple with index finger. Step 2: Say or Rehearse (practice) – point to mouth. self - point to chest story hand - wiggling five fingers to a partner - two hands together touch each page of story booklet - motion with index finger, pointing to each page Step 3: Sketch - pretend sketching a picture with pen in hand.
Independent Writing and Conferring	•
After-the- Workshop Share	 Writers, let's get with our partners. I want you to show each other how much writing you've gotten done today. Did you write more words than yesterday? Partners, if your friend hasn't gotten much writing done, be a teacher for your friend and say, 'You've got to write!' Help your friend put some more words down on their pages. See Resource Materials Packet for other Share options.

Lesson Plan

Session	6
Concept III	Writers attend to the qualities of good writing.
Teaching Point Writers stretch words slowly, writing the sounds they hear.	

Materials		
 Writing booklets (3-5 pages) 	Whiteboards for students	
Teacher created story	Whiteboard markers	
Alphabet Chart	 How Writers Slowly Stretch and Write Words – 	
	Anchor Chart [Resource Materials Packet]	

Tips	This should be a review of what has been taught in shared and interactive writing. Students should be familiar with using white boards.
	 How writers stretch and write words must be reinforced during shared writing, morning message, interactive writing, etc.
	 Teachers must provide other opportunities to support hearing and recording sounds during a balanced literacy program (writing aloud, interactive writing); this is a foundational skill that subsequent lessons will build upon.

Connection	Yesterday we learned that writers use their sketches as a way to hold their story ideas on each page. As many of you got started yesterday, I noticed that you sketched and then used those sketches as ideas to help you start writing.
	• Today I am going to teach you how writers can help themselves write words so others can read what they write. One way writers help themselves is by stretching their words slowly and writing down the all the sounds they hear.
Teach	• I have a story here that I rehearsed, touched the pages and sketched. Now I am ready to add my words. I want to start my baseball story by saying, 'We went to the game.'
	• Teacher begins to record the words to the story by saying, 'We,' I know how to write that!
	• Teacher rereads and says, 'We went,' Oh, I don't know how to write 'went.' Watch as I show you what writers do when they don't know how to write a word. I'm going to say that word once and then say it again slowly; then I am going to write what I hear.
	• Teacher says went, and then says it again slowly, emphasizing each sound /w/e/n/t./ I heard the sound /w/ I am going to write 'w.'
	• Next, I am going to say it again slowly to listen for the next sound. /W/e/n/t/ (teacher runs his/her finger underneath the w and the empty space and says the word slowly). I heard /e/I am going to write 'e.' Model using the alphabet chart for any sounds the teacher feels are unfamiliar to students.
	Continue modeling how to stretch the rest of the word.
	• Finish writing the sentence in front of the students, using other strategies as appropriate (e.g. Word Wall Words, words you know in a snap, etc.)
	Teacher does not write the entire story right there in front of students.

1st Grade – Launching the Writing Workshop, Unit 1

Lesson Plan - Session 6, Continued

Active	Distribute white boards. Will you help me keep going? First I will reread what I wrote. Next I
Engagement	want to write the next sentence I rehearsed, 'The sun was shining.'
Linguigement	 I can write 'the' so I am just going to write it. I am not sure about 'sun' so I think we should stretch it. Let's stretch 'sun' together. Say 'sun' slowly with me. /S/u/n./ What do you hear first? Student chimes in I heard /s./ I heard that, too. Now you write an 's' on your boards as I write the 's' on my paper. Teacher tells students to run their finger under the word as they continue to stretch slowly Teacher continues saying the word slowly, recording what they hear.
Link	Today when you are writing, you will stretch words slowly so others can read what you have written. We do that by saying the word slowly, writing the first sound we hear, saying it again slowly, and then writing down what we hear next. We continue doing this until we don't hear any more sounds in the word.
Mid-Workshop Teaching Point	 Writers, you are doing such a nice job writing the words you know in a snap and stretching your words slowly. I want to remind you that we have a resource in our room, a Word Wall, which will also help us spell words quickly. Teacher draws student's attention to the Word Wall and re-explains how to use it.
Independent Writing and Conferring	•
After-the- Workshop share	 Writers, today you stretched words slowly and wrote down the sounds you heard. When you stretch words slowly and record all the sounds you hear, remember to make sure that you leave a space before moving to the next word. Let me show you how I did that in my piece. Teacher goes back to story and, with a highlighter, marks spaces between each word. Review steps for stretching words slowly (show anchor chart prepared prior to Share).

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

Sample Anchor Chart

How Writers Slowly Stretch and Write Words

- 1. Say the word slowly
- 2. Write down the first sound you hear
- 3. Say the word again slowly
- 4. Write down the next sound you hear
- 5. Repeat until you don't hear anymore sounds

Session	7
Concept III	Writers attend to the qualities of good writing.
Teaching Point	Writers add more words by checking their sketches.

Materials			
•	Writing booklets (3-5 pages)	•	Teacher story sketched across the pages of a booklet
•	Students should bring stories from previous day to		– new one or from session 5
	meeting area		

Tips	•	• The overall purpose of this lesson is to guide students in rereading and writing more words on each		
		page. They will be taught to study their sketches and see if there are any details they left out in their		
		words.		

	words.
Connection	Writers, yesterday we stretched words slowly, writing down all the sounds we heard so others can
	read what we have written.
	Today I'm going to teach you one way to add more words to your stories. We can use our sketches to to be a security as a se
	help us as writers.
Teach	• Referring to sketched story (from Session 5 or new teacher story), When we begin thinking about the words of our story, we can look back at our sketches to help remind us of what was happening or remind us of the action in our stories.
	 Teacher points to the first page of his/her booklet and thinks aloud, HmmMy sketch shows my friend Lauren and me at the movie theater concession stand. I even drew the concession stand worker handing Lauren her huge Coke over the counter. Looking closely at my sketch reminds me of the words I need to write in my story. First I check to see if I wrote that part. This is what I wrote: 'We walked up to the concession stand. Lauren ordered a huge Coke!' Yes, I included that part. Since I already wrote that part, I can look to see if I can add even more words. I think I will add, 'The lady handed it to her,' to my words. Selecting a different page, teacher models using the sketch to add more words to what was already on the page.
Active	Now it's your turn to give this a try. Take out your story from yesterday. First begin by carefully
Engagement	looking at the sketches you drew. Think to yourself, 'What was happening? What were we doing?'
	Now think about the words that go with the actions in your sketches and reread what you wrote.
	Does it match? Is there something you left out and forgot to say? Add those words.
	• Give me a 'thumb up' when you find a spot in your story where you are going to use the sketches to help you write more words.
Link	It looks like many of you have some more work to do. Based on studying your sketches closely, you have more words to add that describe action or what was happening in each picture.
Mid-Workshop	Teacher selects a page from his/her story and shows how s/he went back to that page and wrote
Teaching Point	more words (several sentences) by getting ideas from the sketch.
Independent	•
Writing and	
Conferring	
After-the-	Teacher chooses a student who was able to use action in his/her pictures to write the words
Workshop	• Student thinks aloud about the action(s) in the picture and reads the words that s/he added to
Share	match.
	See Resource Materials Packet for other Share options.

Session	8
Concept III	Writers attend to the qualities of good writing.
Teaching Point Writers write what characters say (add detail of dialogue).	

Materials		
Teacher sample story with speech bubbles added	Familiar text with dialogue	
• Student Mentor Text, <u>The Missing Trofy</u> by Aixa - Link:	 Detail Hand – [See Resource Materials Packet] 	
http://tc.readingandwritingproject.com/resources/stud	 Writing booklets (3-5 pages) 	
ent-writing/first-grade.html	Post-it notes	

Tips	 CCSS 3rd grade language standard 2.C states: Use commas and quotation marks in dialogue. The emphasis in this lesson is on how to add dialogue to text, not on how to punctuate and format dialogue. A teacher may address punctuating and formatting dialogue with a small strategy group that is ready for this skill. Tip for creating speech bubbles: Have students write the words first, and then create speech
	 bubble around the words to ensure there is enough space. Details (types, examples, detail hand graphic, etc.) should be studied during various reading components. Students should begin gaining background knowledge and familiarity with this terminology in reading.

Connection	 Writers, often when someone shares a story from their lives, we ask 'What did you say or what did the other person say?' Knowing what was said helps readers get an idea of what happened and feel like it is happening right now. The reader gets a good picture in their minds of the scene or event. Today I'm going to teach you how writers can add talking or dialogue to their small moment stories.
Teach	 Writers add details to their stories to help paint pictures in readers' minds. Since the reader didn't actually experience the small moment, writers try and bring it alive by acting as if it is happening right now. We can do this by adding details such as dialogue, physical description, setting, character action, internal thinking – go over detail hand (See Resource Materials Packet). Details help the reader get a good picture in his/her mind of the story from event to event. When writers add talking or dialogue, they are telling the actual words a character said. Let's take a look at a small moment story called <u>The Missing Trofy</u> written by a first grader (See Resource Packet or replace with another similar text). In the picture, she drew a speech bubble coming out of her brother's mouth saying, 'I got 1st place, yay!' Using speech bubbles is one way writers show their readers what a characters is saying. Show
	 other examples from the story. Another way to show what characters are saying is to put what someone said into the words of the story. Show dialogue samples from a familiar text. Teacher demonstrates how to go back to a page, add a speech bubble or put the dialogue into the words of the story (or do both). Demonstrate rehearsing the dialogue before writing it. Please note: Emphasis is not placed on the correct use of dialogue punctuation in this lesson, teachers are merely giving children exposure to quotation marks and asking students to give it a try.

Lesson Plan – Session 8, Continued

Active	• Let's take a look back at one of the stories you have been working on. Pick a page you really like.
Engagement	 Now that you have a page, reread it and think about what was said at that moment. Share with your partner what you might add to that page. Think: 'What did I or my character say at that part?' It is okay if you don't remember the exact words. Just think about what might have been said. Then think about if you will use a speech bubble, put it in the words, or both. Mark the spot with xxx (dot or sticky note). When you go back to your seat, you can add dialogue to that page.
Link	• As you go off today, remember that writers add details to their pages to help readers get pictures in their minds. One type of detail is dialogue. Don't forget to let your readers hear your characters talking by adding speech bubbles to your pictures and dialogue to your sentences. I can't wait to hear what your characters have to say!
Mid-Workshop Teaching Point	• Writers, I noticed that some of you have places where you want to write dialogue but you don't have enough room. Remember back in kindergarten when you learned how to use carets. Carets can be used when you need to add more words but you didn't have enough room. Let me show you how I used a caret in my piece when I didn't have enough room. Demonstrate.
Independent Writing and Conferring	•
After-the- Workshop Share	 Wow! It was amazing to see how your pieces changed today when you began to write not only what the characters did, but also what the characters said. I also noticed many of you using these talking marks. They're actually called quotation marks, and they go around the exact words the character says. Like right here, 'Oh, no,' I screamed. Quotation marks only go around the words that the characters in your story say. I bet lots of you will be adding quotation marks around the dialogue in your pieces! See Resource Materials Packet for other Share options.

Session	9
Concept III	Writers attend to the qualities of good writing.
Teaching Point	Writers show where they are by the words they use (add detail of setting).

	Materials
•	Two mentor Small Moment books of your choice that have a strong setting
•	Detail Hand [Resource Materials Packet]
•	My Story Planning Organizer [Resource Materials Packet]

Tips	The following link has useful information on setting: Technology Link:
	http://www.brainpopjr.com/readingandwriting/storyelements/setting/ (5 day trial before
	subscription is required).
	• It may be helpful to create an anchor chart with setting words: weather (snowy, windy, rainy,
	sunny), seasons (fall, winter, spring, summer), time of day (morning, afternoon, evening, night),
	where (bedroom, kitchen, playground) etc.

Connection	 Writers, so far we have learned to tell our readers who is in our story (character/s) and what they are doing (action/events). Yesterday we learned about the detail of dialogue. Today we are going to focus on another type of detail. I'm going to teach you how writers show where their characters are at by describing the setting.
Teach	 Today I thought we'd study how, one of our mentor authors, wrote the setting of his/her story. Close your eyes and listen as I read you the beginning of the story. See if you can picture in your mind the place (or where) and time (or when) the story took place by the words used. Teacher reads beginning of story, creating the scene for students. Discuss the time/when and place/where of the story. Read the setting from a second mentor text. Have students determine the setting. Discuss as a group. Let me reread it again. As you listen, think about how shows where the characters are by the words s/he uses, showing time (when) and place (where). Teacher reads setting again. Turn and tell your partner what does that we could do in our stories. Students share out
	• Writers, what I'm hearing you say is that didn't just give us general details about the time or place like: 'today,' 'one day,' 'we were there,' 'outside,' etc. Instead, s/he used more descriptive type of words that show when or where the story took place. For example
Active Engagement	• Think about your story. I want you to close your eyes and imagine you are in that moment right now. Where are you? What time of day is it? What does the sky look like? Is it raining or is the sun shining brightly? What time of year is it? Is there snow on the ground? Are you sweating because it is so hot? Imagine you are there again, what do you see?
	 Put your finger next to your eye when you can picture the setting, where and when your story took place. Now think aloud to yourself about the words you will use to show where you were and when this took place.
	• Turn to your partner and share the words you are going to use to tell your reader when and where you are to create the setting of your story.
	Teacher listens and coaches in on partnerships.
	Teacher share out a few student examples.

Lesson Plan – Session 9, Continued

Link	Now that you've had some time to picture the setting of your story in your head and practice the words you are going to use to show your readers when and where you are, I'm sending you off to make your stories better. Off you go!
Mid-Workshop Teaching Point	 Help students make a connection to the setting icon (house) on the My Story Planning Organizer and how to plan ahead for the setting of a story before they write Review Detail Hand – explaining how setting paints a picture in reader's minds, too
Independent Writing and Conferring	•
After-the- Workshop Share	 Writers, I was so impressed by the words you used in your stories to tell your reader when and where your story took place. This helped introduce your story. As I walked around the room, I closed my eyes while many of you read me your settings. Your words were so descriptive I felt like I was right there with you! I would like to give you a chance to read your setting aloud to your partner and see if they can picture where your story took place by the words you used. Go ahead and try that now. Remember writers, each time you begin a new story, you want to make sure to help your reader picture when and where the story took place!
	See Resource Materials Packet for other Share options.

Session	10
Concept III	Writers attend to the qualities of good writing.
Teaching Point	Writers have an important job to do during a writing conference.

Materials			
 Writing bo 	oklets (3-5 pages)	•	Student to model a conference with teacher

Tips	• At the early stages of writing development, most students when asked, What are you working on today, will declare their topic. Over time, encourage students to also name the writing strategy or process step that they are working on that day or at that moment. As the year progresses, teachers
	may use a reference chart to help students name what specific writing strategy or step in which they are working.

	are working.
Connection	Writers, we all have important jobs during Writing Workshop. One of my jobs is to meet with you to help you improve as a writer. This is called a writing conference. Today I want to teach you what your job is during a writing conference.
Teach	 Your first job in a writing conference is to TELL me what you're working on as a writer today. For example, 'I am working on adding dialogue or xxx or xxx.' Your next job is to LISTEN as I show you a way to improve as a writer. Your last job is to TRY using what I showed you during the writing conference. Review steps: 1) Tell, 2) Listen, 3) Try Writers, I want you to watch and listen as and I have a writing conference. Teacher models a writing conference with a previously selected student, highlighting the 3 general steps.
Active	Writers turn and talk with your partner about what you noticed during the writing conference.
Engagement	 Writers, we use a lot of signals or cues during workshop to help us know what to do. Let's think of three signals we can use to help remind us of our jobs during a writing conference. Our first job is to tell what we are working on. Can you think of a signal that would help remind us of our first job? Students share out ideas. What signal could we use for our second job of listening? Students share out. And our last job during a conference is to try what we've learned. What signal should we use to remind us of our third job? Examples: TELL - hands talking; LISTEN - touch ear; and TRY - pretend writing in air. Let's practice. I'll show you the signal and you tell me what your job is as a writer. Practice as needed.
Link	As you go off to write today, remember your job at a writing conference. Let's say and gesture your three jobs/responsibilities together.
Mid-Workshop Teaching Point	Teach students the routine and ritual of putting their writing in the Teacher Inbox at the end of writing workshop if they had a conference with the teacher. This way the teacher can review and celebrate how the student(s) attempted what was suggested as well as determine if more instruction is necessary.
Independent	•
Writing and Conferring	
After-the-	• Teacher calls up a student who s/he had a strong conference with (student completed the three jobs
Workshop	taught). Share what the student did/said.
Share	

Session	11
Concept III	Writers attend to the qualities of good writing.
Teaching Point	Writers use punctuation to improve their Small Moment stories (.!?).

Materials

- Teacher sample story needing the three different types of ending punctuation (.!?)
- Sample sentences from active engagement on sentence strips or chart paper.
- Optional: punctuation marks on 3 x 5 cards or other sheets (one mark per card)

Tips	• The 1 st grade Language Common Core State Standard 2b states: 2. Demonstrate command of
	the conventions of standard English capitalization, punctuation, and spelling when writing. b
	Use end punctuation for sentences.
	• This lesson goes hand in hand with how readers convey meaning in a story by using inflection in
	their voices when they read different types of ending punctuation (.!?)
	Punctuation use should be reinforced in shared and interactive writing as well as in reading
	Pet Show by Ezra Jack Keats is a great mentor text for punctuation.
	Optional: Give students individual punctuation signs they could hold up during active
	engagement.

Connection	Writers, we really have been working hard on our stories! I've noticed all of you giving new things a try to make your stories even better – you are using a storyteller's voice, adding dialogue so a reader feels like s/he is there, including setting, etc. Today I'm going to teach you how writers use punctuation to improve their stories and make them more interesting for their readers.
Teach	 We all know that one way to end a sentence is with a period. We use a period when we are making a statement that gives information. But there are two other types of ending punctuation that writers can use to help readers know what we were thinking or how we were feeling. When writers use an exclamation point, they are showing strong emotion; they want to give a little extra oomph to a certain part of their story because they had a strong emotion about what was happening. They might have been so excited, so mad, so scared, or even so sad. An exclamation mark looks like this: '!' A sample of a sentence that might end with an exclamation mark is, 'I was so excited!' When writers use a question mark, they are showing their reader a little wonderhmmm??? (with voice inflection going up) or asking a question about something. A question mark looks like this: '?' A sample of a sentence that might end with a question mark is, 'How long do you
Active	 think he can hold his breath?' Now it's your turn to help me decide which ending punctuation marks to use to help improve my
Engagement	 Teacher thinks aloud, What if I want to write, 'I caught a humongous catfish' (use voice to show strong emotion). What ending punctuation mark would I use to show my reader how I was feeling? Was I making a statement, showing strong emotion, or asking a question? You're right! I would use an exclamation point to show my reader how excited I was. Teacher shows three different sentences from a sample story: This movie is really, really scary (strong emotion) Where should we sit (wondering or asking a question)

Lesson Plan – Session 11, Continued

	 We found two seats together and sat down (statement of information) Turn and talk with your partner to decide which ending punctuation marks I should use to help improve my story. Remember, exclamation points show strong emotion and give a little extra oomph, and question marks show wonder or ask a question. Periods are used when we make a statement or give information. Students turn and talk with partner, then share out and explain their thinking (punctuation signs may be used here).
	 After students share, reread the sentences showing how each one sounds with the new punctuation.
Link	• So today after you write some information, you can now think about how you will end it. You'll use a period for stating information, an exclamation point for showing a strong emotion, and a question mark if you are wondering about something or asking a question. I can't wait to see how your stories will improve when you add your periods, exclamation points, and question marks.
Mid-Workshop	Remind and/or demonstrate how students can physically add more information – use caret and
Teaching Point	write in white space, add a flap, cut and tape/paste more paper, etc.
Independent Writing and Conferring	
After-the- Workshop Share	 How many of you were able to use different types of ending punctuation to make your stories have stronger meaning today? Hands high in the air if you used a period. How about an exclamation mark to show emotion and strong feelings? Did anyone need a question mark to show their reader a little wonder or to ask a question? I can't wait to take your stories home with me tonight to see how they've changed with new ending punctuation marks! See Resource Materials Packet for other Share options.

Post-it notes (for Share)

Teacher story (for Teach portion)

Session	12
Concept III	Writers attend to the qualities of good writing.
Teaching Point	Writers write endings that end-in-the-moment.

Materials			
Teaching Point	Writers write endings that end-in-the-moment.		
Concept III	writers attend to the qualities of good writing.		

•	 Small Moment mentor text with an end-in-the-moment ending (Mid-Workshop Teaching Point) 		
Tips	S	•	For more comprehensive information, see: Calkins & Oxenhorn. (2003). Small Moments: Personal Narrative Writing. (2003). Portsmouth, NH: Heinemann. – Lesson 13: Writers Close-In

	Personal Narrative Writing. (2003). Portsmouth, NH: Heinemann. – Lesson 13: Writers Close-In
	Story Endings (<u>Units of Study for Primary Writing: A Yearlong Curriculum)</u>
Connection	 I loved reading your stories last night, especially now that they have different types of ending punctuation except writers, I have to tell you one thing sometimes your stories are so great (hold hand up high) and then your endings are a letdown (bring hands down low). Use voice inflection while reading to show excitement at the beginning then a deflated voice when the story moves away from the moment. Your stories go like this, 'Yesterday our class was playing outside on recess. Brian and Rachel were hanging upside down on the monkey bars, swinging back and forth like real monkeys. 'Ahhhh!' Brian screamed. His legs let go and he fell to the ground. His knee was bleeding and he was crying very loudly. (change voice on last sentence) Then he went home.' Oh dear, everything falls apart. 'Then he went home.' What a letdown!
	Today we'll learn how to write endings that keep up with what is happening in the story.
Teach	 What I noticed is that some of you write endings that go away from the Small Moment. You tell the story about Brian on the monkey bars and end it with, 'Then he went home.' Do you see how you are jumping away from the Small Moment and going to a whole different time and place? Endings don't have to move away from the moment. You will usually get a better ending if you end-in—the-moment and don't move away from that scene. One way to do this is to remember back to the next thing that happened. Let me show you: In this case, we would end-in-the-moment of the monkey bars scene. Hmmone way we could end that story is by telling the very next thing that happened. Let me show you. I think I remember Rachel screaming, 'Ms. Smith! Help Brian fell!' I came running over and asked Brian if he was okay. I then asked a few friends to help walk him to the office to get a bandage and some ice. My story could end that way, couldn't it? See how it ends-in-the-moment of the story versus going away to a different time or place. Another way to an end-in-the-moment ending is to say what you thought or what you felt. What did
	you think when Brian fell off the monkey bars? What did you feel? Students respond. • Do you see how we can write endings that end-in-the-moment by 1) saying what happened next or 2) saying what we thought or felt? This way we don't jump away from the moment.
Active	Now I need your help to end-in-the-moment with my movie theater story. I wrote, 'Lauren was
Engagement	 soaked. There was Coke all down the front of her clothes and all over the floor. Then we went home.' Will you turn and talk with your partner about whether I have an ending that ends-in-the-moment. Did I end with what happened next or with what we were thinking or feeling? Students share out other possible ways to end the story by ending-in-the-moment

Lesson Plan – Session 12, Continued

Link	• So today and every day, when you come to the ending of your story, think, 'How do I want to end my story? Should I end with what happened next or end with what I was thinking or feeling?' Let's no longer use these types of endings: 'Then I went home' or 'Then I went to bed.'		
Mid-Workshop	• Read an ending of a small moment mentor text and discuss how the author ended the story –		
Teaching Point	Did the author tell what happened next or tell what the character was thinking or feeling?		
Independent	•		
Writing and			
Conferring			
After-the-	• Writers, reread your endings and see if you think your ending is good or not so hot? Remember,		
Workshop	for now we are saying a good ending is one that ends with what happen next or with what you		
Share	were thinking or feeling. How many of you decided that your endings were not so hot? Good for you to see that! I felt exactly the same. When I read my ending, I thought, 'I didn't end-in-the-moment. I can do better than this!'		
	 Now that we know how to end our stories better, we need to do so. Tomorrow we will revise our endings so that they end-in-the-moment. We will put a sticky note on that part to remind ourselves of the work we will need to do. 		
	• See Resource Materials Packet for other Share options.		

Session	13	
Concept III	Writers attend to the qualities of good writing.	
Teaching Point	Writers reread to make sure their stories stay focused.	

Materials			
Student sample of an unfocused story with many moments that is revised into a Small Moment story (previously chosen from a conference) - Teach	 Teacher story that has many moments – active engagements Post-it notes Have students bring writing folder to meeting area 		

Tips	This is often a lesson that needs to be revisited, as maintaining focus is a struggle for many writers.
	This is a lengthier than usual lesson so adjust time accordingly.

Connection	Writers, I have been noticing that a lot of you are not writing Small Moment stories anymore. Today, I'm going to teach you how important it is that writers reread their writing and check that they're writing stays focused and on track with their plans.
Teach	 Writers reread their writing to check that their stories are focused on a Small Moment. It is important that we hold onto one moment and tell a lot about it. Use previously selected student writing with many moments that was conferred on by the teacher - Boys and girls, yesterday I was conferring with, and s/he did such a smart thing that I have to share it with you! When I asked to reread his/her story to me, s/he noticed right away that s/he had written about many moments and had lost his/her Small Moment's focus. Teacher reads the many moments story aloud and discusses how the student no longer has a small moment, but instead has many parts to his/her story. Discuss a focused vs. unfocused story. Right away s/he said, 'I know how to fix this.' They took their booklet apart and (describe what the writer did – deleted pages because they were not focused on the moment, added new pages if necessary to keep writing about the focused story, etc.) s/he began rewriting the story so that it stayed focused. Teacher reads the student's newly focused Small Moment story aloud, pointing out the revisions.
Active Engagement	 Share teacher story that has many moments. Help navigate students through determining if story is a small moment vs. a many moments story and what changes need to be made to help focus the small moment (e.g. deleting pages or rewriting certain parts). Now I'd like to give you a chance to reread some of the stories you have been working on to make sure your story stays focused in on your Small Moment. If you find a spot in your story that needs some fixing up, put a post-it note on that page so that you will know where to go back and make changes.
Link	Okay writers, as you go off, don't forget to reread what you wrote, checking to make sure that you have a focused Small Moment story.
Independent Writing and Conferring	•
After-the- Workshop Share	 Select a student who reread his/her story and made revisions. See Resource Materials Packet for other Share options.

Session	14	
Concept III Writers attend to the qualities of good writing.		
Teaching Point Writers celebrate qualities of good writing.		

	Material	5
I	 Qualities of Good Writing in Small Moment Stories – 	 Writing booklets (3-5 pages)
	Anchor Chart (from Immersion Phase)	Student to demonstrate lesson with teacher

Tips	 For a particularly challenging student who does not often work well with a partner, ask him/her to share his/her story with you (allowing you to compliment them personally), and then ask him/her to spend the remainder of the time traveling around the room with a clipboard as a reporter: listening in and watching partnerships work successfully together, complimenting one another, and sharing their stories. The student can take notes and report back to the class on what s/he saw, heard and learned.
	 Technology: Record students during partnerships using flip camera, iPad, iPhone; email to yourself and then show to students during Share on Smart Board/TV

Connection	 Writers, we have learned many new ways to improve our Small Moment stories and make them more interesting for our readers. Let's think back on what we've learned about Small Moment stories so far in our unit. What are some of the things we know writers can include in their stories to make them a well-written piece? Refer back to anchor chart from Immersion Phase or one developed throughout the unit. Sample: Qualities of Good Writing in Small Moment Stories Write about one idea or thing- FOCUS Show your characters talking with speech bubbles or words Show when and where your story takes place- setting Use an end-in-the moment ending 	
	 Use different types of ending punctuation Today we are going to celebrate some of the things we did in our Small Moment stories with a partner. I am going to teach you some things to think about while having a conversation about your writing. 	
Teach	 With a previously chosen student, demonstrate ways and words to use when celebrating a friend's hard work and great writing Listen (teacher motions to ear) and watch (teacher motions to eye) as and I share our writing with one another and celebrate our hard work. I am going to be the first reader. I could begin by saying, 'Listen to my story. This is what I worked really hard on Let me show you what I did in my writing' Now listen how my partner talks back to me using some of the ideas on the chart. Wow! You have a lot of great stuff in your Small Moment story! I really liked when you drew a speech bubble out of your dog's mouth that said, 'Ruff' and then you wrote the dialogue in your words, 'Ruff, barked my dog.' You worked really hard on your story. Give me a high five! 	

Lesson Plan – Session 14, Continued

Active	What did you notice that and I did and said as we worked together as partners to		
Engagement	celebrate our Small Moment stories? Turn and talk with your partner.		
	Students share out their noticings		
	• Example: You talked about some things from the chart. You gave them a high five. You used		
	kind words with your partner. You made them feel good inside.		
	Possible steps to demonstrate and/or discuss :		
	Working with Your Partner		
	Step 1: Listening Purpose – Tell partner what s/he should listen for in your piece.		
	Establish today's purpose for listening for students: Find something your partner did		
	well.		
	Step 2: Partner A Reads/ Partner B Listens		
	Step 3: Talk – Partner B gives a compliment/s Switch roles		
	Teacher may want to create a simplified version of these steps that are student friendly.		
	reacher may want to create a simplified version of these steps that are student menally.		
	SAMPLE – Anchor Chart		
	Working with Your Partner		
	Working with rour raither		
	○ Step 1: Tell Listening Purpose		
	○ Step 2: Read/Listen		
	 Step 3: Talk –Compliment/s and Suggestions 		
Link	As you head off with your partners today to celebrate the hard work you've done on your Small		
	Moment story so far, remember to tell your friend how proud you are of them!		
Mid-Workshop	Discuss taking turns in partnerships – how Partner A goes first and gets feedback, then Partner B		
Teaching Point			
Independent Writing and	•		
Conferring			
After-the-	Share may be done from their partner spots around the room.		
Workshop	 Writers, I am very proud of you today! Give me a thumb up if you are feeling proud of yourself, 		
Share	your Small Moment story, and your partner. Go ahead and give yourselves a pat on the back for		
	all of your hard work. I can't wait to see how you will grow as writers from here.		
	See Resource Materials Packet for other Share options.		
	i i i i i i i i i i i i i i i i i i i		

Session	15
Concept IV	Writers check the readability of their writing.
Teaching Point	Writers identify readable and unreadable writing.

		Materials				
	•	Student writing folders filled with Small Moment stories				
ı	•	Teacher has collection of student stories that are readable and unreadable				

Г	Гірѕ	• For more comprehensive information, see: Calkins (2003). Writing for Readers: Teaching Skil	
			and Strategies. Portsmouth, NH: Heinemann. – Lesson 2: Examining Readable and Unreadable
			Writing (Units of Study for Primary Writing: A Yearlong Curriculum)

	Writing (Units of Study for Primary Writing: A Yearlong Curriculum)
Connection	 Writers, we all had a great time celebrating our Small Moment stories yesterday. While you were working or sharing, many of you asked me, 'Can you help me read this?' Some of your Small Moment stories were difficult to read. Over the next few days, we are all going to work EXTRA hard to make our writing easier to read. I want you to know that I'm not the only one who'll be trying to read your writing. You will be trying to read your writing, and other friends around the
Teach	 school will be trying to read your writing. Today we will learn different ways to make our writing more readable to others. So let's try it! Today we're going to try really hard to read our own writing. If it is pretty easy to do, we'll put it in one pile; let's call this the 'readable pile.' If it's difficult to read, we'll put it in another pile; let's call this the 'unreadable pile.'
	 I want you to watch what I did at home last night when I really, really, REALLY wanted to read your writing. Teacher has stack of writing in his/her lap, without showing students the pieces. Teacher begins by thinking and talking aloud while examining the pictures, reading the words by sounding out tricky parts, and cross checking with the pictures again. Ask students to comment on what they noticed the teacher doing while trying to read the stories. I can read this writing! I'm going to put it in the 'readable pile' over here. If I get one that I can't read, even when I try as hard as I just tried, then I'm going to put it in the 'unreadable pile' over on this side. If I can't really read it, then the story doesn't make sense to me. Discuss what makes some pieces unreadable: no spacing, doesn't make sense, writing all over the place, misspelled words, not many sounds in the words, missing punctuation, etc. What makes other pieces readable? – spacing, letters are formed correctly, lots of sounds in words, etc. When you find a piece or page that is unreadable, you need to fix it. You may need to (e.g. rewrite)
	to add spacing, insert caret for a word or phrase, etc.) Also, be sure to take your time when you are writing so that you can make sure your work is readable.
Active Engagement	 Right now, each of you will open your folder and reread the writing that is in it. Remember to do your best, hard-work reading. As you reread your writing, remember to be honest. Make two piles like I did- one for the readable writing and one for unreadable writing. Teacher circulates to listen and coach while students sort.
Link	 Today, when you go off to write your Small Moment stories, make sure you remember to go back and try to read your story. From this day on, let's all try hard to write stories that could go in our 'readable pile.' When you find pieces or parts that are unreadable, you need to fix them.

Lesson Plan – Session 15, Continued

Mid-Workshop Teaching Point	• Some of you asked me what to do if some of your pages are unreadable. Let's talk about what we can do. Brainstorm with class how to fix unreadable parts, e.g. – if no spacing: could rewrite that page or that sentence, if can't read a word: reread and see what makes sense then stretch word out and try to add more sounds, put the new word above the old word, etc. Note and discuss what students are finding as problems with their work.
Independent Writing and Conferring	•
After-the- Workshop Share	 Writers, all of us need to be honest about whether our writing is readable. Being honest will help us make our writing better. Right now, would each of you look at the writing you did today and decide, 'Should today's writing go in the 'readable pile' or the 'unreadable pile?' If it is hard to read, see if there is one little part that you think you could fix up and put a dot by this part. Then tomorrow during work time, that should be the first thing you start working on so it will be easier to read. See Resource Materials Packet for other Share options

Session	16
Concept IV	Writers check the readability of their writing.
Teaching Point	Partners share each other's pieces giving kind compliments and suggestions.

I	Materials					
Ī	Partner Talk –Anchor Chart	•	Teacher sample story needing some improvements			
	 Working with Partner – Anchor Chart 	•	Purple pens (or any color) for revision/editing work			

Tips	 For more comprehensive information, see: Calkins (2003). Writing for Readers: Teaching Skills and Strategies. Portsmouth, NH: Heinemann. – Lesson10: Writing for Partners (Units of Study for Primary Writing: A Yearlong Curriculum) Think about using the same accountability charts for both reading and writing workshop. Think about making table tents with anchor charts for student use during partnerships. If this is the first time your students are using colored pens to revise/edit, you may want to have some discussion surrounding what they may be used for and what they may NOT be used for. Example: They are not for drawing pictures, coloring pictures, doodling on the sides of the paper, etc They are to be used for making changes to the words and punctuation only! This helps us see how you improved your writing

Connection	 Writers, we have been working very hard at making our stories easier for others to read. Today I'm going to teach you how to be good partners for each other by giving compliments and suggestions. 		
Teach	 A good writing partner is someone who helps us make our writing easier to read and someone who takes care of our feelings. They provide us with compliments as well as suggestions about how to make our writing even better. They give these suggestions in a nice way so our feelings won't be hurt. Being a writing partner is an important job, and you need to do the job carefully. I made an anchor chart with some possible ways you can complement your partners on the great jobs they are doing. The chart will also help us make suggestions to our partner about how to make their stories, while still taking care of their feelings. Let's take a look and read them over together. 		
	Partner Talk		
	Compliments Great job! This is easy to read. You have finger spaces. Suggestions Have you tried? You could add What if you? Have you thought about? This part is a little tricky to read.		
	 Read compliments and suggestions aloud with students. Discuss Partner steps: Working with Your Partner Step 1: Tell Listening Purpose: Tell partner what s/he should listen for in your piece. 		

Lesson Plan – Session 16, Continued

Teach –	How can your partner help you?
Continued	 Today you are listening for something to compliment and a suggestion to make.
	○ Step 2: Read/Listen
	 Step 3: Talk –Compliment/s and Suggestions
	 Step 4: Mark the Spot for Changes
	○ Step 5: Switch Roles
	 Step 6: Make Changes - Revise
	 I'd like all of you to be my writing partners today. Here's the story I have been working on (teacher shows story to students). I'd like to read it to you. Please listen for two things: 1) compliments - if you see or hear something you really like you can let me know, and 2) suggestions - is there something that I need to work on, I will need to know that too! Teacher reads story aloud to students
	 Okay partners, remember you have a big job to do. I need you to help me make my story better, but also take care of my feelings! You can use our anchor chart to help you if you're having a difficult time thinking of how to say something. Students share out their compliments and suggestions.
	 Wow! You guys are great partners! You made me feel proud of the work I've done, but you also used
	kind words to help me see how I can improve my story. Thank you for your help!
	 I think I will mark this spot right here that I want to change. I will do that we go off to write today.
Active	Before we leave the carpet today, I'd like everyone to practice giving one compliment and one
Engagement	suggestion. Let's say your partner has very detailed pictures. What compliment might you give him/her?
	Students turn and practice complementing their partner.
	Great job! You really did a nice job of complimenting your partner and making them feel good inside about their writing.
	Now let's practice giving our partner a suggestion about how to add spaces to his/her writing. Remember, it's important to take care of his/her feelings.
	Students turn and practice giving a suggestion to their partners.
	Remind students that when they really meet with their partner, they should do what their partner suggests.
	• Very impressive! You were able to give your partners a suggestion to help them improve their pieces while also taking care of their feelings.
Link	 Whenever you work with a writing partner, you'll want to give them a complement and provide suggestions in a kind way. Please go off and share your piece with your writing partner. Let's review the steps for working with your partner. Review steps with students.
Mid-Workshop Teaching Point	 Discuss/show how to mark the spot that needs revising/changing – put a dot, place a post-it, etc. Then, go back and make the change(s). Remind students: Suggestions lead to action on the writer's part!
Independent Writing and Conferring	•
After-the-	Highlight a partnership that gave compliments and used one another's suggestions to improve their
Workshop	writing.
Share	Add other possible compliments and suggestions to Partner Talk anchor chart.
	See Resource Materials Packet for other Share options.
	See hessailse materials i delict for other share options.

Session	17		
Concept IV	Writers check the readability of their writing.		
Teaching Point	Partners identify the focus: Is it on topic? What are you trying to show me?		

ĺ	Materials			
	A teacher sample story with many moments	•	Working with Your Partner – Anchor Chart	
	Student to demonstrate lesson with teacher	•	Purple (or any color) pens for revision/editing work	

Tips	If additional work is needed on effective partnership work, add or modify the Mid-workshop
	Teaching Point or Share to provide this support.
	During reading, ask students to identify the focus of a book.
	 If this is the first time your students are using colored pens to revise/edit, you may want to have some discussion surrounding what they may be used for and what they may NOT be used for.
	Example: They are not for drawing pictures, coloring pictures, doodling on the sides of the paper, etc They are for making changes to our words and punctuation only! This helps us see how you improved your writing

Connection	Writers, you did a fantastic job yesterday of taking care of your partners feelings while working
	together to make your stories better. Today I'm going to teach you another way our partners can
	help us check to make sure our Small Moment stories are on track and focused.
Teach	 Remember when we first began planning our stories and I brought in my big ball of string? We talked about how important it is that writers have a focus. Focus means you are writing about one small moment and not <u>all-about</u> a topic. I showed you how I only wanted to write about being at the movie theater when Lauren spilled her pop. I cut off a small part of the string to show where I wanted my story to begin and where I wanted it to end. This story has focus, or it is a small moment. I didn't write all about everything I did that day. That would be an unfocused or an 'all about' story.
	 Our partners can help us check to make sure we have a focused Small Moment story and not a many moments story. They can ask us questions such as, 'What is your focus? What are you trying to show me? Is that a Small Moment story or a many moments story? Are you writing about just one idea?' Or they can tell us what they think our story is all about, 'I think your piece was about An I right?'
	• agreed to be my partner today. S/he is going to help me check to make sure my story is on track and focused. Okay, now remember as my partner you are helping me make my writing better, but also taking care of my feelings. If you notice my story is going off track and is becoming a many moments story, please give me a kind reminder such as, 'Your story is going away from your Small Moment,' or ask me a question, 'Are you writing about just one idea?'
	Teacher reviews possible partnership steps with new purpose for listening:
	Working with Your Partner
	 Step 1: Tell Listening Purpose
	Is it a small moment or many moments?
	o Step 2: Read/Listen
	 Step 3: Talk –Compliment/s and Suggestions
	 Step 4: Mark the Spot for Changes
	o Step 5: Switch Roles
	 Step 6: Make Changes- Revise

Lesson Plan – Session 17, Continued

Teach –	Teacher reads the story aloud until student gives compliment or asks a question.
Continued	Thank you for helping me notice that my story needs a little fixing up. I'll go back and make some changes to keep my story focused.
Active Engagement	 Let's practice asking questions to help our partners stay focused on their Small Moment. Turn to your writing partner and take turns saying what you think your partner's piece is about, 'I think your piece was about Am I right?' What would you say if you noticed their story had many ideas and was missing a focus? You might say, 'I'm confused. Is your story about or?' Go ahead and practice being a supportive partner. Partners turn and practice. Listen and whisper-in using language stems for partnerships needing support.
Link	• As you work with your partners today, remember your job is to help make your partner's writing better by keeping them focused on one Small Moment. Don't forget to ask questions, give suggestions, and take care of one another's feelings. Off you go!
Mid-Workshop Teaching Point	• Review turn taking in partnerships – how Partner A goes first and gets feedback, then Partner B goes next and gets feedback. Model as necessary to whole class or small group.
Independent Writing and Conferring	•
After-the- Workshop Share	 Share may be done from partner nooks around the room. Partners, I'd like to interrupt your hard work to share with you a few things I have seen and heard while walking around the room and visiting with partnerships Teacher shares out several noticings that support partner talk and partner work. Give your partner a high-five for all of your hard work today in partnerships! Also, let's not forget to thank our partners for their support. We will have more opportunities to work with our partners over the next few days. See Resource Materials Packet for other Share options.

Lesson Plan

Session	18
Concept IV	Writers check the readability of their writing.
Teaching Point Partners share each other's pieces asking: Does it look right? Does it sound right? Does it m	
	sense?

	Materials		
•	Teacher sample story with several spots needing	•	Student to demonstrate lesson with teacher
	editing/revision	•	Working with Your Partner – Anchor Chart
•	Purple (or any color) pens for revision/editing work		

Connection	 Writers, we are nearing the end of our Small Moment writing unit. Our partners have been helping us prepare our pieces. Today is going to be our trial run! Our partners are going to have a chance to read our Small Moment stories and will help us think, 'Does my story look right? Does my story sound right? Does my story make sense?'
Teach	 Using teacher sample story, teacher invites students to act as her/his writing partners for the day. Will you be my writing partners today? You have a big job to do! You will be reading my story aloud, checking to make sure it makes sense, and being careful with my feelings. Are you up for the challenge? Oh, thank you! As you're reading, if you see something that doesn't look right, sound right, or make sense, make sure to let me know using your kind words. Review possible partner steps:
	 Working with Your Partner Step 1: Tell Listening Purpose — Does it look right? Does it sound right? Does it make sense? Step 2: Read/Listen Step 3: Talk –Compliments and Suggestions Step 4: Mark the spot for changes Step 5: Switch Roles Step 6: Make changes- Revise/Edit Teacher reads sample story aloud, stopping at several key spots (or per page) for students to make suggestions/give reminders for editing and/or revision. Teacher shows how s/he marks a spot that needs changing (based on partner suggestions) and how s/he goes back later and makes revisions/edits on the spot using a purple pen.

Lesson Plan – Session 18, Continued

Active Engagement	 Before I send you off in your partnerships, I want to make sure you are very clear on your job today. Please turn and tell your partner what you will be doing in your partnerships. Students turn and talk with partners, listing their duties for the day. As I was listening in, I heard many of you say that the first thing you have to do is take care of your partner's feelings. I also heard you mention that you're going to listen to your partner's story and think, 'Does it look right? Does it sound right? Does it make sense?' You are going to give compliments and suggestions. You will make your changes with a purple pen. Review Working with Your Partner Chart.
Link	• Alright writers, I can't wait to see all of the improvements you're going to make to your stories. Off you go! Don't waste any time getting started.
Independent Writing and Conferring	
After-the- Workshop Share	 Teacher shares out 1 or 2 partnerships that successfully helped one another revise/edit their stories to make sure it looked right, sounded right, and made sense. See Resource Materials Packet for other Share options.

Session 19	
Concept IV Writers check the readability of their writing.	
Teaching Point Partners share each other's pieces to edit for spelling.	

Materials		
 Teacher sample story with spots needing spelling work (enlarged version may be beneficial) A second sample story for partnerships to edit for spelling during Active Engagement – 1 copy per partnership 	 Classroom and/or personal word walls Purple (or any color) pens for revision/editing work Work with Your Partner – Anchor Chart [Resource Materials Packet] 	

 been taught, they should be responsible for all kindergarten target/required words and the fi grade words taught to date. Reinforce the use of the word wall during shared and interactive writing. It is not an expectation that teachers will take students' writing home and edit for correct spelling; what students are able to edit (in this case spelling) for themselves and with a partner is an indication/assessment of where they are developmentally. Operationally define the process step of editing in K-2 student friendly language with colleagues, then share definition with students. 	Tips
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Connection	• Writers, it is time to take out those purple pens again! Today I am going to be teaching you how to edit your stories for spelling with a partner. Editing is (define based on what K-2 teachers have determined is an operational definition for this level).
Teach	• Sometimes when we write, we are working so quickly to get all of our thoughts and ideas on the paper that we speed right through words we already know how to spell. It is extremely important that writers go back and reread their stories, looking for words that they already know how to spell or words on the word wall that need some fixing up. One way we can do this is with a partner. It is always a good idea to have another set of eyes because they may spot something that we don't.
	• I have a story here that I have been working on for a while and I would like some help editing for my word wall words. Can you help me with that? Let's read my piece together out loud and if you see a word wall word that needs fixing, go ahead and let me know using this signal, xxx, (or your polite words such as, 'I found one,' or 'What about this word?').
	 Teacher and students read piece aloud, stopping to edit for spelling with purple pen. Reinforce that it is important to show all of our hard work and that we don't need to erase the word and write it again the correct way; we can simply cross out the word with the purple pen and write it above. This shows our lines of learning and the efforts we put into our work.
Active Engagement	 Now I'd like you and your partner to have an opportunity to be editors of another piece of my writing. Go ahead and use your purple pens to edit this story using our word wall to help you. Teacher hands partnerships a purple pen and a copy of a short text with misspellings of word wall words.
	• Stop writers after a few minutes and say, Writers, did you have a chance to be editors of my piece of writing? Great! I think you're ready for the real thing.

Lesson Plan – Session 19, Continued

Link	 Review possible partner steps: Working with Your Partner Step 1: Tell Listening Purpose Check if word wall words are spelled correctly. Step 2: Read/Listen Step 3: Talk -Compliments and Suggestions
	 Step 4: Mark the spot for changes Step 5: Switch Roles Step 6: Make changes- Revise/Edit
	• It's time to start editing your story with your partner. You and your partner will need to decide which piece you'll work on first. Then you will both work together to fix up that person's piece, looking for any words that are on our word wall that aren't spelled correctly.
Mid-Workshop Teaching Point	 Explain and model that after checking word wall words, they may want to look at other words that aren't word wall words and see if they can fix the spelling by adding more sounds. Model a sample or two.
Independent Writing and Conferring	•
After-the- Workshop Share	 Writers, you did a wonderful job working with your partner as editors for spelling! Give me a thumb up signal if you were able to find a few word wall words that needed some fixing up in your story? That's great, it tells me that you were taking your job seriously and looking very closely at the words in your stories. See Resource Materials Packet for other Share options.

Session 20 Concept IV Writers check the readability of their writing. Teaching Point Partners share each other's pieces to edit for punctuation.	
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Materials		
•	Purple pens for editing	
•	Teacher sample story that needs punctuation editing	

Tips	Reinforce the purpose and correct use of punctuation in shared and interactive writing.	
	Review Beginning of a Sentence Capitalization chant from <u>A Quick Guide to Teaching</u>	
	Informational Writing, Grade 2 by Marika Paez Wiesen, 2012, p. 66: Say your idea! Write your	
	idea! Period! Capital! (Writers say their idea, writer their ideas, put a period, thencapital!)	
	Gestures – period – poke the air with your finger; capital – reach your finger way up high to	
	mimic motion of starting a capital letter).	

	mimic motion of starting a capital letter).
Connection	• Writers, yesterday you worked with your partners to edit your stories for spelling. I was proud of you and the improvements in your stories. Today you will have another opportunity to put on your editor's hat and take a close look at punctuation. Remember, editing is (define based on what K-2 teachers have determined is an operational definition for this level).
Teach	 Sometimes, when I look back over my writing, I realize that I have forgotten punctuation. Without any punctuation in my story, I'm not sure where I want my sentences to start and where they should end. This can make it very hard to read what I wrote! Also, punctuation is a signal for the reader as to how to read a piece. Readers pause at a period, exclamation point and question mark. I want you to listen as I try to figure out where the punctuation should go in one of my old stories. First, I reread my story and then I think about the way I want it to go. Punctuation will help me decide how my story should be read. Begin reading a few short sentences that are intertwined without punctuation, pausing in the incorrect places. Hmmthis is why it is important to have punctuation; because your reader doesn't know where you want them to pause at the end of a sentence. Even I'm having trouble figuring out where to stop, and I wrote this story! Let me try reading it again decide where to put punctuation. Teacher reads the few sentences again, this time correctly identifying a few more places for pauses/ending punctuation and inserting them with a purple pen.
Active Engagement	 Writers, I need your help! I am still not sure where my punctuation should go in these last few lines. Will you help me by listening closely as I read this part aloud, thinking about where I should tell my reader to take a breath? Teacher reads the last few lines of text and then asks students to turn and talk with their partner to discuss where the ending punctuation should go. I heard many of you say that my period should go after the word Do you all agree? Let's reread and make sure it sounds right. Reread sentence. Yes, I think so. Let's use my purple pen to put a period there. Thank you so much for helping me. Teacher also has examples using exclamation points and question marks in the teacher story.

Lesson Plan – Session 20, Continued

Link	Review possible partner steps:	
	Working with Your Partner	
	 Step 1: Tell Listening Purpose 	
	 Check if ending punctuation is there 	
	 Step 2: Read/Listen 	
	 Step 3: Talk –Compliments and Suggestions 	
	 Step 4: Mark the spot for changes 	
	 Step 5: Switch Roles 	
	 Step 6: Make changes- Revise/Edit 	
Independent Writing and	 Now that you've helped me edit my piece of writing for punctuation, it is your turn to help your writing partner edit theirs. Make sure to go back and reread, thinking about where your reader needs to take a pause in order for your story to make sense. If you find a spot needing punctuation, use your purple pens to add a period, exclamation point, or question mark. • 	
Conferring		
After-the- Workshop Share Many of you were able to go back in your stories and make them easier to read punctuation. Let's see how and worked together to add punctual stories.		
	 Today and every day when you are writing, take your time to make sure you are adding punctuation to help make it easier for others to read your stories. 	
	See Resource Materials Packet for other Share options.	

Lesson Plan

Session	ion 21	
Concept IV Writers check the readability of their writing.		
Teaching Point Writers focus on finishing touches using an editing checklist.		

Materials	
Editing Checklist – [Resource Materials Packet]	Teacher or student work

Tips	Develop an editing lesson (C.U.P.S. – capitalization, usage, punctuation, spelling) based on using an editing checklist. See sample one in resource materials packet.	
	• Develop routines for editing – e.g. how, special pen, concept of, Before my audience has read	
	it, I need to make sure I edit!	
	Add additional editing lessons as needed.	

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

Session	22	
Concept V	Writers share and reflect on their writing.	
Teaching Point Writers choose and rehearse a piece, then share and reflect with an audience.		

Materials				
 Writing folders with Small Moment stories (ask students to bring their folders to the meeting area with them) 	 Teacher Small Moment story Student Reflection- (optional) [Resource Materials Packet] 			

Tips	Possible reflection option: Have students do a written reflection of their new learnings (Se	е Му
	Small Moments Reflection sheet in Resource Materials Packet).	
	This reflection could be kept with their celebration story, portfolio, etc.	
	Discussion of how to read with expression and intonation should be familiar from reading	work.
	Remember – Students need to have multiple pieces saved from this unit for the upcomi	ng
	revision unit.	

Connection	• This is it writers, today is the day we will be celebrating all of our hard work and wonderful Small Moment stories. We have spent the last several weeks learning how to write Small Moment stories just like our mentor authors. We also spent a lot of time working with our partners to make our writing easier to read. Today we will have a chance to share our pieces with others.
Teach	 Friends, please take out your folders and begin looking for the Small Moment story that you would like to share with others. Please make sure that the story you choose is one that is focused and easy to read for both yourself and for others. When you have chosen your story, please tuck your folder under your legs and place your story in your lap. I'm getting very excited just by seeing the stories you have chosen waiting in your laps. Before we head off to read our stories and celebrate with our friends, we have some practicing to do. Just like an actor or actress has to rehearse their lines before a play or a movie, we need to rehearse our stories. I would like to practice reading my Small Moment story aloud to you. Listen (teacher gestures to ear) carefully and let me know what you think when I'm finished. Teacher reads his/her story aloud in a monotone voice. What did you think? Students respond - examples: It all sounded the same. It wasn't your most exciting voice. etc You're right. I definitely wasn't reading like a storyteller would. I wasn't reading it with much expression. Let me try again and see if you can notice a difference. Teacher rereads piece using expression and intonation. Then ask students which reading they enjoyed more, the first or the second. Discuss how they were different.
Active	It's rehearsal time, writers! I'm going to give you some time to practice reading the Small
Engagement	Moment story you have chosen in a storyteller's voice right here at the meeting area. Read with expression and pause at the right spots. Go aheadI'll be listening.
Link	 Writers, as you go off today, please add anything you thought you forgot when you practiced your story, and then take a few minutes to read it like you were reading it to an audience. In a few minutes, I will give you a chance to share your pieces.

Lesson Plan – Session 22, Continued

Independent Writing and Conferring	•
After-the- Workshop Share	 Now it's time to share our pieces. We will begin by sharing with our writing partner. When you get done reading to your partner, come to me and I will put you with another partner. Partners share. This has been such an exciting day! All of your hard work has paid off and you have grown so much from when we started our Small Moment writing unit. Before we bring our celebration to a close, I'd like to reflect on our learning. Close your eyes right now and think. 'What did I learn about Small Moment stories? What is something new that I tried in my writing? How has my writing gotten stronger over the past few weeks?' Ask students to share out their unit reflections.