

Writing Unit of Study

1<sup>st</sup> Grade- Apprenticeship Writing: Studying Craft, Unit 4

ELA  
Common Core  
State Standards  
Lesson Plan  
Packet



**1<sup>st</sup> Grade**  
**Apprenticeship Writing: Studying Craft**  
**Unit 4**  
**08/26/13**

**Writing Unit of Study**  
**1<sup>st</sup> Grade- Apprenticeship Writing: Studying Craft, Unit 4**  
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**Resource Materials**

See Separate Packet

## **Writing Unit of Study**

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#### **Abstract**

Throughout writing workshop students have been learning that they are writers, just like writers from across the world. So for the next four weeks the instructional focus will be on helping students apprentice themselves to authors they admire. Although all the units have incorporated studies of authors in the immersion section, this unit devotes a whole month to studying multiple authors and their craft.

To meet the Common Core State Standards, students not only need to write in a sequential manner but also need to include what a character felt and respond to what s/he did. Book choice is important, not only to meeting this goal but to demonstrate writing techniques that the children might want to emulate as they open their eyes to new possibilities. The three focus areas for mentor texts are: looking across multiple writing techniques with one author, focusing in on one type of writing technique with multiple authors and finally using just-right reading materials as mentor texts.

Since this will be the final narrative unit of study, it is important that we support adding punctuation on the run (not as an afterthought, but throughout the writing process) by thinking aloud in shared writing experiences. In addition to meeting the rigors of the Common Core State Standards, a 4-5 page booklet with approximately one paragraph per page will be the expectation.

As students' progress in the writing of narrative texts, the unit makes sure to build on previous lessons on planning. Continued work with partnerships is essential so that students can talk about the authors they are using as mentors and the craft moves they are trying. Flexibility will be a key component as students should be willing to try writing one way, another way and then another way, en route to making it just right. The important thing is to teach the process for learning from text.

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#### Resources and Materials Needed

- Anchor Charts – See Immersion Information
  - Possible Story Ideas
  - Choosing A Topic
  - Other Ways to Say Said
  - Temporal or Time Words
  - Types of Leads
  - Working With Your Partner
  - Things We Might Work On
  - What Might Go Into An About The Author Blurb

#### 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 1 – Story 1&2 (See Resource Materials Packet), Teacher Tiny Topic Notebook
  - Session 2 – Teacher Tiny Topic Notebook
  - Session 3 – Teacher Tiny Topic Notebook, Timeline Graphic
  - Session 4 – Teacher story with 5 senses revision work
  - Session 5 – Teacher story with word/s said highlighted, Story 1 (See Resource Materials Packet), dialogue tags
  - Session 6 – Story 1 (See Resource Materials Packet) written on chart paper so a temporal word may be inserted
  - Session 7 – Books with ellipses
  - Session 8 – Story 1 (See Resource Materials Packet), books with good leads
  - Session 9 - Story 1 (See Resource Materials Packet), books with good endings
  - Session 12 - Story 1 (See Resource Materials Packet), Teacher Story
  - Session 13 – Teacher Story that needs revision and editing work
  - Session 14 – Books that have About the Author page

#### Resources and Materials

- Post-it notes, Large post-it notes
- pencils
- Chart paper and markers
- Revision toolkits: flaps, tape, staplers, scissors, paper strips etc.
- Purple pens for revision/editing
- Construction/wrapping paper
- Highlighters
- Teacher authored work that will be used for demonstration purposes
- Class story that could be used for demonstration purposes and/or small group work
- Suggested Mentor Text – See Resource Materials Packet
- Variety and multiple copies of mentor texts that feature a title, dedication, and about the author page
- Immersion Charts and anchor charts
- Materials from Resource Materials Packet duplicated for students and/or enlarged for lessons
- Tiny Topic Notebook – 1 per student
- Enlarged Tiny Topic Notebook for modeling purposes
- Teacher Tiny Topic Notebook

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#### Resources and Materials Needed, Continued

- Story booklets (3-5 pages)
- Rehearsal bookmark with timeline added – see Resource Materials Packet
- Enlarged Story Timeline Graphic (see Resource Materials Packet)
- Quick sketches on Post-Its that the teacher will use when modeling how to plan using a timeline
- Post-its that have 5 senses symbols – eye for see, hand for touch/feel, nose for smell, mouth for taste, ear for hear
- Photocopies of the fifth page of The Rain Stomper by Addie Bowswell (starting with the text that says...Slap clatter clatter slap!)
- Teacher story with the word/s said highlighted
- Individual pieces of paper with the words until, then, after a while – use as inserts to story during active engagement
- Books that use ellipses (one for every two students)
- Your students' just-right or independent level books (book bins, bags, tubs, etc.)
- Materials for illustrations and About the Authors blurbs
- Copies of About the Author sections from mentor texts
- Music for hot potato (if used in Celebration activity)
- Assessment and Student Reflection tools – see Atlas Rubicon for information
- Optional: Photocopies of each student's book for celebration
- Select Celebration Idea before starting the unit. Explain to students early on how their work will be shared. This should motivate them to do their personal best.

#### Professional Resources

- Calkins, Lucy. (2013). *Units of Study in Opinion, Information, and Narrative Writing Elementary Series: A Common Core Workshop Curriculum*. Portsmouth, NH: Heinemann
- Calkins, Lucy. (2011-2012). *A Curricular Plan for the Writing Workshop, Grade 1*. Portsmouth, NH: Heinemann.
- Calkins, Lucy and Amanda Hartman. (2003). Authors as Mentors. 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: follow-up on a mini lesson to reinforce and/or clarify the teaching point, problem solve to build community, review to recall prior learning and build repertoire of strategies, preview tomorrow's mini lesson, or celebrate 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 Conferencing –

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.

<b>Part One:</b>	<b>Immersion Phase</b>
<b>Concept I:</b>	<b>Writers study and learn from authors they admire. (Sample books only – replace as needed)</b>
Immersion Session 1	Writers read <u>Roller Coaster</u> as a reader.
Immersion Session 2	Writers reread <u>Roller Coaster</u> as a writer.
Immersion Session 3	Writers read <u>Those Shoes</u> as a reader.
Immersion Session 4	Writers reread <u>Those Shoes</u> as a writer.
Immersion Session 5	Writers read <u>The Rain Stomper</u> as a reader.
Immersion Session 6	Writers reread <u>The Rain Stomper</u> as writer.
Immersion Session 7	<i>Optional-</i> Writers read <u>Owl Babies</u> as a reader. (may also add this book to days 1-6)
Immersion Session 8	<i>Optional-</i> Writers reread <u>Owl Babies</u> as a writer. (may also add this book to days 1-6)

<b>Part Two:</b>	<b>Lesson Plan Sequence Phase</b>
<b>Concept II:</b>	<b>Writers plan by exploring authors and thinking about what’s important to them.</b>
Session 1	Writers generate and collect important topics by using authors as mentors.
Session 2	Writers choose the best topic by exploring their own knowledge and feelings.
Session 3	Writers develop their topic by using a timeline.
<b>Concept III:</b>	<b>Writers use one mentor text to look across crafting techniques.</b>
Session 4	Writers show, not tell using their five senses.
Session 5	Writers use dialogue tags to enhance meaning.
Session 6	Writers use temporal words to signal a change in events.
Session 7	Writers use ellipses to build suspense.
<b>Concept IV:</b>	<b>Writers use multiple mentor text to look at one crafting technique.</b>
Session 8	Writers craft a lead to entice the reader to the heart of the story.
Session 9	Writers can try to end their stories like their favorite authors do.
<b>Concept V:</b>	<b>Writers use and talk about their just-right books as mentor text.</b>
Session 10	Writers use their just-right books to mentor their own writing.
Session 11	Writers talk about authors they are using as mentors and the craft moves they are trying.
<b>Concept VI:</b>	<b>Writers revisit mentor authors to prepare their books for celebration.</b>
Session 12	Writers thoughtfully revisit authors for specific help.
Session 13	Writers use revision/editing checklists.
Session 14	Writers include a title, dedication page, and an About the Author page.
Session 15	Writers celebrate their stories by exchanging them with friends
Teachers may want to plan a follow-up on-demand narrative assessment after this unit.	

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### Assessing Writers: 1<sup>st</sup> Grade Narrative Common Core State Standards

<b>Session</b>	This assessment should be conducted prior to starting of first narrative unit. It should be done before the Immersion Phase.
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#### 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 <sup>st</sup>	Prior to Unit 1- Launching	After Unit 3- Apprenticeship Writing

#### 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](http://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, final piece from final narrative unit, and the post-assessment administered after the final narrative unit to note growth over time.

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



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#### Immersion Phase

##### Background Information

The purpose of the Immersion Phase is to help students develop a thorough understanding of the type of text they will be writing. The goal is to move students from *explorers* of a particular text type to *writers* of that text type. Basically, during this phase, students are thinking, How do these kinds of text tend to go?

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 in writing workshop on completing the previous unit of study while this immersion work is done. However, if time is available or needed in writing workshop, immersion activities may be conducted during that time too.

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

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

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

**The focus of this unit of study is more on learning from mentor text and authors versus the study of small moment stories or personal narratives. The focus is on item #5 – authors' craftsmanship. We want to teach students that one way to learn how to write any type of text is to study and learn from mentor pieces.**

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

- Reading like Writers – Writers first read like readers – read to enjoy and comprehend a story. Then, writers reread familiar text to study how the author wrote it – what are interesting things we notice about how the author crafted words; how did the author chose 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

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author did? , B. Name – What is this called? , C. Why - Why did an author intentionally make that decision?  
(More advanced students may also discuss if they had ever seen that technique before and where, as well as try the technique with a class or student sample)

Additional tips:

- Give students as many opportunities as possible to listen and read the selected mentor books
- These books could be put in their independent reading boxes and could also be put on tape and available at the listening center, especially for ELL or less able readers
- Students should be working on revising existing work as well as writing additional stories. Lessons don't prompt students to keep writing more stories, but teachers should remind them to do so. Review the steps of the writing process.

#### Important Note:

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

- Calkins, Lucy. (2009). 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). Study driven: A framework for planning units of study in writing workshop. Portsmouth, NH: Heinemann.
- Ray, Katie Wood and Lisa Cleaveland. (2004). About the authors: Writing workshop with our youngest writers. Portsmouth, NH: Heinemann. There is also an About the Authors DVD.
- Ray, Katie Wood. (1999). Wondrous words: Writers and writing in the elementary classroom. Portsmouth, NH: Heinemann.

#### Sample Immersion Lessons

**Concept I: Writers study and learn from authors they admire.**

**Please note: Replace any of these books with available titles that have a lot of craft items.**

Immersion Session 1	Writers read <u>Roller Coaster</u> by Marla Frazee as a reader.
Immersion Session 2	Writers reread <u>Roller Coaster</u> as a writer.
Immersion Session 3	Writers read <u>Those Shoes</u> by Marybeth Boelts as a reader.
Immersion Session 4	Writers reread <u>Those Shoes</u> as a writer.
Immersion Session 5	Writers read <u>The Rain Stomper</u> by Addie Boswell as a reader.
Immersion Session 6	Writers reread <u>The Rain Stomper</u> as writer.
Immersion Session 7	<i>Optional-</i> Writers read <u>Owl Babies</u> by Martin Waddell as a reader. (may also add this book to days 1-6)
Immersion Session 8	<i>Optional-</i> Writers reread <u>Owl Babies</u> as a writer. (may also add this book to days 1-6)

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#### Immersion Phase, Continued

Apprenticeship Writing – SAMPLE CHART				
	Name/Photocopy of Mentor Text	Notice	Name	How it helps the reader/writer
Crafting Techniques	<u>Roller Coaster</u>	Finally, now, when, and then	Temporal Words	Signals a change in the event
		S-l-o-w-l-y All-l-l-l-l-l-l-l-l	Dashes	Stretches out the word, telling the reader to slow down Puts emphasis on meaning
		And then... again...	Ellipsis	Leaves the reader in suspense, slows the reader down More to follow
		( )	Parenthesis	Whispers-in to the reader, giving them extra information
		Uppercase and red letters	Big Red Words	Puts emphasis on the words or the action, movement or feeling
		Faces of the people	Emotion	Their faces show us how they are feeling
		Wheeeee, whoosh, clickity, clackity	Sound effect	Helps the reader feel and hear the action
		Up. Up. Up.	Short sentences	Moves the reader quickly through and puts emphasis on words
	<u>Those Shoes</u>	A few days later, Then one day, Next, When, But later, After	Temporal Words	Signals a change in the event
		I limped onto the bus. Shuffling around	Precise Words – verbs or action words	Helps the reader picture it in their head
		<i>need</i>	Italics	Puts emphasis on the word
		THOSE SHOES.	Bolded words	Makes the word(s) stand out
		Grandma, I want them.	Dialogue	Tells the reader exactly what someone said Helps reveal the character
		Black cowboy boots, pink slipper, sandals, high heels	Commas	Separate items in a list
		Black shoes with two white stripes. High- tops. Perfect shape. \$2.50. THOSE SHOES.	Short sentences	Moves the reader quickly through and puts emphasis on it
		We leap off the swings. <b><i>I'm not going to do it.</i></b>	Internal Thinking	Gives us a glimpse into what the character is thinking
		They're okay, I say, holding my breath and praying that my toes will fall off right then and there. But my toes don't fall off.	Dialogue plus action together	The dialogue places the emphasis and the action gets the story moving again
		I curl my toes. I squeeze them on and limp to the bus stop. My grip is so tight on my pencil I think it might bust.	Action words: head/face, arms/hands, legs/feet	It helps readers picture the story in their heads

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#### Immersion Phase, Continued

This is a sample of possible noticings that students may discover and a sample as to how to organize the information into a chart. This chart should be co-constructed with students based on how they would describe things, mentor text read, and Immersion activities completed. See Immersion background section as a guide to facilitate discussion.

Optional book – Characters are animals so may want to replace with a small moment story.

Crafting Techniques	<u>The Rain Stomper</u>	Clapped, tapped	Sound effects	Helps the reader feel and hear the action
		It It It	repetition	Emphasis
		Looks like thunder and rain on page	Placement of words on page	Give feeling and sound to words, text is trying to match meaning
		Large words	Size placement	Making print match meaning (in this case emphasis of storm), text trying to match meaning
		She kicked.. She splashed...	Action of feet Precise verbs/action words	Creates picture in reader's mind (in this case shows her anger instead of telling)
		I am JAZMIN, ...	Bold words	Show feeling, emphasis on a word or meaning
		Muttered, complained, rumbled, shouted, yelled	Action words or precise verbs Dialogue tags	Shows feeling Gives picture in reader's mind
		They flooded the streets.	Word choice	Sounds like kids are another storm
	<u>Owl Babies</u>	On the first day of spring, until, and so it was	Temporal or time words	Set time, signal a change in event
		:	Colon	Use in a list, signals more to come
		GONE AND SHE CAME	Big Bold Words	Gives emphasis, Extra OOMPH
		( )	Parenthesis	Whisper-in to reader, giving them extra information
			Quotation Marks	Dialogue, someone is talking
		Big, small, old, swooped, soft silent, cried	WOW words (descriptive) (adjectives or adverbs)	Descriptive words that give us details so reader gets picture in his/her mind
		I want my mommy.	Repeating Line	Important words/phrases – trying to make a point
		<i>Soon Moved My all</i>	Italics	Stressing importance
		-	Hyphen	There's more to the sentence/idea

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#### Immersion Phase, Continued

##### Lesson Plan Template for Immersion Phase

Session	1
Concept	
Teaching Point	

Materials	
•	•

Outline immersion lesson:

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#### Immersion Phase, Continued

#### Lesson Plan Template for Immersion Phase

Session	2
Concept	
Teaching Point	

Materials	
•	•

Outline immersion lesson:

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#### Immersion Phase, Continued

#### Lesson Plan Template for Immersion Phase

Session	3
Concept	
Teaching Point	

Materials	
•	•

Outline immersion lesson:

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#### Immersion Phase, Continued

#### Lesson Plan Template for Immersion Phase

Session	4
Concept	
Teaching Point	

Materials	
•	•

Outline immersion lesson:



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#### Immersion Phase, Continued

#### Lesson Plan Template for Immersion Phase

Session	5
Concept	
Teaching Point	

Materials	
•	•

Outline immersion lesson:

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#### Lesson Plan

<b>Session</b>	1
<b>Concept II</b>	Writers plan by exploring authors and thinking about what's important to them.
<b>Teaching Point</b>	Writers generate and collect important topics by using authors as mentors.

Materials	
<ul style="list-style-type: none"> <li>• Story 1 (See Resource Materials Packet)</li> <li>• Story 2 (See Resource Materials Packet)</li> <li>• Possible Story Ideas- Anchor Chart (from Small Moments unit)</li> </ul>	<ul style="list-style-type: none"> <li>• Tiny Topic Notebooks [Resource Materials Packet] - one notebook for every student</li> <li>• Enlarged Tiny Topic Notebooks</li> <li>• Teacher Tiny Topic Notebooks</li> </ul>

<b>Tips</b>	<ul style="list-style-type: none"> <li>• It's important in the think-aloud to extend the story out to a bigger idea. For example, it's not about being locked in the bathroom, but about a time you were really scared.</li> <li>• Teacher should bring his/her own tiny topic notebook to meeting area to model jotting down story ideas</li> <li>• Create an anchor chart of story ideas or revisit and add to one created during Small Moments unit</li> </ul>
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<b>Connection</b>	<ul style="list-style-type: none"> <li>• <i>We have been writing small moment stories and thinking about what really matters to us. Today we are going to learn how other writers help us remember things that got to us (or use other language that your students would understand for things that are meaningful to them). As we find these topics, we can jot them into a notebook. We can go back into these notebooks later for possible story ideas.</i></li> </ul>
<b>Teach</b>	<ul style="list-style-type: none"> <li>• <i>Sometimes we can get writing ideas from other authors. Let me show you.</i></li> <li>• Begin by reading aloud story number 1 (see resource materials packet)</li> <li>• Think aloud as to where the writer might have gotten that idea. <i>Hmm... I bet that is something that really happened to the writer.</i></li> <li>• Continue to think aloud, <i>Even though I have never gotten locked in a bathroom, I have had times in my life when I have been scared or nervous. I remember when...</i></li> <li>• Model how to jot down story ideas into the tiny topic notebooks using words or pictures about a time when you were scared</li> </ul>
<b>Active Engagement</b>	<ul style="list-style-type: none"> <li>• Read story number two aloud to students (see resource materials packet)</li> <li>• Ask students to turn and talk to their partners and discuss. <i>This story was about a time in the author's life when...</i></li> <li>• Listen to student conversations for the bigger idea (a time when something exciting happened, you felt really good about yourself, or you did something special). If the teacher does not hear these big ideas emerging then teacher should coach students toward them. Share out as a group.</li> <li>• Restate the bigger idea found within the story and ask students to think and jot in their own tiny topic notebooks about a time something .... (ex. Exciting) happened</li> <li>• Model by jotting in teacher tiny topic notebook.</li> </ul>
<b>Link</b>	<ul style="list-style-type: none"> <li>• When majority of students have one or two ideas in their notebook say, <i>You may continue thinking about and jotting down moments from your life that really got to you back at your desks. Often these moments have a strong emotion attached to them – a really happy time, a sad time, a time when you were nervous, etc.</i></li> <li>• Assist remaining students in generating meaningful topics for their tiny topic notebooks</li> </ul>

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#### Lesson Plan – Session 1, Continued

<b>Mid-Workshop Teaching Point</b>	<ul style="list-style-type: none"><li>• Stop students and hold up the books looked at during Immersion</li><li>• <i>Stop and think about the book <u>Rain Stomper</u>. This story was about a time when someone was disappointed but turned it into something fun. Perhaps you had a time in your life when you took a disappointing situation and turned it into something fun. If you can think of something, jot it in your tiny topic notebook. Remember, you can use this book or other books to help you as you continue to think about possible story ideas.</i></li></ul>
<b>Independent Writing and Conferring</b>	<ul style="list-style-type: none"><li>• </li></ul>
<b>After-the-Workshop Share</b>	<ul style="list-style-type: none"><li>• Students bring their tiny topic notebooks back to the carpet</li><li>• Put students in groups of four and each child shares a story idea from his/her tiny topic notebook</li><li>• Remind them to shop around for ideas – if someone shares an idea and it triggers an idea from YOUR life, then jot it down</li><li>• See Resource Materials Packet for other Share options</li></ul>

## Writing Unit of Study

### 1<sup>st</sup> Grade- Apprenticeship Writing: Studying Craft, Unit 4

#### Lesson Plan

<b>Session</b>	2
<b>Concept II</b>	Writers plan by exploring authors and thinking about what's important to them.
<b>Teaching Point</b>	Writers choose the best topic by exploring their own knowledge and feelings.

Materials	
<ul style="list-style-type: none"> <li>Tiny Topic Notebooks used in previous lesson</li> <li>Ways to Practice My Story - Rehearsal Bookmark [Resource Materials Packet]</li> </ul>	<ul style="list-style-type: none"> <li>Teacher Tiny Topic Notebooks</li> <li>Choosing A Topic- Anchor Chart (make before session)</li> </ul>

<b>Tips</b>	<ul style="list-style-type: none"> <li>Teachers may cover up timeline symbol on Ways to Practice My Story if feel it may be confusing prior to Session 3.</li> </ul>
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<b>Connection</b>	<ul style="list-style-type: none"> <li><i>Yesterday we began gathering moments from our lives that really got to us in our tiny topic notebooks. Today you are going to learn that writers often ask themselves three questions as they choose the best moment to write about in a booklet.</i></li> </ul>
<b>Teach</b>	<ul style="list-style-type: none"> <li>Tell students that there are three questions authors often ask themselves when deciding which moments are best to write about in writing workshop. Sample chart (modify as needed):</li></ul> <div data-bbox="649 903 1104 1197" style="border: 1px solid black; padding: 10px; margin: 10px auto; width: fit-content;"> <p style="text-align: center;"><b><u>Choosing A Topic</u></b></p> <ol style="list-style-type: none"> <li>Which moment do I remember the most?</li> <li>Which moment is most important to me?</li> <li>Which moment might interest my reader?</li> </ol> </div> <ul style="list-style-type: none"> <li>Model using these questions. Teacher gets out his/her tiny topic notebook and examines the first topic by thinking aloud through the above questions.</li> <li>Teacher then circles a topic that fits all three criteria.</li> </ul>
<b>Active Engagement</b>	<ul style="list-style-type: none"> <li>Students get out their tiny topic notebooks and begin examining their topics by asking themselves the three questions from the anchor chart.</li> <li>Once they have decided on a topic, they circle it.</li> </ul>
<b>Link</b>	<ul style="list-style-type: none"> <li><i>Go off today and rehearse how your story might go. Remember, we have different ways to rehearse or practice our stories... Revisit Rehearsal Bookmark. We will focus on telling it to yourself, using your story hand, and then telling it to a partner. Today is going to be about practicing our stories. You will not be writing it in a booklet yet.</i></li> <li><i>If you finish practicing before writing workshop is over, add more ideas to your tiny topic notebooks. Go back through our mentor text and think of other possible story ideas. Also, see our Ideas chart for other possibilities.</i></li> </ul>
<b>Mid-workshop Teaching Point</b>	<ul style="list-style-type: none"> <li>Revisit the concept of using a Storyteller's voice, emphasize telling the story bit-by-bit.</li> </ul>
<b>Independent Writing and Conferring</b>	<ul style="list-style-type: none"> <li></li> </ul>

## Writing Unit of Study

### 1<sup>st</sup> Grade- Apprenticeship Writing: Studying Craft, Unit 4

#### Lesson Plan – Session 2, Continued

<b>After the Workshop Share</b>	<ul style="list-style-type: none"><li>• Revisit 3 questions for choosing a topic or reference pages from a mentor text and discuss how they were written with a storyteller’s voice.</li><li>• See Resource Materials Packet for other Share options</li></ul>
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## Writing Unit of Study

### 1<sup>st</sup> Grade- Apprenticeship Writing: Studying Craft, Unit 4

#### Lesson Plan

<b>Session</b>	3
<b>Concept II</b>	Writers plan by exploring authors and thinking about what's important to them.
<b>Teaching Point</b>	Writers develop their topic by using a timeline.

Materials	
<ul style="list-style-type: none"> <li>Student Tiny Topic Notebooks</li> <li>Post-Its</li> <li>Enlarged Story Timeline Graphic [Resource Materials Packet]</li> <li>Quick sketches on Post-Its that the teacher will use when modeling how to plan using the timeline</li> </ul>	<ul style="list-style-type: none"> <li>Teacher Tiny Topic Notebook</li> <li>Copy of Story Timeline Graphic for each child [Resource Materials Packet] – print on 11 x 17 paper</li> <li>Story booklets with post-it note pages [Resource Materials packet]</li> <li>Ways to Practice My Story [Resource Materials packet]</li> </ul>

<b>Tips</b>	<ul style="list-style-type: none"> <li>Story timeline graphic is meant to be printed on 11x17 paper. Some teachers laminate timelines for students so they're more durable and reusable.</li> <li>Teacher should already have quick sketches drawn on Post-Its prior to the lesson</li> <li>Story timeline graphic may be used during reading to map out familiar stories. It is helpful if students have had previous experience using this tool during reading prior to this writing unit.</li> <li>The body of the story should be events ... what happened next, after that, after that. Emphasize the concept of events, or the next thing the character did. Many students will put a detail or description rather than an event.</li> <li>If students aren't familiar with the story timeline from reading, the lesson may need to be divided into two parts/days.</li> </ul>
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<b>Connection</b>	<ul style="list-style-type: none"> <li><i>Yesterday we learned how to choose a story idea. Then we spent time rehearsing or practicing how our stories might go. Today you are going to learn another way to plan out a story before we begin to write. I am going to teach you how to plan your story using a timeline.</i></li> </ul>
<b>Teach</b>	<ul style="list-style-type: none"> <li>Show Story Timeline Graphic and explain each section (see resource materials packet).</li> <li>Discuss the importance of listing events – What happen first, next, after that, etc. vs. listing details or physical description.</li> <li>Select an idea from teacher tiny topic notebook, model touching each section and saying the event .</li> <li>Once satisfied with story structure, explain how to place a post-it note sketch in each section. This is just like doing a sketch on the top of each page except the quick sketch is now going on post-its.</li> <li>Show how you place quick sketches in each box to represent that event (do first sketch in front of them, then place remainder due to time).</li> <li>Once all post-it notes are placed on page, model orally practicing story.</li> </ul>
<b>Active Engagement</b>	<ul style="list-style-type: none"> <li>Students turn and talk, discussing what they noticed the teacher do.</li> <li><i>With your chosen topic, I would like you to tell your story aloud as you touch the boxes moving your finger across the timeline.</i></li> <li>Move around as children are planning their stories across their timelines, coach where necessary. This will be a quick check to see which students will need more guidance with using a timeline; pull those students into a small group.</li> </ul>

## Writing Unit of Study

### 1<sup>st</sup> Grade- Apprenticeship Writing: Studying Craft, Unit 4

#### Lesson Plan – Session 3, Continued

<b>Link</b>	<ul style="list-style-type: none"><li>• <i>As you go off today, remember writers always have a plan; a timeline is one way to plan a story. Rehearse your story again and then work on making sketches like I did for each event of your story. Once done, go back and orally practice how your story might go. Remember, it is important we practice our stories several times before we write them.</i></li><li>• Children will be handed their own post-it notes as they go off to work.</li></ul>
<b>Mid-workshop Teaching Point</b>	<ul style="list-style-type: none"><li>• Call children back to the carpet.</li><li>• <i>Writers, now that you have planned your stories across your timelines, you are ready for the next step. I am going to show you how to transfer your timeline post-its onto the pages of your story booklets. Watch me as I do this.</i></li><li>• Teacher models peeling off the sticky notes one at a time and placing on correct page of the booklet <i>Now I can start writing my story. When I get to each page, I will rehearse one more time what I want to write on that page <u>before</u> I start writing. Watch how I do the first page...</i></li><li>• <i>When you go back to your work areas, transfer your sticky notes from your timeline to your booklets and begin writing your stories. Off you go!</i></li></ul>
<b>Independent Writing and Conferring</b>	<ul style="list-style-type: none"><li>• </li></ul>
<b>After the Workshop Share</b>	<ul style="list-style-type: none"><li>• Students get with their partners and share their story timelines or how the sticky notes were placed on booklet pages.</li><li>• Listen in and share one or two examples with the whole group.</li><li>• See Resource Materials Packet for other Share options.</li></ul>

## Writing Unit of Study

### 1<sup>st</sup> Grade- Apprenticeship Writing: Studying Craft, Unit 4

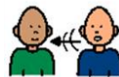
#### Lesson Plan – Session 3, Continued

#### Ways to Practice My Story

Self



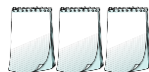
Partner



Story Hand



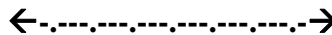
Story Across Pages  
--Touch pages



Sketch



Story timeline



Biondo, May 2011



## Writing Unit of Study

### 1<sup>st</sup> Grade- Apprenticeship Writing: Studying Craft, Unit 4

#### Lesson Plan

<b>Session</b>	4
<b>Concept III</b>	Writers use one mentor text to look across crafting techniques.
<b>Teaching Point</b>	Writers show, not tell using their five senses.

Materials	
<ul style="list-style-type: none"> <li>• <u>The Rain Stomper</u> by Addie Boswell</li> <li>• Photocopies of the fifth page for partnerships to use (Starting with the text that says...Slap clatter clatter slap!)</li> <li>• Children bring pieces of their own writing to the carpet</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher story – find a part that could use 5 senses revision work</li> <li>• Post-its that have 5 senses symbols – eye for see, hand for touch/feel, nose for smell, mouth for taste, ear for hear</li> </ul>

<b>Tips</b>	<ul style="list-style-type: none"> <li>• Remind students that all five senses do not have to be used; use what is appropriate to the scene</li> <li>• Extension during read-aloud: for partnership talk, have students share whether they heard the author use any of the five senses in their writing and the effect it had on the story</li> <li>• Option: Do an interactive or shared writing activity and add other senses into <u>The Rain Stomper</u></li> </ul>
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<b>Connection</b>	<ul style="list-style-type: none"> <li>• <i>Writers, we are learning many things from Addie Boswell and our other mentor authors! We are even starting to try their techniques out in our own writing! Today we'll look closely at how Addie Boswell uses her senses to 'gets to us' by describing how things look, sound, and feel.</i></li> </ul>
<b>Teach</b>	<ul style="list-style-type: none"> <li>• Review the five senses with students. Explain that depending on the story, the most typical senses included are: see/look, hear/sound and touch/feel. Discuss how using the senses helps us show, not tell.</li> <li>• Teacher uses the Jazmin page for demonstration. Teacher uses smart board, chart paper or doc camera so students have access to text. Teacher thinks aloud, starting with, Wind whistled...</li> <li>• Teacher thinks aloud that this would be something that Jazmin would hear and codes it with an ear.</li> <li>• Teacher continues on the page, thinking through the next line, Thunder rumbled...</li> <li>• Together codes the next two lines (ear for hear, eye for see, hand for feel)</li> </ul>
<b>Active Engagement</b>	<ul style="list-style-type: none"> <li>• <i>Now with your partner, continue to read and code the next page. Share out and check codes with one another.</i></li> <li>• <i>Often we can use some of our senses to describe what is going on with a character.</i></li> </ul>
<b>Link</b>	<ul style="list-style-type: none"> <li>• <i>Now I'd like you to take out the pieces you have been working on. Look through and see if there is a place where you could use your five senses to show, not tell. Give me a thumb up when you have found a spot.</i></li> <li>• This is a good time to pull a small group of students who may need additional support in using their five senses in their writing.</li> </ul>
<b>Mid-workshop Teaching Point</b>	<ul style="list-style-type: none"> <li>• Take a line from teacher story and have students help you add 5 senses to it.</li> </ul>
<b>Independent Writing and Conferring</b>	<ul style="list-style-type: none"> <li>•</li> </ul>

## Writing Unit of Study

### 1<sup>st</sup> Grade- Apprenticeship Writing: Studying Craft, Unit 4

#### Lesson Plan – Session 4, Continued

<b>After-the-Workshop Share</b>	<ul style="list-style-type: none"><li>• <i>Writers, before you come to the carpet today, use a post-it note to mark a spot in your story where you added some of your five senses. If you didn't finish yet, you could mark the place where you will add them when you get more time.</i></li><li>• After the children have read their piece to themselves, have them meet at the carpet, turn and talk with a partner about the work they have done or their plan for their next steps.</li><li>• Teachers might end the session by asking: <i>Who found a place where they added some of the five senses? Who got an idea from listening to their partner as to how they could add their senses into their writing?</i> Share some examples.</li><li>• See Resource Materials Packet for other Share options.</li></ul>
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## Writing Unit of Study

### 1<sup>st</sup> Grade- Apprenticeship Writing: Studying Craft, Unit 4

#### Lesson Plan

<b>Session</b>	5
<b>Concept III</b>	Writers use one mentor text to look across crafting techniques.
<b>Teaching Point</b>	Writers use dialogue tags to enhance meaning.

Materials	
<ul style="list-style-type: none"><li>• <u>The Rain Stomper</u> by Addie Boswell</li><li>• Story 1 [Resource Materials Packet]</li><li>• Teacher story with word/s said highlighted</li></ul>	<ul style="list-style-type: none"><li>• Other Ways to Say Said- Anchor Chart</li><li>• Highlighters</li></ul>

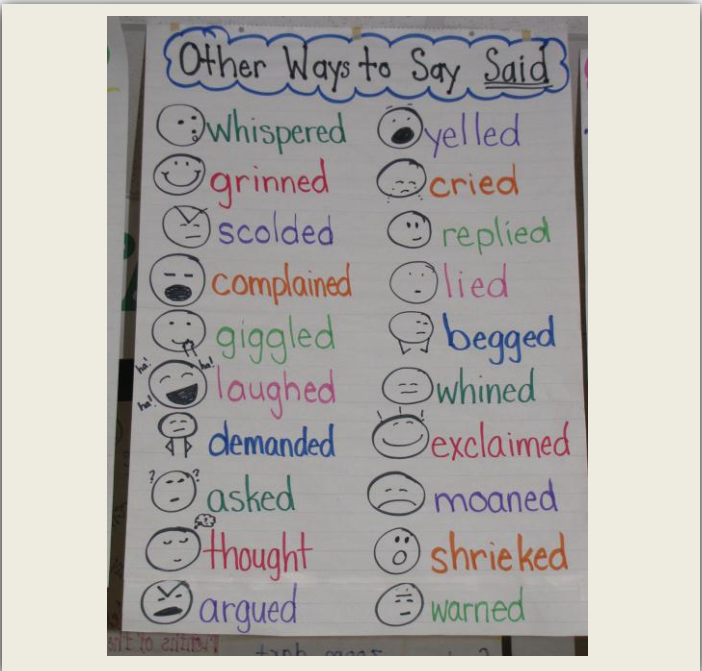
<b>Tips</b>	<ul style="list-style-type: none"><li>• It is important to note that authors use the word 'said' when they want the story to move forward. Dialogue tags are used by authors when they want the reader to know how the character is feeling. The goal in this session is for students to enhance the meaning of their pieces with the use of dialogue tags to let us in on how characters are feeling</li><li>• <u>Corduroy</u> is also another great book to read for dialogue tags</li></ul>
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<b>Connection</b>	<ul style="list-style-type: none"><li>• <i>Yesterday we studied <u>The Rain Stomper</u> to see how to use our senses to show, not tell. Today I'm going to teach you how writers can show a character's feelings by describing in words the way something is being spoken.</i></li></ul>
<b>Teach</b>	<ul style="list-style-type: none"><li>• <i>Today we are going to again learn from Addie Boswell.</i></li><li>• Teacher retells briefly the story up to the point where she's speaking to the rain</li><li>• <i>I'm going to reread this part of the story to you, but not in the same way the author wrote it. Listen to the way it sounds as I read it.</i></li><li>• The teacher then reads that part directly substituting the word said for muttered, complained, and rumbled</li><li>• <i>Now I want you to listen carefully as I reread the same page with the exact words that Addie Boswell wrote on the page. Notice how we can better understand how Jazmin is feeling when she uses the words 'muttered,' 'complained,' and 'rumbled,' instead of 'said'. Discuss how she was feeling using the clues: muttered, complained and rumbled.</i></li><li>• Teacher rereads the same portion of the text as written by Boswell. This time rereading with expression and feeling.</li><li>• <i>Did you notice how when I read it the second time, we were better able to understand how Jazmin was feeling about the rain?</i></li></ul>

## Writing Unit of Study

### 1<sup>st</sup> Grade- Apprenticeship Writing: Studying Craft, Unit 4

#### Lesson Plan – Session 5, Continued

<b>Teach – Continued</b>	<ul style="list-style-type: none"> <li>Brainstorm with students other words for ‘said’ on anchor chart. Sample chart (modify as needed):</li> </ul> 
<b>Active Engagement</b>	<ul style="list-style-type: none"> <li>Return to Story 1, asking students to identify a stronger word than ‘said’ in the sentence, I said, ‘Mom, I’m stuck!’</li> <li>Let’s think about how the character is feeling in the story. What word could we use instead of ‘said’ that would help the reader better understand how she was feeling?</li> <li>Choose a word from anchor chart and insert into story. Show how to cross out (not erase) ‘said’ and write the new word above it. Reread the revised sentence aloud with feeling.</li> </ul>
<b>Link</b>	<ul style="list-style-type: none"> <li>Today we learned that sometimes we can use words other than ‘said’ to help us express the feelings of the character. Go back and reread your writing, highlighting every place you wrote the word ‘said.’ Is there a different word you could use other than ‘said’ to express the character’s feelings? If so, use your purple revision pen to make the change.</li> <li>Show your teacher story with the word/s said highlighted as a model.</li> </ul>
<b>Independent Writing and Conferring</b>	<ul style="list-style-type: none"> <li></li> </ul>
<b>After-the-Workshop Share</b>	<ul style="list-style-type: none"> <li>Did anyone use a different word that is not on our chart?</li> <li>Have a few students read the full sentence from their story to the class.</li> <li>Add any new words to the anchor chart.</li> <li>If no new words were used, have students share how they used one of the words from the anchor chart in their writing.</li> <li>See Resource Materials Packet for other Share options.</li> </ul>

## Writing Unit of Study

### 1<sup>st</sup> Grade- Apprenticeship Writing: Studying Craft, Unit 4

#### Lesson Plan

<b>Session</b>	6
<b>Concept III</b>	Writers use one mentor text to look across crafting techniques.
<b>Teaching Point</b>	Writers use temporal words to signal a change in events.

Materials	
<ul style="list-style-type: none"> <li>• <u>The Rain Stomper</u> by Addie Boswell</li> <li>• <u>Those Shoes</u> by Marybeth Boelts or <u>Roller Coaster</u> by Marla Frazee (optional for Mid-Workshop Teaching Point)</li> <li>• Part or all of Story 1 written on chart paper so a temporal word may be inserted</li> <li>• Post-its for each child</li> </ul>	<ul style="list-style-type: none"> <li>• Temporal or Time Words - Anchor Chart</li> <li>• Individual pieces of paper with the words until, then, after a while – used as inserts to story during active engagement</li> </ul>
<b>Tips</b>	<ul style="list-style-type: none"> <li>• There is a difference between transition words and temporal words. Transition words and phrases represent one way of gaining coherence. Certain words help continue an idea, indicate a shift of thought or contrast, indicate points in time, or sum up a conclusion. Generally speaking, temporal words would be a subset of these words. Temporal words typically signal a new event or show that time has passed. Using temporal words is part of the Common Core State Standards.</li> <li>• It will be important in the discussion of these words to stress how naturally these words fit in the piece. The goal is for temporal words to not be stilted or formulaic.</li> <li>• Continue adding to the Temporal Words anchor chart during read aloud. Also, ask students during independent reading time to identify temporal words and add them to the chart.</li> </ul>

<b>Connection</b>	<ul style="list-style-type: none"> <li>• <i>As we plan and then write our pieces, we think about the order that it happens, or the sequence. Today I want to teach you that we move readers through the sequence of events by using special words called 'temporal or time' words.</i></li> </ul>
<b>Teach</b>	<ul style="list-style-type: none"> <li>• Teacher rereads parts of <u>The Rain Stomper</u> that have temporal words and thinks aloud what those words are, and why the author chose to use those specific words (to signal time or change in event)</li> <li>• Teacher references any temporal or time words that were listed on the Immersion noticing charts. Begin an anchor chart called, Temporal or Time Words. Write the words from <u>The Rain Stomper</u> on the chart. At this point, include words from the other immersion books that had temporal words.</li> </ul>

## Writing Unit of Study

### 1<sup>st</sup> Grade- Apprenticeship Writing: Studying Craft, Unit 4

#### Lesson Plan – Session 6, Continued

<b>Teach - Continued</b>	<ul style="list-style-type: none"> <li>Sample chart (modify as needed):</li> </ul> <div data-bbox="654 302 1182 869" style="border: 1px solid black; padding: 10px; margin: 10px auto; width: fit-content;"> <p style="text-align: center;"><b>Temporal or Time Words</b></p> <ul style="list-style-type: none"> <li>On the first day</li> <li>Until</li> <li>And so it was</li> <li>And then</li> <li>Now</li> <li>Next</li> <li>Finally</li> <li>Then one day</li> <li>When</li> <li>On Saturday</li> <li>Before</li> <li>During</li> <li>That night</li> </ul> </div>
<b>Active Engagement</b>	<ul style="list-style-type: none"> <li>The words until, then, after a little while, should be written individually on post-it notes or small pieces of paper.</li> <li>Teacher slowly reads Story 1 asking students if they see a place where one of these words or phrases might fit, looking for places where a new event has occurred and/or time has passed.</li> <li>Model with teacher story if needed.</li> </ul>
<b>Link</b>	<ul style="list-style-type: none"> <li><i>As you go off today, I want you to start by rereading a piece you have been working on and begin thinking about where there might be a place that you can insert a temporal or time word. Make sure that you reread after you add it, just to make sure it sounds smooth. Then flag that place for our share.</i></li> </ul>
<b>Mid-Workshop Teaching Point</b>	<ul style="list-style-type: none"> <li>(Optional) Stop the class and read another section from an author who used different temporal words than those already on the chart. Add those word/s to chart and tell students that they have many other word/s to choose from. Other selections: <u>Those Shoes</u> by Marybeth Boelts or <u>Roller Coaster</u> by Marla Frazee.</li> <li>Emphasize how temporal words signal time has passed.</li> <li>Remind they can insert temporal words with a caret .</li> </ul>
<b>Independent Writing and Conferring</b>	<ul style="list-style-type: none"> <li></li> </ul>
<b>After-the-Workshop Share</b>	<ul style="list-style-type: none"> <li>Students come to the carpet with their papers.</li> <li>Have partners read the part of their pieces where they used a temporal or time word.</li> <li>Ask if they used any words that are not already on the chart.</li> <li>Ask them to continue looking for temporal words as they do their own just-right reading .</li> <li>See Resource Materials Packet for other Share options.</li> </ul>

## Writing Unit of Study

### 1<sup>st</sup> Grade- Apprenticeship Writing: Studying Craft, Unit 4

#### Lesson Plan

<b>Session</b>	7
<b>Concept III</b>	Writers use one mentor text to look across crafting techniques.
<b>Teaching Point</b>	Writers use ellipses to build suspense.

Materials	
<ul style="list-style-type: none"> <li><u>The Rain Stomper</u> by Addie Boswell</li> <li>Large post-it notes</li> </ul>	<ul style="list-style-type: none"> <li>Other books that use ellipses (one for every two students)</li> </ul>

<b>Tips</b>	
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<b>Connection</b>	<ul style="list-style-type: none"> <li><i>When my son was young and just starting to play baseball, he would hold the bat and try to swing like a major leaguer (give a name). He would watch him closely and try to swing the bat just like him. It helped him learn how to hit better. This player was his baseball mentor.</i></li> <li><i>We have been doing the same thing. As we look at published or student authors, we try and learn from their work. We study what they have done, then try it ourselves. They are our writing mentors.</i></li> <li><i>Today we are going to revisit <u>The Rain Stomper</u>. When we looked at the book, one of the things we noticed was the, 'dot, dot, dot.'</i></li> </ul>
<b>Teach</b>	<ul style="list-style-type: none"> <li>Teacher reads the page in <u>The Rain Stomper</u> that utilizes ellipses. Point out and name the punctuation. Review the purpose of ellipses from the Immersion noticing chart called, How it helps the reader/writer. <i>It slows the reader down, or signals that there's more to follow.</i></li> <li>Think aloud that maybe Addie Boswell wants to slow us down because something is going to happen. Ellipses help build suspense.</li> <li>Continue to read and comment about what happens in the book.</li> </ul>
<b>Active Engagement</b>	<ul style="list-style-type: none"> <li>Teacher gives books to partnerships and asks partners to look through and see if they can find some examples of, dot, dot, dot, or ellipses. <i>Mark the page with a post-it flag.</i></li> <li>Encourage students to try and read the page if possible. Choose several examples to read aloud to the class. May want to read examples from students who struggle with reading.</li> <li>Discuss why the author put an ellipse in this spot or have the class help add ellipses to the teacher story or a class story.</li> </ul>
<b>Link</b>	<ul style="list-style-type: none"> <li><i>Today, during writing workshop, some of you may want to look at <u>The Rain Stomper</u>, or other mentor books, and see how the authors use ellipses. Remember, authors use this to build suspense, telling us that more is to come. Also, we often slow down when we come to these marks. This is yet another technique that you can try using in your own writing.</i></li> </ul>
<b>Mid-Workshop Teaching Point</b>	<ul style="list-style-type: none"> <li>Review other punctuation marks and their uses.</li> </ul>
<b>Independent Writing and Conferring</b>	<ul style="list-style-type: none"> <li></li> </ul>
<b>After-the-Workshop Share</b>	<ul style="list-style-type: none"> <li><i>I noticed that many of you were trying out, dot, dot, dot, or ellipses, in your writing. Share with your partner what you did in writing workshop today. Please make sure that both of you have an opportunity to share.</i></li> <li>Pull the group back together and highlight one or two writers who used an ellipse in their writing.</li> <li>See Resource Materials Packet for other Share options.</li> </ul>

## Writing Unit of Study

### 1<sup>st</sup> Grade- Apprenticeship Writing: Studying Craft, Unit 4

#### Lesson Plan

<b>Session</b>	8
<b>Concept III</b>	Writers use multiple mentor texts to look across crafting techniques.
<b>Teaching Point</b>	Writers craft a lead to entice the reader to the heart of the story.

Materials	
<ul style="list-style-type: none"> <li>• <u>Those Shoes</u> by Marybeth Boelts</li> <li>• <u>Rollercoaster</u> by Marla Frazee or author of your choice with a Setting the Scene lead</li> </ul>	<ul style="list-style-type: none"> <li>• Types of Leads- Anchor Chart</li> <li>• Story 1 [Resource Materials Packet]</li> </ul>

<b>Tips</b>	<ul style="list-style-type: none"> <li>• An extremely important point here is not only the crafting of an enticing lead, but one that actually leads into the heart of the story.</li> <li>• Students should be familiar with heart of the story from reading and previous writing units of study.</li> <li>• This lesson focuses on the following leads: Physical Description (about characters or actions of characters) and Setting the Scene (weather, time/place or combination).</li> <li>• To help children see the importance of leads and endings, you may want a few students to act out a concrete example. By lining up 5 students and explaining the need to have a leader so they know where they're going and an ending that doesn't wander off but stays in line, close, wrapping up the line. Remember, the middle part of the line has to stay in sequence and support each other, as they represent the events in the story.</li> <li>• The next few lessons really do build on craft and students are expected to be writing multiple pieces; as we are teaching the writer, not the writing. These lessons should not all be done on one piece.</li> </ul>
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<b>Connection</b>	<ul style="list-style-type: none"> <li>• <i>Yesterday when I was walking around reading the beginnings or leads of your stories, I noticed two things. First, sometimes your lead sounded almost like a label: This is me. Second, sometimes your lead was exciting but did not take the reader into the 'heart of the story.'</i></li> <li>• <i>So today I thought we'd study how authors write great leads that pull their readers into the heart of the story. Remember, the 'heart of the story' is...</i> Discuss and review as needed.</li> <li>• Optional...this is a great spot to have students demonstrate the leads/endings visual (noted in tips).</li> </ul>
<b>Teach</b>	<ul style="list-style-type: none"> <li>• <i>Let's look at <u>Those Shoes</u> by Marybeth Boelts. Think about what we decided was the heart of the story when we read and discussed it earlier (in Immersion). You remember the main thing about this book is how... Let's listen to the lead -thinking about how and why Boelts is starting her story this way. Read ONLY the lead of this story, as rereading the entire story will take too long during a mini-lesson.</i></li> <li>• Read the lead of the story and give students a chance to think. Have students share with partners and then gather a few observations. It would be a good idea to expand on their thinking, talking about the physical description the author provides that will help readers understand the heart of the story. Physical description may be of a person, place or thing. It helps to paint a picture in the reader's mind.</li> <li>• Write Physical Description on the leads chart</li> <li>• Remember this book is about shoes and how the author wanted them so badly. The lead sets up the most important part of the story – the character's desire for black high tops</li> <li>• Read the lead of <u>Roller Coaster</u> or find another book with a Setting the Scene lead or starts by telling weather, time/place or combination. Think aloud about how it sets the scene. For example, the lead sets up the heart of the story or the most important part. It sets the scene that this story will be about going on a roller coaster.</li> </ul>



## Writing Unit of Study

### 1<sup>st</sup> Grade- Apprenticeship Writing: Studying Craft, Unit 4

#### Lesson Plan – Session 8, Continued

Teach - Continued	<ul style="list-style-type: none"> <li>Write Setting the Scene on the leads chart</li> </ul> <div data-bbox="646 327 1149 835" style="border: 1px solid black; padding: 10px; margin: 10px auto; width: 60%;"> <p style="text-align: center;"><b>Types of Leads</b></p> <ul style="list-style-type: none"> <li><b>Physical Description – tell what a person, place or thing looks like</b>  <u>Those Shoes</u>: “I have dreams about those shoes. Black high-tops. Two white stripes.”</li> <li><b>Setting the Scene – tell the weather, time/place or both</b>  <u>Rollercoaster</u>: “All of these people are waiting in line for the rollercoaster.”</li> </ul> </div>
Active Engagement	<ul style="list-style-type: none"> <li><i>Writers, we have just heard two ways authors write leads that are interesting to the reader and also point the reader toward the ‘heart of the story.’</i></li> <li><i>Would you and your partner listen while I reread the story about the little girl getting locked in the bathroom? Then I want you to borrow either from Marybeth Boelts or Marla Frazee, and see if you can come up with a new lead.</i></li> <li>Listen to suggestions while prompting and adding your thoughts to expand their ideas.</li> </ul>
Link	<ul style="list-style-type: none"> <li><i>Today, as you reread your leads, I want you to think about how the authors we just studied will help you with your writing. You can use the ‘Types of Leads’ chart and/or think of other books we have read.</i></li> </ul>
Mid-Workshop Teaching Point	<ul style="list-style-type: none"> <li>You can stop and reread another lead from a familiar book. If it is a different lead type, you can add it to the Types of Leads chart.</li> </ul>
Independent Writing and Conferring	<ul style="list-style-type: none"> <li></li> </ul>
After-the-Workshop Share	<ul style="list-style-type: none"> <li>Share one or two students that used ideas from the mini-lesson.</li> <li>It is also a good idea to have partners turn and talk about what they heard.</li> <li>See Resource Materials Packet for other Share options.</li> </ul>

## Writing Unit of Study

### 1<sup>st</sup> Grade- Apprenticeship Writing: Studying Craft, Unit 4

#### Lesson Plan

<b>Session</b>	9
<b>Concept IV</b>	Writers use multiple mentor text to look at one crafting technique.
<b>Teaching Point</b>	Writers can try to end their stories like their favorite authors do.

Materials	
<ul style="list-style-type: none"> <li>Possible Mentor Text to use: <u>Owl Babies</u> by Martin Waddell and Patrick Benson (commenting), <u>The Rain Stomper</u> by Addie Boswell (looking back), <u>Roller Coaster</u> by Marla Frazee (looking forward).</li> <li>Story 1 [Resource Materials Packet]</li> <li>Larger post-it notes for writing additional endings or extra paper .</li> </ul>	<ul style="list-style-type: none"> <li>Additional titles for endings: <u>The Hating Book</u> by Charlotte Zolotow (looking forward), <u>Big Sister and Little Sister</u> by Charlotte Zolotow (looking forward), <u>Shortcut</u> by Donald Crews (looking back), <u>Snow Day!</u> by Lester L. Laminack (commenting).</li> </ul>

<b>Tips</b>	<ul style="list-style-type: none"> <li>For more information on endings, see: Stephanie Parsons, (2005). <i>First Grade Writers: Units of Study to Help Children Plan, Organize, and Structure Their Ideas</i>, Heinemann Publishing, pgs. 91-92</li> <li>This lesson will be easier if students have had previous work identifying endings in reading. Recognition proceeds production. This concept merits further revisiting during read aloud. When additional examples are found that fit the ending type, add them to the chart. Also, additional ending types may be added.</li> <li>If <u>Owl Babies</u> was not read during Immersion, it should be read and discussed prior to this lesson.</li> </ul>
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<b>Connection</b>	<ul style="list-style-type: none"> <li><i>For the past few days we have been looking at <u>The Rain Stomper</u> for different types of craft. We looked at that author to understand why she used various techniques, and how we could use them in our own writing.</i></li> <li><i>Today we're going to look at even more authors to learn the different ways they craft endings.</i></li> </ul>
<b>Teach</b>	<ul style="list-style-type: none"> <li><i>Let me show you what this means. I have three books that we know well: <u>Owl Babies</u>, <u>The Rain Stomper</u>, and <u>Roller Coaster</u>. Each author wrote an ending that was close-in to the story, but each author wrote the ending in a different way. Remember a close-in ending is one that stays close to the action of the story. It does not jump away to another time or place. For example, it doesn't jump away to, 'And then I went home,' or, 'Then I went to bed.' If necessary, show student examples that jump away from the moment and ones that are close-in to ensure they understand the difference between them.</i></li> </ul>

## Writing Unit of Study

### 1<sup>st</sup> Grade- Apprenticeship Writing: Studying Craft, Unit 4

#### Lesson Plan – Session 9, Continued

<p><b>Teach – Continued</b></p>	<div style="text-align: center; border: 1px solid black; padding: 10px; margin: 10px auto; width: 80%;"> <p><b>Endings Our Favorite Authors Used</b></p> <p><b>Looking Forward – making a comment about the future or what may happen next</b>  <u>Roller Coaster</u>, <i>“But at least one of them is planning to ride the rollercoaster again...right now!”</i></p> <p><u>Possible sentence starters:</u>            From now on...            And from that day on...            Tomorrow...            Now I hope...</p> <p><b>Looking Back – making a comment about what just happened</b>  <u>The Rain Stomper</u>, <i>“And so it was that Jazmin, the Rain Stomper, and her parade of puddle splashers out stomped the rain.”</i></p> <p><u>Possible sentence starters:</u>            Looking back...            I never ...            After everything that happened, I am feeling...</p> <p><b>Commenting on the Piece – give thoughts or feelings</b>  <u>Owl Babies</u>, <i>“The baby owls thought (all owls think a lot) - ‘I knew it,’ said Sarah. ‘And I knew it!’ said Percy. ‘I love my mommy!’ said Bill.”</i></p> <p><u>Possible sentence starters:</u>            Even though....            I thought...</p> </div>
<p><b>Active Engagement</b></p>	<ul style="list-style-type: none"> <li>Teacher talks though the stems that will serve as reminders of the types of endings these authors have used</li> <li><i>Let’s revisit the story about the little girl who was locked in the bathroom.</i></li> <li><i>Hmm, I am thinking that I see what the author did by starting her ending with, I never.... She was using a ‘looking back’ ending.</i></li> <li><i>I want you to think a moment on your own about how this ending might be changed to a ‘looking forward’ or ‘commenting’ ending. Use the anchor chart to help give you a start. When you have an idea, turn to your partner and share. Writers often try more than one ending to see which one fits the best or the one s/he just likes the best. So, let’s try it.</i></li> <li>Teacher listens in and shares a few ideas. If class is having difficulty, prompt some of the partnerships. Then share what they did.</li> </ul>
<p><b>Link</b></p>	<ul style="list-style-type: none"> <li><i>It’s time for you to get started. This is not easy work, but I want you to go back and look closely at your endings. Think about what we learned from the authors. Ask yourself, does my ending show ‘looking forward,’ or ‘looking back,’ or does it ‘comment?’ Then, try it a different way. You can write your new ending on this larger post-it note or on this sheet of paper. You may want to try all three endings and then reread your piece to see which one fits best. During share time today, you will be sharing your work with your partner.</i></li> </ul>

## Writing Unit of Study

### 1<sup>st</sup> Grade- Apprenticeship Writing: Studying Craft, Unit 4

#### Lesson Plan – Session 9, Continued

<b>Mid-Workshop Teaching Point</b>	<ul style="list-style-type: none"><li>• Option A—if you find a child who has written several endings to his/her piece, this would be a perfect time to make them famous.</li><li>• Option B – Ask students to help you write different endings for story #2, or for one of your stories.</li></ul>
<b>Independent Writing and Conferring</b>	<ul style="list-style-type: none"><li>•</li></ul>
<b>After-the-Workshop Share</b>	<ul style="list-style-type: none"><li>• <i>Writers, you have been trying on different endings for a piece. Will you turn to a partner and share your work. Partners, remember you are like writing teachers, listen carefully and see how you can help your partner. Let him/her know which ending you like the best and why.</i></li><li>• See Resource Materials Packet for other Share options.</li></ul>

## Writing Unit of Study

### 1<sup>st</sup> Grade- Apprenticeship Writing: Studying Craft, Unit 4

#### Lesson Plan

<b>Session</b>	10
<b>Concept V</b>	Writers use and talk about their just-right books as mentor text.
<b>Teaching Point</b>	Writers use their just-right books to mentor their own writing.

Materials	
<ul style="list-style-type: none"> <li>Your students' just-right or independent level books (book bins, bags, tubs, etc.)</li> </ul>	<ul style="list-style-type: none"> <li>Revision toolkits (flaps, tape, staplers, etc.)</li> <li>Post-its &amp; pencils</li> </ul>

<b>Tips</b>	<ul style="list-style-type: none"> <li>Instead of conferring, you may want to pull together a strategy group(s) of students that are reading lower level texts and need assistance in finding crafting techniques in their just-right books.</li> <li>If students are having difficulties finding crafting techniques in their just-right text, you may want to use shared reading text (a little higher than their independent level) that your students are very familiar with to search for crafting techniques. This may be done in small groups with your assistance.</li> <li>'Just-right' books are books at a student's independent level. Change terminology of 'just-right' to match language used in the classroom.</li> </ul>
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<b>Connection</b>	<ul style="list-style-type: none"> <li><i>Writers, you have been hard at work improving your stories with the help of our mentor authors.</i></li> <li><i>Today I want to teach you that our 'just-right books,' from reader's workshop can be mentor authors for us, too!</i></li> </ul>
<b>Teach</b>	<ul style="list-style-type: none"> <li><i>Look (gesture to eye) and listen (gesture to ear) closely as I reread some of my favorite 'just-right' books, noticing the craft moves the author used, and then giving it a try in my own writing!</i></li> <li>Begin thumbing through a just-right text, thinking aloud about the craft moves that are present</li> <li><i>Oh, I see a bold word that shows the character yelling loudly. This author changed the look of text to match meaning. I could definitely give this a try in my story! I'm going to write bold words on my post-it and hold this place in my just-right book. Hmm...I wonder what other things I could try from my 'just-right' books? This author uses a lot of sound words in their illustrations like, 'CRASH, BANG, BOING.' Sound words help to show the reader what is happening. I bet I could find a great place for that in my story! Let me write down sounds on my post-it and hold this spot in my book so I know where to come back and find it.</i></li> </ul>
<b>Active Engagement</b>	<ul style="list-style-type: none"> <li><i>Writers, turn and tell your partner what you noticed me doing as I searched through my 'just-right' book for new techniques.</i></li> <li>Students share out noticings.</li> </ul>
<b>Link</b>	<ul style="list-style-type: none"> <li><i>As you go off today, use your 'just-right' books to find things that authors have added to their pieces to make them more interesting and help the reader understand the meaning of the story. Find things that you might want to try in your own writing! You are shopping around for ideas.</i></li> </ul>
<b>Mid-Workshop Teaching Point</b>	<ul style="list-style-type: none"> <li><i>I noticed many of you have found crafting techniques in your just-right books that you want to give a try in your own writing. Let's share out some of your findings! Students share.</i></li> <li><i>Now that we've found some great techniques from our 'just-right' book authors, we need to take the next step to find a spot in our writing where we could give them a try. Look through your story right now and when you have found a spot where you can give one of your noticings a try, give me a thumb up.</i></li> <li><i>As soon as you have found a spot in your writing, you may go back and give it a try.</i></li> </ul>

## Writing Unit of Study

### 1<sup>st</sup> Grade- Apprenticeship Writing: Studying Craft, Unit 4

#### Lesson Plan – Session 10, Continued

Independent Writing and Conferring	<ul style="list-style-type: none"><li>•</li></ul>
After-the-Workshop Share	<ul style="list-style-type: none"><li>• <i>Wow writers, I am very impressed at how you were able to use your 'just-right' books today as mentors for your writing. Let's take a closer look at how a few of you were able to do this.</i></li><li>• Share out a few examples of children that used their just-right noticings to improve their stories</li><li>• See Resource Materials Packet for other Share options</li></ul>

## Writing Unit of Study

### 1<sup>st</sup> Grade- Apprenticeship Writing: Studying Craft, Unit 4

#### Lesson Plan

<b>Session</b>	11
<b>Concept V</b>	Writers use and talk about their just-right books as mentor texts.
<b>Teaching Point</b>	Writers talk about authors they are using as mentors and the craft moves they are trying.

Materials	
<ul style="list-style-type: none"> <li>Working With Your Partner- Anchor Chart.</li> <li>Things We Might Work On- Anchor Chart.</li> </ul>	

<b>Tips</b>	<ul style="list-style-type: none"> <li>It is important that when partners come together they are talking about their writing rather than simply reading aloud their stories to one another</li> <li>This session is critical because it really does mirror what writers in real life do when wanting feedback or help from a peer. They talk about what their writing is about, they pinpoint their needs, and then they read the part in which they are seeking feedback. Although this seems ambitious for first graders, our job is to teach and coach them through the beginning learning stages.</li> </ul>
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<b>Connection</b>	<ul style="list-style-type: none"> <li><i>Writers, yesterday I was talking to my friend about my writing. But all of a sudden I realized that I was telling my friend what I was planning to do. My friend was asking me questions about my writing and I hadn't even read any of my writing yet. So I began to think about our classroom and I had an 'ah-ha' that this would help us as writers, too!</i></li> </ul>
<b>Teach</b>	<ul style="list-style-type: none"> <li><i>I would like to review with you what this kind of work with our partners looks like and sounds like. Would you all be my partners today?</i></li> <li><i>Let's revisit the steps we have been using so far in partnership work.</i></li> </ul> <p style="text-align: center;"><b>Working with Your Partner</b></p> <ul style="list-style-type: none"> <li>Share with partner what you are writing about today.</li> <li>Tell partner how /she can help you. What should partner be listening for in your piece?</li> <li>Read/Listen</li> <li>Talk – Compliments and Suggestions</li> <li>Mark the Spot for Changes</li> <li>Make Changes – Revise</li> </ul> <ul style="list-style-type: none"> <li>Model:             <ul style="list-style-type: none"> <li><i>Before I begin, I want to tell you a little bit about my story. My story is about...</i></li> <li><i>I have been trying to ... (ex: work on my lead, work on my ending, add details with senses, use dialogue tags/temporal words/ellipsis, etc.) just like my mentor, xxx. Listen to my writing so you can help me with...</i></li> </ul> </li> <li>Read story/or portion of story aloud. Students provide feedback and suggestions about how to improve the piece using a mentor author and/or crafting technique. Teacher marks a portion of the text with a post-it note to remember what was said (ex: add ellipsis, use more action, got to me with feelings).</li> <li><i>Thank you partners for all of your great feedback! I am going to use my post-it notes to help me make my story better.</i></li> <li>Students provide feedback and suggestions about how to improve the piece using a mentor author and/or crafting technique. Teacher marks a portion of the text with a post-it note to remember what was said (ex: add ellipsis, use more action, got to me with feelings).</li> </ul>

## Writing Unit of Study

### 1<sup>st</sup> Grade- Apprenticeship Writing: Studying Craft, Unit 4

#### Lesson Plan – Session 11, Continued

<b>Teach – Continued</b>	<ul style="list-style-type: none"> <li>• <i>Thank you partners for all of your great feedback! I am going to use my post-it notes to help me make my story better.</i></li> <li>• </li> <li>• <i>I made a list of possible things you may be working on. These ideas came from what we have studied so far in our mentor texts (or brainstorm list with students).</i></li> <li>• <i>Sample chart:</i> This chart should be co-constructed with students based on how they would describe things, mentor text read, and Immersion activities completed.</li> </ul> <div data-bbox="599 562 1114 1020" style="border: 1px solid black; padding: 10px; margin: 10px auto; width: fit-content;"> <p style="text-align: center;"><b>Things We Might Work On</b></p> <ul style="list-style-type: none"> <li>○ Show- Not Tell- with 5 senses</li> <li>○ Dialogue tags</li> <li>○ Temporal or time words</li> <li>○ Ellipsis</li> <li>○ Leads</li> <li>○ Endings</li> <li>○ Other items as suggested by students</li> </ul> </div>
<b>Active Engagement</b>	<ul style="list-style-type: none"> <li>• <i>Writers, I would like you to reread your piece and think what your story is about and what you are working on today.</i></li> </ul>
<b>Link</b>	<ul style="list-style-type: none"> <li>• <i>As you go off with your partners today, remember to go through our partnership steps. Let's discuss who will go first...</i></li> </ul>
<b>Mid-Workshop Teaching Point</b>	<ul style="list-style-type: none"> <li>• Review how to add more work to a piece using one of the following methods: caret, flap, cut and paste, more paper, etc.</li> </ul>
<b>Independent Writing and Conferring</b>	<ul style="list-style-type: none"> <li>• </li> </ul>
<b>After-the-Workshop Share</b>	<ul style="list-style-type: none"> <li>• Using an iPhone or iPad, videotape partnerships working together to improve one another's pieces. Email partnership work to yourself and play it back during share on Smartboard, TV, etc. for students to view effective partnership work.</li> <li>• If this type of technology is not available to you, you may bring up a partnership and talk through the work they did that day</li> <li>• See Resource Materials Packet for other Share options</li> </ul>



## Writing Unit of Study

### 1<sup>st</sup> Grade- Apprenticeship Writing: Studying Craft, Unit 4

#### Lesson Plan

<b>Session</b>	12
<b>Concept VI</b>	Writers revisit mentor authors to prepare their books for celebration.
<b>Teaching Point</b>	Writers thoughtfully revisit authors for specific help.

Materials	
<ul style="list-style-type: none"> <li>Mentor texts for students to browse</li> <li>Possible Mentor Text: <u>The Rain Stomper</u> by Addie Boswell</li> </ul>	<ul style="list-style-type: none"> <li>Story 1 [Resource Materials Packet]</li> <li>Teacher Story</li> </ul>

<b>Tips</b>	<ul style="list-style-type: none"> <li>During the share, partnerships will work together to make a group of four. Think ahead of what partnerships would be a good fit.</li> </ul>
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<b>Connection</b>	<ul style="list-style-type: none"> <li><i>Over the past weeks we have been using techniques that other authors taught us to improve our writing. Today you're going to learn that it helps to start first with thinking of YOUR writing (not the authors) and to think, 'What would make my writing even better?' Then think, 'Do I know another writer who could help me do this?'</i></li> </ul>
<b>Teach</b>	<ul style="list-style-type: none"> <li><i>Let me show you what this means. Okay. Here is my writing. First, I'm going to reread it and think, 'What's the most important thing I am saying?' Teacher rereads Story 1.</i></li> <li><i>Now, I need to think about the most important thing I was trying to show in my story or in the 'heart of my story.' I was saying that I was really scared. I did say my heart was beating but I want to show that I was really scared.</i></li> <li><i>The next thing I do is to think of an author that showed something that was really important. I remember Addie Boswell showed the importance by using a lot of repeating lines.</i></li> <li><i>Teacher rereads the part from <u>The Rain Stomper</u> that says, It ruined parades. It silenced the horns and the drums. It tripped up the dancers and the dogs. It soaked new red suits. Notice how Addie used line after line starting with 'It'...' to make the point that the parade ruined things.</i></li> <li><i>Finally, I need to think about how I can emphasize my most important point by using repeated lines. I could say, 'My heart was beating really fast. My hands were shaking. My eyes were watering up.' This would show that I was really scared. I like how it sounds when I start all of the sentences with, 'My'...I think that makes the piece better!</i></li> </ul>
<b>Active Engagement</b>	<ul style="list-style-type: none"> <li><i>So, writers, would you get with your partner and retell the steps I've gone through as I decided to use a technique from an author to make my piece better.</i></li> <li><i>Retell these steps across your fingers.</i></li> </ul>
<b>Link</b>	<ul style="list-style-type: none"> <li><i>The important thing is to start by rereading your own writing and thinking, 'What am I trying to show the reader?' Then pick an author who will help you do this. Why don't you get started doing that now?</i></li> </ul>
<b>Mid-Workshop Teaching Point</b>	<ul style="list-style-type: none"> <li>Model thinking about a different technique you want to do in your writing and then picking a mentor text to help you do it. For example: action or physical description, use of punctuation, etc.</li> </ul>
<b>Independent Writing and Conferring</b>	<ul style="list-style-type: none"> <li></li> </ul>
<b>After-the-Workshop Share</b>	<ul style="list-style-type: none"> <li><i>Before I put you in partnerships to share, I want you to read through one of your pieces and find a place where you used a technique learned from an author. Practice reading it to yourself and thinking why you used it.</i></li> <li><i>Writers, I am going to put two partnerships together. I want all four of you to get a chance to read your part and tell why you used that author's technique.</i></li> <li>See Resource Materials Packet for other Share options.</li> </ul>

## Writing Unit of Study

### 1<sup>st</sup> Grade- Apprenticeship Writing: Studying Craft, Unit 4

#### Lesson Plan

<b>Session</b>	13
<b>Concept VI</b>	Writers revisit mentor authors to prepare their books for celebration.
<b>Teaching Point</b>	Writers use revision/editing checklists.

Materials	
<ul style="list-style-type: none"> <li>Authors as Mentors Checklists - one copy for each student [Resource Materials Packet]</li> <li>Purple pens for revision/editing</li> </ul>	<ul style="list-style-type: none"> <li>Enlarged version of Authors as Mentors checklist</li> <li>Teacher story that needs revision and editing work</li> <li>Revision toolboxes – flaps, post-its, scissors, stapler, tape, paper strips, etc.</li> </ul>

<b>Tips</b>	<ul style="list-style-type: none"> <li>Before beginning workshop, have students choose a story that they would like to publish for celebration.</li> <li>Students will be working with a writing partner to hold them accountable for their revision/editing work. It is important that their partner is the one checking off the items on their list, as this will deter students from quickly affirming that, Yes, yep, got it, uh huh, done!</li> </ul>
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<b>Connection</b>	<ul style="list-style-type: none"> <li><i>Writers, today we will be choosing our best story and preparing it for our writing celebration. We will use a checklist similar to the one we used in our How-To unit.</i></li> </ul>
<b>Teach</b>	<ul style="list-style-type: none"> <li><i>Checklists are a tool that writers use to help remind them of important things that need to be included in their writing or important steps writers must take to complete a piece.</i></li> <li><i>Let's take a look at our revision and editing checklist (individual copies, a larger version on chart paper, scanned in checklist on Smartboard, document camera, etc.) I would like each of you to help me make sure I have completed everything on the list.</i></li> <li>Read checklist aloud with students.</li> </ul>
<b>Active Engagement</b>	<ul style="list-style-type: none"> <li>Choose a student to work as your partner. <i>First thing on our checklist, 'I reread my writing.' Let me read my story aloud to you now. I will listen to see if sounds right, looks right and makes sense. Also, when I reread I may get an idea of things that need changing or things I want to add.</i></li> <li>Teacher reads their story aloud to students. <i>Okay, it sounds fine, looks fine and makes sense. So, now I will have my partner put a checkmark next to that one.</i></li> <li>Teacher continues down checklist in this way with students, leaving out one or two things from checklist in story (ex: no end punctuation, no ending, etc.)</li> <li><i>Thank you, writers, for all of your help! I will now take my checklist back to my writing spot and use it to help me remember the parts of my story I need to work on. Notice that I didn't sign my name and you didn't sign yours yet, because I still have more work to do!</i></li> </ul>
<b>Link</b>	<ul style="list-style-type: none"> <li><i>As you go off with your writing partners today, use your checklists to help one another prepare your pieces for celebration. Items not checked off by your writing partner will need some revising or editing!</i></li> </ul>
<b>Mid-Workshop Teaching Point</b>	<ul style="list-style-type: none"> <li><i>Writers, may I interrupt you for a moment? Many of you have had a chance to read your stories to one another while using your checklists as a guide to revise and edit. Now I'd like you to use the remaining workshop time to revise or edit any item not checked off. Use the help of your writing partner, your checklist, and revision toolkits to assist you.</i></li> </ul>
<b>Independent Writing and Conferring</b>	<ul style="list-style-type: none"> <li></li> </ul>

## Writing Unit of Study

### 1<sup>st</sup> Grade- Apprenticeship Writing: Studying Craft, Unit 4

#### Lesson Plan – Session 13, Continued

<b>After-the-Workshop Share</b>	<ul style="list-style-type: none"><li>• <i>Wow! I saw many of you using your revision/editing checklists to improve your stories today. Right now I'd like you to get back together with your writing partner to show them the changes you made to your piece. If you are able to show evidence of all items on your checklist, then your last step may be to sign your name and get your partner's signature as well!</i></li><li>• See Resource Materials Packet for other Share options.</li></ul>
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## Writing Unit of Study

### 1<sup>st</sup> Grade- Apprenticeship Writing: Studying Craft, Unit 4

#### Lesson Plan

<b>Session</b>	14
<b>Concept VI</b>	Writers revisit mentor authors to prepare their books for celebration.
<b>Teaching Point</b>	Writers include a title, dedication page, and About the Author page.

Materials	
<ul style="list-style-type: none"> <li>About the Author - Anchor Chart (will be constructed during the lesson)</li> <li>Post-It Notes</li> </ul>	<ul style="list-style-type: none"> <li>Copies of About the Author sections from mentor texts</li> <li>Variety and multiple copies of mentor texts that feature a title, dedication, and about the author page</li> </ul>

<b>Tips</b>	<ul style="list-style-type: none"> <li>The following lesson was adapted from: Calkins, Lucy and Amanda Hartman. (2003). <u>Authors as Mentors</u>. Portsmouth, NH: Heinemann. See lesson 16.</li> <li>Have a variety and multiple copies of mentor texts that feature a title, dedication, and about the author page.</li> </ul>
<b>Connection</b>	<ul style="list-style-type: none"> <li><i>Writer's it's time to fancy-up your books for publication. This is my favorite part of writing. I love it when my books are almost done and I just need to dress them up before I send them out into the world. So today, let's look at published books by authors we love and notice what we still need to do so our books can be published.</i></li> </ul>
<b>Teach &amp; Active Engagement</b>	<ul style="list-style-type: none"> <li><i>I'm going to pass out a bunch of books; books you know well. Will you and your partner look over the book you've been given and ask, 'How did this writer fancy-up his or her book for publication?' If you notice something the writer did, put a sticky note on that page. Later we will compare notes and make a big list.</i></li> <li>After a while, gather children and collect a list of what they've noticed.</li> <li>Students might notice: a cover, author's name and title on the cover, dedication, about the author</li> <li><i>In this unit, we've often noticed what an author has done and then tried the same thing in our own writing. I'm wondering if you are willing to make a cover for your writing and to put your name on it as the author. Thumbs up. Great. Would any of you be willing to dedicate your book to someone and to write, 'Dedicated to _____' inside the front cover? Wonderful.</i></li> <li><i>Now, let's study the 'About the Author' section. How? By looking at a mentor text, of course!</i></li> <li>Teacher takes About the Author pages from Immersion texts and explains to the class that they will be listening to these sections and deciding what goes into an About the Author section.</li> </ul>
	<ul style="list-style-type: none"> <li>Teacher begins anchor chart titled About the Author.</li> </ul> <div style="border: 1px solid black; padding: 10px; margin: 10px auto; width: 80%;"> <p style="text-align: center;"><b>About the Author</b></p> <ul style="list-style-type: none"> <li>Where the author lives.</li> <li>Other books the author has written.</li> <li>Where the author went to school.</li> <li>Why the author selected this subject to write about.</li> <li>What this book means to the author.</li> </ul> </div>

## Writing Unit of Study

### 1<sup>st</sup> Grade- Apprenticeship Writing: Studying Craft, Unit 4

#### Lesson Plan – Session 14, Continued

<b>Link</b>	<ul style="list-style-type: none"><li>• Teacher will remind children to take what they have learned today and use it when they get ready to publish their own books.</li><li>• <i>So class, we have a lot of work to do and not a lot of time. You'll want to spend today's workshop fancying-up your book, and you can decide how. You might finish making sure your spelling and punctuation are as perfect as they can be. You might add a dedication page, or anything else you see when you studied our mentor text. Some of you will want to have an About the Author section. All of our drafts need to be ready to go to publishing by the end of writing time today.</i></li><li>• Teacher signals for students who are ready to give a thumb up. As children signal, they are sent off to get started.</li></ul>
<b>Mid-Workshop Teaching Point</b>	<ul style="list-style-type: none"><li>• Have students share out what types of things they are doing to improve their work.</li></ul>
<b>Independent Writing and Conferring</b>	<ul style="list-style-type: none"><li>• </li></ul>
<b>After-the-Workshop Share</b>	<ul style="list-style-type: none"><li>• See Resource Materials Packet for other Share options.</li></ul>

## Writing Unit of Study

### 1<sup>st</sup> Grade- Apprenticeship Writing: Studying Craft, Unit 4

#### Lesson Plan

<b>Session</b>	15
<b>Concept VI</b>	Writers revisit mentor authors to prepare their books for celebration.
<b>Teaching Point</b>	Writers celebrate their stories by exchanging them with friends.

Materials	
<ul style="list-style-type: none"><li>• Photocopies of each student's book</li><li>• Construction/wrapping paper</li></ul>	<ul style="list-style-type: none"><li>• Music for hot potato</li></ul>

<b>Tips</b>	<ul style="list-style-type: none"><li>• Allow children to wrap their stories in construction or wrapping paper prior to the start of the writing celebration.</li><li>• This is an optional way to celebrate your students' writing. You may choose an alternative way to celebrate. Another suggestion: Put students in groups of four and have each child do a read-aloud to their group.</li></ul>
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<b>Connection</b>	<ul style="list-style-type: none"><li>• <i>Writers, it is time to celebrate! Over the past few weeks we have studied many different authors for one big reason. We wanted them to become our teachers, and we wanted to learn things that would make our writing better.</i></li></ul>
<b>Celebration</b>	<ul style="list-style-type: none"><li>• <i>Today you are going to have the opportunity to share your writing with others in a fun and exciting way...we are going to play hot potato! We will pass our wrapped stories around the circle as the music plays and when the music stops, whoever is left holding the story is the new owner of your hard work and dedication.</i></li><li>• When all stories have been received, allow students to open their gifts and enjoy reading one another's stories.</li></ul>

**Optional Post Narrative On Demand Assessment - See p. 8**