



2nd Grade
Lifting the Level of Narrative
Writing Through Studying Craft
Unit 2
08/27/13

Writing Unit of Study
2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

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Abstract

We encourage our students to write from the heart, to write about what really matters to them. We send them off and anxiously wait for these powerful pieces to emerge. Yet, so often when they return to share their work, it lacks detail, excitement and often is more of a retelling of events strung together with little emotional investment. Katie Wood Ray (1999) reflects on this common situation, *Facing enough writers like Kyle finally made me realize something very difficult and important as a teacher: The ideas behind my students' topics were often way better than much of the actual writing they ever did about these topics. Quite simple – it's hard to admit – but there for me to face. How much power could my students' writing have to help them make waves or build bridges in the world if I only helped them to find good topics? Didn't I also have a responsibility to help them write about these topics well, to do these huge, important life topics justice with good writing?* (p. 9)

The resounding answer to Katie's question is YES; yes we need to teach students strategies to bring meaning to these heartfelt topics! But, also accompanied with that yes is the wondering of *how*? How do we help writers bring their stories alive? How do we help them create meaning that sticks and stirs emotions in others? How do we bring justice to what matters? How do we help them to do work like professional writers?

Over and over again we hear published authors claim that their number one teacher is books, so much of what they've learned they've learned from studying text. Likewise, the best teacher for our students may be books and learning how to study Writer's Craft. Students will always have access to books, not always access to teachers. Writers study craft – a particular way of doing something, and in this context the knowledge a writer has about HOW to do something with words and structure. Young writers should learn to do the sophisticated work of separating *what* something is about from *how* it is written. Our students are accustomed to reading a text to determine WHAT it is about, but not as accustomed to revisiting the same text to learn HOW it was written and learning from those discoveries.

The overarching goal of this unit is to teach students how to gather a repertoire of craft possibilities that will help them write well. This is often called reading like a writer. First, they read like a reader – gaining meaning and discussing text. Then, they reread and revisit that same text but through writerly eyes. This involves reading with a sense of possibility, a sense of What do I see here that might work for me in my writing? Books now serve as a mentor or model for students as they write. It is critical students see themselves as writers and, therefore, adopt a writer's perspective. Teachers can scaffold students in this shift in thinking through questioning, modeling and inquiry.

Many techniques are incorporated in these lessons to guide students in learning how to lead *writerly lives*, not only for this unit but for the rest of their writing lives. First and foremost, students will study mentor authors and mentor text. Webster's dictionary defines a mentor as a close, trusted, and experienced counselor or guide. This perfectly describes the relationship we want students to have with selected authors and texts. Students will look closely at the work of one published writer, letting that work function as a mentor or guide. In turn, they will also engage in text inquiry of chosen books to gather more and more writing tools to add to their writing toolboxes. They will view these books through the lens, What did the author do that I could try? Students learn to stand on the shoulders of those that have gone before them.

Studying craft is seen as a lifelong strategy – students learn how to apprentice themselves to authors and text, in order to write for various purposes and in different modes and genres. Our students' best mentors are writers and the text they create. This unit guides young writers on this journey of leading a *writerly life*!

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Important Notes on Unit and Lesson Design

This unit is not typical in the sense that many lessons do not follow the architecture of a mini-lesson: Connection, Teach, Active Engagement, Link, Mid-workshop Teaching Point and Share.

Instead, many of the lessons will follow an inquiry approach. Teachers should follow the lead of their students -- notice, restate, and negotiate what they say in order to bring meaning and understanding. The focus is on discovery, noticing HOW an author crafted both structure and words. The goal is to help children get started transferring these insights to their own writing. In this sample unit, the inquiry approach is often coupled with the methods of demonstration and guided practice.

For example, when facilitating a discussion on techniques a particular author uses, the teacher first demonstrates how to go about studying a page of a published author's text, first, finding something s/he did, thinking about what the author did and why, naming the strategy, making connections to other text where s/he has seen this before, and trying it (or 'write-in-the-air', meaning rehearse orally). Then, the teacher would get students started inquiring in similar ways about the mentor text.

- Since these lessons follow more of an inquiry approach, some important ideas/concepts to focus on during this unit:
 - Reading like a Writer – reading with a sense of possibility, *What did this author do that I could try?*
 - Embracing the idea, *You are writers, like writers the world over.*
 - Writer's office work – where authors get their ideas, how they do research, how they get responses to drafts, how they set up their offices, etc... thinking about, *What does that author do I could do as well?*
 - Writer's personal lives - much of what authors write about is anchored in their own lives, etc...
 - Specific writer's craft – both words and structure items
 - When attempting to write any piece, ask self: *Who is my writing mentor? Is there a text I can use as a model? How can I use this model to help me write better?*
 - Concept of intentionality – Writers **intentionally** chose to do certain things when writing, they make choices of how to structure text and work with words
 - And other related areas
- Encourage students to continually draft Small Moment stories throughout the unit. They may apply new learnings to past work or current pieces
- The author and/or mentor text selected for this unit are mere models. Both the author and books serve as vehicles to teach craft, teachers may substitute both author and/or books based on what is of interest to them and what is available in terms of resources
- See resources listed below as well as Resource Materials Packet for criteria of selecting authors for young writers
- Give students as many opportunities as possible to listen and read the selected mentor books
- These books may be read during shared reading, reading aloud, guided reading and independent reading time
- Studying of craft may also take place during read aloud, shared reading, reading workshop and across curricular areas
- 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
- Studying and more importantly teaching craft takes knowledge and experience, it is highly recommended **prior** to teaching this unit of study that teachers read the following professional resources:
 - Calkins, Lucy. (2009). A quick guide to teaching second-grade writers with units of study. Portsmouth, NH: Heinemann. (Especially chapter October – Raising the Level of Narrative Writing with Authors as Mentors)
 - Calkins, Lucy and Amanda Hartman. (2003). Authors as Mentors. Portsmouth, NH: Heinemann.
 - Ray, Katie Wood. (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.

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Resources and Materials Needed

- Anchor Charts – See Immersion Information
 - Watermelon vs. Seed Idea
 - Writing Process Steps Chart
 - Enlarged version of Craft Chart of Noticings
 - Revision Checklist Chart
 - Possible Focus Lesson Format for Teaching a Crafting Technique
 - Similes Examples
 - Adjective and Adverb Examples

Mentor or Teaching Text

- Mentor Texts – See Resource Materials Packet Please note: Any of the following text may be replaced by an available text that has similar qualities.
 - Session 6: The Other Way to Listen by Byrd Baylor
 - Session 8: Hurricane! Or Dream Weaver by Jonathon London (use book from featured author)
 - Session 10: Hurricane, Dream Weaver, Puddles, Old Salt Young Salt by Jonathan London (use book from featured author)
 - Sessions 11, 13, 14: Select another author/book to study for craft
 - Session 11: The Great Gracie Chase by Cynthia Rylant, Those Shoes by Maribeth Boelts, Fireflies by Julie Brinkloe
 - Session 13: The Great Gracie Chase by Cynthia Rylant, Those Shoes by Maribeth Boelts, Fireflies by Julie Brinkloe
 - Session 14: The Great Gracie Chase by Cynthia Rylant, Those Shoes by Maribeth Boelts, Fireflies by Julie Brinkloe
 - Session 15: Owl Moon by Jane Yolen (varying sentence structure)
 - Session 20: Meanest Things to Say by Bill Cosby, Owl Moon by Jane Yolen, Appalachia or The Great Gracie Chase by Cynthia Rylant, Dream Weaver by Jonathon London (About the Author Blurbs)
- Teacher and class sample story/stories – One to two class stories will be used throughout the unit of study during mini-lesson instruction. The following items will be targeted in the unit, so write a variety of text that lend themselves to teaching into these items:
 - Session 7- Teacher story/class idea
 - Session 10 – Teacher or whole class story
 - Session 12: Teacher or whole class story
 - Session 13: Teacher or whole class story
 - Session 14: Teacher or whole class story

Resources and Materials

- Teachers should have kept selected drafts from Unit 1, and provided additional text in which to practice crafting techniques
- Select a mentor author – gather books by the author, collect biographical and autobiographical materials, etc...this unit featured Jonathon London as a mentor author, and teachers may substitute both author and/or books based on what is of interest to them, their students, and what is available in terms of resources (if a different author is chosen, modify lessons based on the work of that author)
- Select other mentor text to study – see Katie Wood Ray's resources for criteria of effective mentor text (see previous page for citations)

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- Tiny Topic Notepads – 1 per student (it's very important that notepads are tiny, teachers could use small spiral notebooks and cut each of these into 3 even tinier notepads, consider lanyards or string through the wire spiral so students can carry them around their necks).
- Class Tiny Topic Notepad for modeling purposes.
- Student authored work from last year or Lucy Calkins' books and/or websites.
- Teacher authored work that will be used for demonstration purposes.
- Class story that could be used for demonstration purposes and/or small group work.
- Post-it notes
- Story booklets (3-5 pages stapled together)
- Resource Charts – see resource section
- Chart paper and markers
- Revision pens
- Materials for illustrations and About the Authors blurbs
- Books based on mentor author and/or lessons: See Resource Section: Resource A – Mentor Text
- Assessment and Student Reflection tools.
- Keep student work (finished piece and drafts) for Unit 3, students will be able to apply/practice revision techniques to existing work.
- 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 and Amanda Hartman. (2003). Authors as Mentors. Portsmouth, NH: Heinemann.
- 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. (2011-2012). *A Curricular Plan for the Writing Workshop, Grade 2*. Portsmouth, NH: Heinemann.
- Calkins, Lucy. (2013). *Units of Study in Opinion, Information, and Narrative Writing Elementary Series: A Common Core Workshop Curriculum*. Portsmouth, NH: Heinemann.

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Why a Script?

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

Additional lesson information:

Share Component –

Each lesson includes a possible share option. Teachers may modify based on students' needs. Other share options may include: 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 Conferring –

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

Balanced Literacy Program (BLP) –

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

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Overview of Sessions – Teaching and Learning Points

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

Concept I: Writers study and learn from authors they admire (Sessions 1-4 could be done during reading time instead)

- Session 1 Writers explore a mentor text looking for interesting decisions an author made.
- Session 2 Writers are people, exploring an author's personal life and background (this lesson and others like it may be done in reading time instead)
- Session 3 Writers are people, exploring an author's personal life and background (this lesson and others like it may be done in reading time instead)
- Session 4 Writers intentionally make choices when they write.
- Session 11 Writers find writing mentors in all authors.

Concept II: Writers lead a writerly life

- Session 5 Writers live a writerly type of life: Tiny Topic Notepads.
Additional lessons will be done in reading time to address this concept.

Concept III : Writers gather and incorporate a variety of crafting techniques

- Session 8 Writers study the work of a mentor to see HOW the author made his or her story into a wonderful one! – Focus on developing a craft chart.
- Session 9 Writers study the work of a mentor to see HOW the author made his or her story into a wonderful one! – Focus on writing-in-the-air 'and trying it!
- Session 10 Writers use a storyteller's voice through dialogue to bring a moment alive.
- Session 12 Writers study a crafting technique to try in their own writing - focus on punctuation.
- Session 13 Writers study a crafting technique to try in their own writing - focus on similes or other crafting technique.
- Session 14 Writers study a crafting technique to try in their own writing – focus on adjectives, adverbs or both.
- Session 15 Writers vary sentence structure to bring style to their writing (challenging lesson – replace if necessary).

Concept IV Writers apply the writing process

- Session 6 Writers elect a tiny topic and rehearse their story ideas.
- Session 7 Writers sketch and write a discovery draft.
- Sessions 17-19 Writers edit so readers can read their texts smoothly.

Concept V: Writers prepare for publication

- Session 16 Writers work with partners to add finishing touches to their final pieces.
- Session 20 Writers work on putting finishing touches on their books and creating About the Author blurbs.
- Session 21 Writers celebrate by sharing their published picture books with an audience.

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

- Session 22 UNIT WRAP UP: Writers self-reflect on their experiences and growth in writing and as writers.

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Lesson Plan

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

Tips	<ul style="list-style-type: none"> • If students haven't had much experience with studying mentor text, they may be limited in their noticing. Help guide discussion. As they gain more practice studying text, their noticing and subsequent discussions will be much richer and more meaningful. • The overall purpose of the lesson is to introduce the possible mentor author and revisit writer's craft. At this point, an open-ended list-like noticing chart is appropriate (see sample below). A more detailed craft chart will be revisited/introduced in later lessons. • If you need more information on how to guide students from a readerly noticing (e.g. That part was so funny) and turn it into a writerly noticing (e.g. What did the author do to make that part funny?), see Katie Wood Ray's book, <i>Wondrous Words</i> (1999).
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Inquiry Based Lesson

Materials:

Select a mentor author who can help children write focused narratives. Many books by this author should contain easily identifiable craft items and qualities of good writing. Students should want to read these texts over and over again, and find the process of studying them fun and informative. (Some possible authors suitable for 2nd graders: Donald Crews, Charlotte Zolotow, Cynthia Rylant, Maribeth Boelts, Joanne Ryder, Ezra Jack Keats, Julie Brinkloe, Jonathon London, Mem Fox, etc.) Check with Kindergarten and 1st to see what authors they studied. It is suggested to study a different one so students have varied experiences.

Reading:

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

Writing:

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

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Lesson Plan – Session 1, Continued

4. Explain we call these Noticings, and why. Start a chart titled, Noticings for (book title).

SAMPLE Anchor Chart from a 2nd grade classroom

Noticings from Mentor Text

Puddles by Jonathan London

- Words match the meaning - Words look like puddles, words were all over the page in different places, bold face and big, etc.
- Extra spaces in between words
- Sound words (Onomatopoeia) – drip, splash, slop, flop—plop, Ka-BOOM,
- Rhyming at the end of lines
- Lots of punctuation (! , ... -)
- Repeated verse/line – Puddles! Big ones, little ones, long ones.. on page 13, then repeats on p. 25
- Action words (verbs) that are about rain – trickling, snaking, squirm, slog, rattling,
- Describing words
- Dialogue – not used a lot
- Compared things using the word like
- Made up words like puddle-jump
- And other aspects as noticed

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

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Lesson Plan

Sessions	2 and 3
Concept 1	Writers study and learn from authors they admire.
Teaching Point	Writers are people – exploring an author’s personal life and background. (This lesson and others like it may be done in reading time instead)

Materials

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

Tips	<ul style="list-style-type: none"> • Teachers may choose to do these lessons during reading time instead. This would provide more time during writing workshop to explore the mentor author’s texts and craft.
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- Introduce concept of a mentor. Explain how many people have mentors: give specific examples for many of these categories: musicians, athletes, hobbies (e.g. famous cook), workplace (e.g. student teacher and classroom teacher), spiritual leaders or humanitarians, etc.
- Explain how the class will now adopt a writing mentor, someone they can look up to for guidance on how to write well. This person, through his/her books, will teach us how to improve our writing. For example: *Yesterday you loved reading XXX, by XXX, so I thought maybe this author could be a teacher, a mentor for our class. I suggest for our next unit, we study XXX as our mentor, our teacher, and we try to learn writing things from her/him. What do you think?*
- Spend several days during reading and writing time studying the mentor author. Help young readers understand that much of what authors write about is anchored in their own lives. Try and make a link between the author’s life and his/her literature. The purpose of exploring the writer’s background is to invite children to live like the writer they have adopted as a mentor. Suggest that the class take cues from the writer on how to live a writerly life. Teach them what you know about the author’s life and writing process, stressing what the author has done and that you hope children will emulate.

Possible things to explore:

- Personal information about the author or Author as a Person – family, where he/she grew up, where he/she lives as an adult, hobbies, pets, unique characteristics, childhood stories, etc.
- Writer’s Office work - where they get their ideas, how they do research, how they get responses to drafts, how they set up their offices, etc. Link to, What does that author do that I could do as well?
- Literary Resume – types of work written, number and kinds of books, awards, where he/she learned their craft, favorite types of books, certain themes apparent in books, etc...
- Locate the author’s website and blog
- Other -

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Lesson Plan

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

Materials	
<ul style="list-style-type: none"> ○ Another book by the same mentor author ○ Literature book for this lesson should have already been read and discussed from a reading perspective during reading time 	

Tips	<ul style="list-style-type: none"> • The overall purpose of the lesson is to introduce or review the concepts of intentionality, reading like a writer, and trying something an author did in one's own work. • Since these concepts are sophisticated and may need additional time for explanation, it is recommended teachers use an open-ended list-like noticing chart (see example in lesson). • A more detailed craft chart will be revisited/introduced in later lessons. • If students have sufficient background and experience with these concepts and detailed craft charts, the more advanced charts may be used in this lesson instead.
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This is an inquiry based lesson so it may take the entire writing workshop time. Concepts taught in this lesson should be threaded throughout the school year during reading and writing. The goal is that students will eventually move from being able to Read like a Writer with teacher guidance to applying this concept independently.

Connection	<ul style="list-style-type: none"> • <i>Yesterday we learned XXX and XXX about our mentor author. What else did some of you discover? Today, let's revisit the book we read earlier in reading and talk about it through writerly eyes.</i>
Teach	<ul style="list-style-type: none"> • Reread the book. • Model how to go about studying a page from the text as you did in session one (e.g. notice, why? [make a theory], Name it, Connections to other books or in other places in same text). • Continue facilitating classroom discussion on other noticings about the book. At this point, teachers may choose to have this discussion be very informal and not create a detailed chart. The chart for this lesson may be a listing of noticings for now. See example/s next page. • Points to really stress during this inquiry lesson: <ul style="list-style-type: none"> ○ Introduce the concept of Reading like a Writer. ○ <i>What we have been doing, noticing and talking about what an author did and why, is called 'Reading like a Writer.' In reading, we read to discover meaning. In writing, we revisit the same text and read it with a new, different lens. The purpose of 'Reading like a Writer' is to notice different things an author did, so we can learn from him/her. We may want to try these things in our own writing. A person that 'Reads like a Writer' reads with a sense of possibility, always</i> Revisit the concept that writers did this on purpose, we call it intentionality. ○ When writers draft and revise, they make decisions along the way of what to do. To help students better understand that people make choices with intention every day, share; a soccer player intentionally chooses to pass the ball in order to score a goal; a musician intentionally chooses certain notes to play in order to make the song beautiful; and a cook intentionally adds extra chocolate to make their cookies even better. ○ Writers do the same thing every day, they intentionally choose to add or change certain things in their writing work. ○ Teacher should keep weaving the concept that an author did this on purpose or intentionally throughout today's discussion and subsequent ones throughout the unit. ○ Guide students in making a text-to-text connection <i>asking, 'What do I see here that might work for me in my writing?'</i>

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Lesson Plan – Session 4, Continued

Teach - Continued	<ul style="list-style-type: none"> ○ When students go off to write, they may want to select something from the author’s text and try it in their own text, they <i>intentionally</i> may want to include what the mentor author did in their own work.
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<p style="text-align: center;">SAMPLE Anchor Chart from a 2nd grade classroom</p> <p style="text-align: center;">Noticings from Mentor Text</p> <p style="text-align: center;"><u>Froggy Gets Dressed</u> by Jonathan London</p> <ul style="list-style-type: none"> • Dialogue • Punctuation - !, ..., --, • Repeated lines – series of sentences when putting on clothes and Did you forget to put something on? • Print to match meaning – bold face words, big words, colored words, etc. • Sound effect words (Onomatopoeia) – zoop, zup, zat, zwit, zum, flop flop flop, etc. • Action words (verbs) – flopped, tugged, untied, pulled, slipped, • Show not tell – looking more red in the face than green • Other aspects as noticed
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This chart should be co-constructed with students based on how they would describe things, mentor text read, and immersion activities completed.

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Lesson Plan

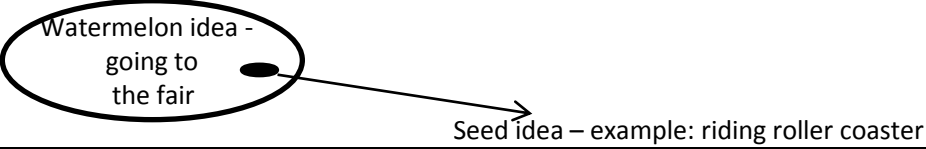
Session	5
Concept II	Writers lead a writerly life.
Teaching Point	Writers live a writerly type of life: Tiny Topic Notepads

Materials	
<ul style="list-style-type: none"> • Tiny Topic Notepads – 1 per student • Will need student authored work from last year • Watermelon vs. Seed Idea- Optional Anchor Chart 	<ul style="list-style-type: none"> • Class Tiny Topic Notepad – record shared class experiences and observations that could be used for a whole class model or small group work

Tips	<ul style="list-style-type: none"> • If you would like more specific examples of scripted language for this lesson see Session 1, pp. 1 – 9 in Calkins, Lucy and Amanda Hartman. (2003). <u>Authors as Mentors</u>. Portsmouth, NH: Heinemann. • May need to do small group work with students that don't understand the concept of capturing a seed idea using just a phrase- some students will get this mixed up with drafting their complete piece. • Help students select just enough words so they will remember the story idea later when they have time to draft. • Students could decorate the cover of their notepads, it's very important that notepads are tiny. • Teachers could use small spiral notebooks and cut each of these into 3 even tinier notepads, some teachers put lanyards or string through the wire spiral so students can carry them around their necks. • ELL students may have a difficult time with the watermelon topics and seed ideas- they may need further explanation. • Incorporate the idea of watermelon topics and seed ideas throughout the day, for example: When students come back from lunch, ask them if Jen wanted to write about recess, what would be a watermelon topic or a seed like-tiny topic? • Throughout the day (and unit), keep adding tiny topics to class notepad based on things the class experienced. This Class Tiny Topics Notepad will be used in subsequent lessons and small group work.
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Connection	<ul style="list-style-type: none"> • Tell children that yesterday you found a student author from last year that wrote an effective small moment story. • Read the student's work, pointing out that this student has done a great job writing a small moment story. This is the kind of writing all of the children should be doing. • Today they will need to choose topics and get started on new pieces. • Explain that when you have a mentor author, and they now have XXX, s/he teaches you how to generate topics and how to get started.
Teach	<ul style="list-style-type: none"> • Tell children that this author probably first thought of a big, general topic and then decided to zoom in on a tiny aspect of that topic: <ul style="list-style-type: none"> ○ <i>More than likely when XXX began to think of story ideas, s/he probably had a few, big topics on her/his mind. I think of these as watermelon topics.</i> ○ Gesture – put hands far apart to visually illustrate the big size of a watermelon topic, S/he probably thought 'I could write about all about my Saturday' (gesture – to show this would be a watermelon idea) or 'I could write all about my son Anthony' (gesture – another watermelon idea) ...

Writing Unit of Study
2nd Grade - Lifting the Level of Narrative
Writing Through Studying Craft, Unit 2
Lesson Plan – Session 5, Continued

Teach	<ul style="list-style-type: none"> ○ Teacher should elaborate on this concept using the book under study, <i>XXX could have written everything s/he had to say about XXX: give examples. This would have been a book based on a watermelon idea. We also sometimes call these all about books. But instead XXX decided not to write about a watermelon topic – like ‘all about’ XXX – and instead s/he chose just one tiny seed, one tiny topic</i> (gesture – move from watermelon gesture to zooming in so hands are close together to indicate narrow topic/seed idea/small moment). <i>S/he decided to just write about a time when</i> ○ <i>This would be considered a tiny seed, a tiny topic. We’ve been calling them Small Moment stories too.</i> ○ Explicitly explain the metaphor of a watermelon idea vs. a seed idea: <ul style="list-style-type: none"> ○ Watermelons are big and seeds within them are tiny. ○ We are not writing about big topics. ○ The kind of writing we are doing is selecting small tiny seed ideas. ○ <i>So writers just like our mentor author, we aren’t going to be writing about big topics or watermelon ideas, we are going to intentionally zoom in and write about tiny seed ideas. These will turn into our wonderful small moment stories.</i> ● Explain that writers lead attentive lives. Writers live differently. They are always looking for tiny topics or something to write about from their everyday lives. They often have a place where they collect these wonderful story ideas. <ul style="list-style-type: none"> ○ <i>I was thinking that XXX probably heard/saw XXX and said to herself, ‘Oh, that’s a good story idea. I need to remember this moment.’ Then s/he probably wrote the idea in a tiny topics notepad like this. (hold up the tiny topic notepad) Hmmm...maybe she wrote, ‘Anthony – fell down’ (make connection to book under study). She only used a few words to capture the idea. Later when it was writing time, she read the idea she had written previously and thought, ‘I am going to write this story’.</i>
Active Engagement	<ul style="list-style-type: none"> ● Ask children to think of a big topic or watermelon idea and tell that topic to their writing partners. ● Then ask them to think of one tiny, tiny story idea – one seed (idea) – inside that big watermelon topic. ● Repeat using the gestures of watermelon vs. seed idea, so students become familiar with them. 
Link	<ul style="list-style-type: none"> ● Show students that writers record their ideas. ● Give students tiny topic notepads, in which to collect tiny seed ideas they might write about today or in the future.
Mid-Workshop Teaching Point	<ul style="list-style-type: none"> ● Teacher chooses some student entries and reads them aloud to the class. Students use gestures to indicate whether the entry was a watermelon or seed idea.
Independent Writing and Confering	<ul style="list-style-type: none"> ●

Writing Unit of Study
2nd Grade - Lifting the Level of Narrative
Writing Through Studying Craft, Unit 2
Lesson Plan – Session 5, Continued

After-the-Workshop Share	<ul style="list-style-type: none"> • Select some students to share their work. • Discuss how these are good examples of tiny seed ideas in a tiny topic notepad. • <i>So writers today and every day I want you to live like writers. Writers live differently. They are always looking for possible story ideas from their everyday lives. Take home your tiny topic notepads today and jot possible story ideas in short phrases or in a few words.</i> • See Resource Materials Packet for other share options.
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<p style="text-align: center;">Sample Anchor Chart – Watermelon vs. Seed Ideas</p> <ul style="list-style-type: none"> • Define terms in kid language • May want to develop a visual of watermelon vs. seed idea as shown in active engagement
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This chart should be co-constructed with students based on how they would describe things, mentor text read, and immersion activities completed.

Writing Unit of Study
2nd Grade - Lifting the Level of Narrative
Writing Through Studying Craft, Unit 2
Lesson Plan

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

Materials	
<ul style="list-style-type: none"> Post-it notes Class tiny topic notepad with some ideas listed Writing Process Steps Chart – Anchor Chart [See Resource Materials Packet] 	<ul style="list-style-type: none"> Optional: <i>The Other Way to Listen</i> by Byrd Baylor (see Tips) Class tiny topic notepad with some ideas listed Writing Process Steps Chart – Anchor Chart [See Resource Materials Packet]

Tips	<ul style="list-style-type: none"> Remind students to continually add tiny topics to their notepads all day, not just during writing time. Before today's mini-lesson, read and discuss one of the author's mentor texts to the class at least once. Today, when it is reread, talk with the class about what xxx (author) may have written in his/her tiny topics notepad to jog his/her memory when s/he went back to write the story. To emphasize how to jot just a tiny detail/phrase in the notepad, share some of Byrd Baylor's advice about paying attention to the small things. See Byrd Baylor's book, <u><i>The Other Way to Listen</i></u>. This could be shared during mid-workshop teaching point or Share, or during read aloud.
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Connection	<ul style="list-style-type: none"> Share an anecdote about one child who used his tiny topics notepad the night before to record a tiny topic from his/her evening. Remind students that writers not only write, but also live a writerly life – always looking for moments to write about from their lives. Relate this also to the book that was shared in reading. <i>Today, I will show you how to go from a tiny topic in your notepad like 'Anthony – fell down' or 'spider visit' to a whole story. I want to remind you that writers don't just think up a topic, pick up their pens and write. Writers plan. Writers rehearse. They are just like actors and actresses – they spend time rehearsing before they put on a performance.</i>
Teach	<ul style="list-style-type: none"> Continue expanding on the metaphor of seed ideas and relate it to growing stories – <i>Tiny topics need to grow in our minds before they are written...</i> Share that xxx (author) did a lot of rehearsal before s/he wrote xxx. S/he first took her/his tiny topic and let it grow in her/his mind. S/he probably practiced or rehearsed the story several ways until s/he got it just right. Review the rehearsal steps from Unit 1 (based on what they learned in kindergarten and first grade), see Resource Section: Writing Process Steps chart <ul style="list-style-type: none"> Self Partner Touch the pages Story Hand Ask students to go through the gestures with you. <i>Let's review, we can REHEARSE/SAY:</i> <ul style="list-style-type: none"> Put up one finger, <i>self</i> point to chest. Put up two fingers, <i>partner</i> two hands together. Put up three fingers, <i>Touch each page of story booklet</i>, motion with index finger pointing to each page). Put up four fingers, <i>Story Hand</i>, wiggle five fingers.

Writing Unit of Study

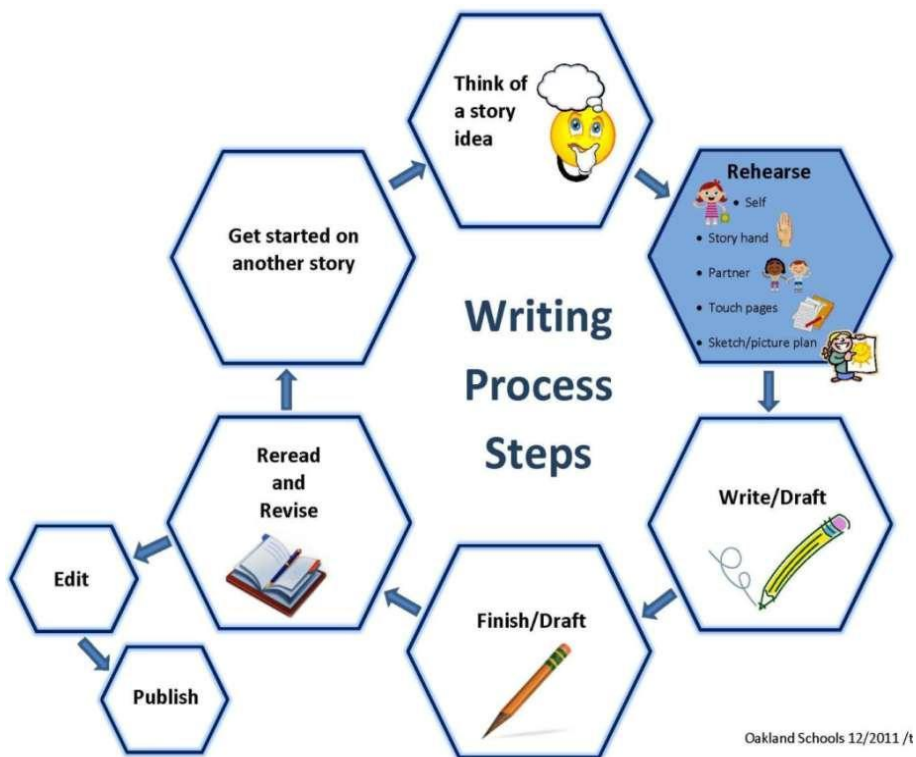
2nd Grade - Lifting the Level of Narrative

Writing Through Studying Craft, Unit 2

Lesson Plan – Session 6, Continued

Teach - Continued	<ul style="list-style-type: none">• Model taking a tiny topic from your notepad and going through some rehearsal options.• <i>Notice that I also wrote some tiny topics in my notepad. Please be researchers and watch what I do with the tiny topic I wrote in my notepad. Before I write my story, it helps if I rehearse or say the story to myself. Sometimes I tell it across my fingers. Sometimes I tell it to a partner...</i>• Model some rehearsal strategies, and do a think aloud as you go through the process.
Active Engagement	<ul style="list-style-type: none">• Select an idea that was recorded yesterday or earlier in the day from the Class Tiny Topic Notepad and grow it into a story and discuss story idea.• <i>Partner A, pretend you wrote that story idea and now you have decided to make a story out of xxx. Tell it across your fingers – story hand. Don't forget to use your storyteller's voice.</i>• <i>Partner B, pretend that you wrote xxx in your notepad and now want to create a story. Turn to your partner and touch pages as you rehearse. Start with action. What did you do or hear or notice first? I can't wait to hear everyone using their storyteller's voice.</i>
Link	<ul style="list-style-type: none">• Remind students that they are just like xxx (mentor author).• Remind them how xxx might have gathered the idea for his/her story- emphasizing that they can do the same. Writers find and record tiny moments all the time.• Review how today and every day, they will find topics in their lives, then, they will select a tiny topic to write into a story – always giving that story time to grow.
Mid-Workshop Teaching Point	<ul style="list-style-type: none">• Share a story of a student you noticed who wrote in her tiny topics notepad even in the middle of the day.• <i>Thumbs up if you...told story to self? Told story to a partner? Touched pages? Used your story hand? Try one you haven't done so far or pick a new story idea and let that story grow.</i>
Independent Writing and Conferring	<ul style="list-style-type: none">•
After-the-Workshop Share	<ul style="list-style-type: none">• Share story of a child that didn't just write his/her story straight away but remembered that xxx (mentor author) lets her/his seed idea grow in his/her mind, <i>This student tried...</i>• Share that the purpose for writing in this unit will be to create their own picture books others can read and enjoy, it is important they practice lots of story ideas to eventually find the one that they want to add finishing touches.• Have students go back and place a post it next to the entry they feel will make the best read aloud story.• They will write a discovery draft of this story idea tomorrow and should have rehearsed this story idea several ways.• See Resource Materials Packet for other share options.

Writing Unit of Study
2nd Grade - Lifting the Level of Narrative
Writing Through Studying Craft, Unit 2
Lesson Plan – Session 6, Continued



Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan

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

Materials	
<ul style="list-style-type: none"> Teacher/class story idea Bring notepads to meeting area 	<ul style="list-style-type: none"> Writing Process Steps Chart –Anchor Chart [See Resource Materials Packet] Story booklets

Tips	<ul style="list-style-type: none"> For students needing additional explanation and/or practice with understanding how to do picture plans or discovery drafts, teachers could use the class story for small group work and additional practice.
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Connection	<ul style="list-style-type: none"> <i>Writers, just like a famous actor or actress practices their lines, you’ve been rehearsing your story ideas. You did lots of rehearsal techniques such as.... You tried out lots of different story ideas to decide which one would be the best read aloud book. This reminds me of when I’m going to go to a fancy party. I try on different outfits to see which one I like the best. Yesterday you put a post it on your number one choice. Turn to your partner and tell them which one you selected and why.</i> <i>Now it’s time to write our stories on paper. Remember this is called our discovery draft.</i>
Teach	<ul style="list-style-type: none"> Refer to the Writing Process Steps Chart. Review steps done so far – select a story idea and rehearse Emphasize the need for more rehearsal just like athletes spend several days practicing before playing a game, shift attention to the picture plan. Model picture plan rehearsal. It is not necessary to model the whole story, only a page or two. Remind them that as they are sketching, they should rehearse their story in a storyteller’s voice – acting as if it is happening right now, make a movie in your mind and then tell/write. Model getting started using a teacher or class story idea.
Active Engagement	<ul style="list-style-type: none"> Distribute story booklets to students. Partner A, touches each page and orally shares picture plan based on the story. Partner B does the same.
Link	<ul style="list-style-type: none"> <i>Today, just like every day that you develop a picture plan, writers sketch, rehearse words, and sometimes try it a different way. Then writers get the ideas in their head again and write the story for that page. This is called drafting (refer to Writing Process Chart). Go off today and make beautiful writing.</i>
Mid-Workshop Teaching Point	<ul style="list-style-type: none"> Share a student who successfully sketched the entire story and began their discovery draft. Have the student model how they worked on a page.
Independent Writing and Conferring	<ul style="list-style-type: none">
After-the-Workshop Share	<ul style="list-style-type: none"> <i>Did you know that when XXX (mentor author) wrote XXX (mentor book by author) s/he shared this about his/her revision process...They did not finish this great book in one day. They went back, reread and revised and revised and revised. Get lots of sleep tonight we will be REVISING just like XXX! We will see what XXX did and try it in our work. Remember our books will be put in picture books for everyone to read so we need to do our personal best.</i> See Resource Materials Packet for other share options

Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan

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

Materials	
<ul style="list-style-type: none"> Text from mentor author that students have read and discussed previously from a reader's perspective, but not one they have studied yet in writer's workshop (e.g. <u>Hurricane!</u> Or <u>Dream Weaver</u> by Jonathon London) 	<ul style="list-style-type: none"> Copies of text for students to share Enlarged version of Craft Chart of Noticings – Anchor Chart [See Resource Materials Packet] Markers

Tips	<ul style="list-style-type: none"> Some helpful words of advice from Lucy Calkins (2003), <u>Authors as Mentors</u>, p. 20: <i>First, children must learn how to notice evidence of craftsmanship in text. For some, it will be new to think not only about what a text says but also how the text is written. You'll need to welcome children's rough approximations, knowing the lessons you teach in the next few days will continue to challenge children for years. Your mini-lessons will be unusual...You'll elicit more from your children, tell them less, and offer more in response to what they say. The teaching and active involvement components will be combined, and the mini-lessons will be longer than usual.</i> Decide which of their observations to get behind – which are worthy of more in-depth discussion and ones in which second graders could realistically apply to their own writing. It is better to discuss a few noticings in length then to make a long list of items that elicit only surface discussion. Remember the focus of lessons like this is not so much to teach a particular quality of good writing, but to teach students the process of noticing what other authors have done that they could try in their own writing - we are offering students invitations to <i>Try It!</i> This process of studying mentor authors and texts is a lifetime writing strategy.
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An inquiry based lesson, so plan additional time.

Connection	<ul style="list-style-type: none"> Revisit the concept that we will continue to study our mentor author to learn from him/her just like we watch a great sports player and then try to do the same as the professional (or use another comparison). Our pro this unit will be the writer, XXXXXX XXXX, (e.g. Jonathan London), we will study his/her writing techniques and then try some ourselves. Explain that to help us to emulate our mentor, we will be using a Craft chart, <i>This will help us keep track of what we notice as we study xxxx xxxx's writing.</i> If students used a Craft chart in First Grade, remind them of it.
Teach & Active Engagement	<ul style="list-style-type: none"> Distribute copies of text. Ask children to listen and follow along as you reread the text to them. Have them tell their partners what they notice xxxx xxxx does as a writer; <ul style="list-style-type: none"> First, have them simply put a post-it note to mark a place or two in the text that really stood out, a place that is especially powerful, etc... Then, discuss these sections with their partner The central question to keep in mind while noticing is, <i>What did the author do that I could try?</i> Show and explain what the Craft chart is and its purpose. Explain how the chart is the same and different from the one they used in First Grade, see Resource Section: Craft Chart of Noticings.

Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan – Session 8, Continued

Teach & Active Engagement - continued	<ul style="list-style-type: none"> • Begin to fill in chart with student input and be prepared to follow children's lead. • Based on prior experience students have had with sections on the Craft chart, teachers may need to spend time introducing and/or reviewing what a section is and how to fill out that part of the chart. • For extensive information on using Craft charts and how to facilitate a child-centered discussion of it, see Ray, Katie Wood. (1999). <u>Wondrous words: Writers and writing in the elementary classroom</u>. Portsmouth, NH: Heinemann. • General Craft chart information: <ul style="list-style-type: none"> ○ Notice - Find something the author did that you would like to discuss (e.g. <i>Oh, I noticed the writer kept repeating this line...</i>) ○ Why? (Make a Theory) - think about what the author did and why (e.g. <i>Hmm, maybe he did this because she was trying to make a point to us as readers, he was trying to emphasize...</i>) ○ Name It – (e.g. <i>I think this is called repeated words or phrases or sentences.</i>) ○ Connections to other text where you have seen this before (e.g. <i>I remember seeing this in another book. The book was called xxx. The author repeated the line xxxx. S/he repeated that line because...</i>) This is the next discussion point but it will be addressed in Session 9. ○ Try It! or Write-in-the-Air - envision this crafting technique by thinking aloud how it might work in student writing - introduce/review in next session. This is the next discussion point but it will be addressed in Session 9. If students have ample background with writing-in-the-air from first grade, it may be included in this lesson. • Go through these steps for several items that students and/or teacher notice and want to discuss. • Keep focusing discussion around, <i>What did the author do I could try?</i>
Link	<ul style="list-style-type: none"> • Suggest students reread other familiar books by mentor author (or give them a specific one to review) and see if xxxx xxxx does any of the same things we recorded on our chart in those books too, mark the pages. • Hype up that it would be wonderful if some of the class writers actually tried to use xxxxx xxxx's techniques in their writing. • Student may apply the mentor author's writing techniques to drafts written so far or they could revisit pieces drafted in Unit #1.
Independent Writing and Conferring	<ul style="list-style-type: none"> •
After-the-Workshop Share	<ul style="list-style-type: none"> • Option A: Share with partners what they discovered in other books by xxxx xxxx. • Add any pertinent information to class chart. • Option B: Share work of one writer that tried something s/he learned from the mentor author, see example below: Justin's piece from p. 25 in Calkins, Lucy and Amanda Hartman. (2003). <u>Authors as Mentors</u>. Portsmouth, NH: Heinemann. <ul style="list-style-type: none"> ○ <i>We were walking into the auditorium when I heard the jazz music. Everyone sat down and . . . the jazz music started.</i> ○ <i>Everyone started to dance . . . and before I knew it, I was dancing to the jazz music.</i> ○ <i>They played lots of songs and I went up on stage and I...was singing on stage with them to the jazz music.</i> ○ <i>I hope there is going to be another assembly soon.</i> • See Resource Materials Packet for other share options.

Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan – Session 8, Continued

Anchor Chart – Sample #1 Craft Chart of Noticings				
Book: Hurricane! _____ London			Author: Jonathon	
Notice	Why?	Name it!	Connections	Try it!
Comparing two things	<ul style="list-style-type: none">• Give picture in mind• Show 1 thing known to something unknown	Simile – like/as	List titles students have read.	Leave this column blank for this lesson.
Acting like happening right now	<ul style="list-style-type: none">• Helps us picture what happened	Show, not tell	List titles students have read.	X
Starts a sentence with word then a comma (finally, suddenly, the next morning...)	<ul style="list-style-type: none">• Signals new idea or event	Temporal (time) words (CCSS vocabulary).	List titles students have read.	X
Lots of facts, details, (dialogue, description)	<ul style="list-style-type: none">• Helps us picture what is happening	Details (hand)	List titles students have read.	X
Opens with talk	<ul style="list-style-type: none">• Introduces character• Grabs reader's attention• Poses a question in reader's mind.	Dialogue lead	List titles students have read.	X
Repeats same line or words	<ul style="list-style-type: none">• Big idea wants us to remember and think about	Repeated Lines	List titles students have read.	X

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

Please note: Some teachers make a photocopy of the example from the book or write out the exact part and include it in the chart under the Notice section.

Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan

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

Materials

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| <ul style="list-style-type: none"> • Book used in previous lesson • Craft Chart of Noticings filled out from previous lesson • Text that class worked on publicly earlier in the year – teacher story or whole class story • Markers | <ul style="list-style-type: none"> • Select a crafting technique from the chart that you would like to study more in-depth • This lesson focuses on repeated lines, but any item from the chart may be selected • Revision Checklist Chart – Anchor Chart [See Resource Materials Packet] |
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Tips	<ul style="list-style-type: none"> • Remember the focus here is not so much to teach a particular quality of good writing, but to teach students the process of noticing what other authors have done that they could try in their own writing. • We are extending students invitations to Try It! • This process of using mentor authors and texts is a lifetime writing strategy. • Katie Wood Ray in <u>Wondrous Words</u> (1999) does an excellent job explaining the concept of Writing-in-the-Air. • Additional information and lessons on repeated lines may be found in Calkins, Lucy and Amanda Hartman, (2003). <u>Authors as Mentors</u>. Portsmouth, NH: Heinemann. (Lucy Calkins' calls them comeback lines). • This conference from <i>The Conferring Handbook</i> by Lucy Calkins might be a useful resource: Use a Refrain.
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Connection	<ul style="list-style-type: none"> • <i>Yesterday we started looking really closely at how xxxx xxxx writes and we noticed s/he does things such as ... (revisit items listed on chart) Whenever we see an author doing something we admire, we can say, I'd like to try that in MY writing.</i> • <i>Today, we are really going to focus on the Try It or Writing-in-the-Air part of our Craft Chart. Writing-in-the-air is when we pretend we are writing it in the air, but we are really just orally rehearsing what we might write eventually on paper. We will study repeated lines. Remember, you learned a lot about them in First Grade</i>
Teach	<ul style="list-style-type: none"> • Review repeated lines section on the Craft Chart from previous day – Why?, Name It, and Connections. • Review concept of Reading like a Writer – reading with a sense of possibility, <i>What did this author do that I could try?</i> • Explain how writers Try-It or Write-in-the-air– orally try that technique in their own writing. • Model with teacher and/or class story. • Think aloud as you make decisions of where to add repeated lines to a piece, example: <ul style="list-style-type: none"> ○ <i>So, if I am writing and I have one really important, central or big idea I want to stress or hold everything together throughout the text, then I could use this technique of finding places to keep repeating a line. Let's look back at my piece about riding the roller coaster with my daughter. Read some parts... I want to think about what is my big idea. I think it might be – I can't believe at my age, I am riding this beast! So, watch how I can sprinkle this repeated line after some of the events...Now, the good part about doing this aloud and not writing it yet, is that I could try another repeated line and see which one I like better. Anyone have another suggestion I could try...</i>

Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan – Session 9, Continued

Teach - Continued	<ul style="list-style-type: none">• Continue with modeling.• Really emphasize how to write-in-the-air by rehearsing several options before committing to one.• After trying out options, add favorite one to text using revision marker (different color marker than original text).• Show how to reread the text with the new work added, emphasizing phrasing and intonation.
Active Engagement	<ul style="list-style-type: none">• Read aloud another part of the teacher story, class story, or a student's piece.• Ask students to talk with partners about where they would put a repeated line and why, have them write-in-air different possibilities.• Share as a class.• Select one suggestion and add to writing piece using a revision marker.• Reread emphasizing phrasing and intonation.
Link	<ul style="list-style-type: none">• Get students fired up to go out and try this technique in their writing.• Also, remind them it would be wonderful if some of them reviewed the chart and tried other things that are listed there too.
Mid-Workshop Teaching Point	<ul style="list-style-type: none">• Remind students how important it is to think about why we would use a particular crafting technique, we don't put techniques in our pieces willy-nilly, in any ol' place.• We intentionally think about the purpose and where it would best fit, where would it make sense.• Elaborate through an example – a willy nilly placement versus being driven by purpose.• Have students go back and consider, if where they put their repeated line makes sense based on its purpose.
Independent Writing and Conferring	<ul style="list-style-type: none">•
After-the-Workshop Share	<ul style="list-style-type: none">• Celebrate attempts students have made using the craft technique that their author mentor did, encourage them to do this for the rest of their lives.• Share excitement for wanting to see other techniques beside the one that was studied today in their work.• Add to the revision checklist a new technique they have learned: Reread a mentor text, pick something the author did, and try it.• See Resource Materials Packet for other share options.

Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan – Session 9, Continued

Revisit chart from previous session. Add information to last column.

Anchor Chart – Sample #1 Craft Chart of Noticings				
Book: <u>Hurricane!</u>			Author: Jonathon London	
Notice	Why?	Name it!	Connections	Try it!
Comparing two things	<ul style="list-style-type: none"> Give picture in mind Show one thing known to something unknown 	Simile – like/as	List titles students have to read	Bright as the sun; tall as a building.
Acting like happening right now	<ul style="list-style-type: none"> Helps us picture what happened 	Show, not tell	List titles students have read	Tears flowed down her cheek. She frowned and bent her head down.
Starts a sentence with word then a comma: finally, suddenly, the next morning...	<ul style="list-style-type: none"> Signals new idea or event 	Temporal/time words (CCSS vocabulary)	List titles students have read.	Late that afternoon,... Suddenly,...
Lots of facts, details (dialogue, description)	<ul style="list-style-type: none"> Helps us picture what is happening 	Details (hand)	List titles students have read.	Write description of what someone looks like.
Opens with talk	<ul style="list-style-type: none"> Introduces character Grabs reader's attention Poses a question in reader's mind 	Dialogue lead	List titles students have read.	'Who could be at our door this late at night', declared Dad.
Repeats same line or words	<ul style="list-style-type: none"> Big idea wants us to remember and think about 	Repeated Lines	List titles students have read	I can't believe it! I can't believe it!

...and other aspects as noticed by students.

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

Please note: Some teachers make a photocopy of the example from the book or write out the exact part and include it in the chart under the Notice section.


Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan – Session 9, Continued

Sample Anchor Chart

Revision Checklist

<input checked="" type="checkbox"/>	Revision Strategy - What a writer can revise?
	Reread a mentor text, pick something the author did, and try it.

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

Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan

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

Materials	
<ul style="list-style-type: none"> <u>Hurricane</u>, <u>Dream Weaver</u>, <u>Puddles</u>, <u>Old Salt Young Salt</u> by Jonathan London Or replace with titles from your selected mentor author 	<ul style="list-style-type: none"> Text that class worked on publicly earlier in the year – teacher story or whole class story Possible Focus Lesson Format for Teaching a Crafting Technique –Anchor Chart [See Resource Materials Packet]

Tips	<ul style="list-style-type: none"> For additional information on how to teach craft lessons, refer to: <ul style="list-style-type: none"> Ray, Katie Wood and Lisa Cleaveland. (2004). <i>About the authors: Writing workshop with our youngest writers</i>. Portsmouth, NH: Heinemann, there is also an About the Authors DVD Ray, Katie Wood. (1999). <i>Wondrous words: Writers and writing in the elementary classroom</i>. Portsmouth, NH: Heinemann
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This is a lengthy lesson and may take more than the usual mini-lesson time. Also, it may not follow the usual mini-lesson structure. This lesson is a shift from filling out a detailed Craft Chart, as was done in sessions 8 and 9. Now, students will study one craft item from the chart. The teacher will provide direct instruction on how to incorporate that technique in their writing. It is one thing for students to recognize a craft item and another thing for them to produce it. For further information on teaching a craft focus lesson, please see Resource Section: Resource Session 10 – Possible Focus Lesson Format for Teaching a Crafting Technique.

Connection	<ul style="list-style-type: none"> <i>Gina was just like XXX (mentor author). She did XXX in her work. Also Vince was just like XXX (mentor author). He did XXX in his work. Remember 'reading like a writer' means reading with a sense of possibility – What did this author do that I could try? These writing techniques are also called craft. Craft is a special writing skill an author has. XXX (mentor author) has lots of craft in his work. Today we are going to visit another crafting technique he does so well.</i>
Recommended steps to follow when teaching craft	<ul style="list-style-type: none"> Show – Provide examples of the crafting technique. Ideally, these will be displayed on a docu-camera or typed out in an enlarged format. Examples using the craft of effective dialogue: <ul style="list-style-type: none"> <u>Hurricane!</u> by Jonathan London - np. 14 <i>A hurricane! she panted. It's coming our way! Our house could be blown right off its stilts. Hurry up, Mom told us. Pack quickly.</i> <u>Dream Weaver</u> by Jonathan London - <i>If you're quiet and listen, maybe you can hear its feet on the sparkling web. Seeing you, Yellow Spider seems to pause, her legs like threads. Don't be afraid, little spider. You smile. np. 6</i> <u>Old Salt Young Salt</u> by Jonathan London – <i>Loosen the drag! Dad hollered through his nose – which he was holding with his old red bandanna. np. 19, A Chinook! said Dad. A salmon! Dad held the fish up. 'Your first salmon,' he said with a huge grin. np. 22</i> <i>What do you notice Jonathon London is doing in each one of these examples? Yes, Jonathon London is using dialogue very effectively. He doesn't use a lot, but what he does use works well.</i>

Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan - Session 10, Continued

Recommended steps to follow when teaching craft - Continued	<ul style="list-style-type: none">● Explain – Discuss why the writer might have chosen to craft in this way. Give the general purpose. Generate discussion around the fact that Jonathon London did not just add any ol’ dialogue. The dialogue that was included matched what was happening at that moment. Using dialogue at these places brought the story alive. It helped to paint pictures in the reader’s mind of what was going on at that moment.● Name It – Give the craft a name. Create a name for this type of dialogue with student input (e.g. in-the-moment dialogue, bring it alive dialogue, etc.)● Connect – Have you seen this craft anywhere else?<ul style="list-style-type: none">○ Ask students if they can remember other places in sample books, or in any other books they have read, where they have seen this.○ Since this is a more complex technique many students will not be able to identify the exact dialogue. One option is to have them go look in those books or do an activity like the following:<ul style="list-style-type: none">○ Give students a page or two from another book such as <u>Puddles</u> by Jonathan London - np. 7○ Work in partnerships to discover more examples of in the moment dialogue○ Share● Try It or Write-in-the-Air<ul style="list-style-type: none">○ Make a general if/then statement about the crafting technique: So if I am writing and I want to _____ (purpose), then I can use _____ (name crafting technique). Example: <i>So if I’m writing and I want to make the most important part of the story come alive, then I could include ‘in-the-moment dialogue.’</i>○ Try-It (writing-in-the-air) Activity – Try-it activity is a THINK ALOUD of how a writer might use this craft in his/her own work or another writer’s work. Demonstrate via a think aloud using teacher or class story, example: <i>Let me think about what part I want to bring alive. Oh, this part of my story is really important. This is the part where I get really scared. Listen as I read this part again... I am going to put a * right here and think about how I may add dialogue. I am going to Try It or Write-in-the-Air which means I am going to think aloud what I <u>might</u> put here. I am just going to say aloud the words. I am not writing them yet. I am going to ‘try them on’ and see if I like them. Maybe I could say, ‘No Way! I am not going on that beast of a ride.’ This would show I am afraid. Or I could say, ‘You want ME to go on THAT?’ Oh, I like those options...</i> Revisit the steps of how to do it:<ul style="list-style-type: none">○ Find the most important part of your story or the part you want to bring alive.○ Think about what is happening at that moment. What strong feeling did you or another character have at that moment?○ What words would you or another character say at that moment to show that feeling?<ul style="list-style-type: none">– For additional practice have class or small groups apply to the teacher or class storyHave students look at their own writing and see where they can add effective dialogue. Remind them to mark the spot, and of the different Write-in-the-Air options before they add it to their draft
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Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan

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

Materials	
<ul style="list-style-type: none"> Text that students have read and discussed previously from a reader's perspective. These books should be by different authors, not the mentor author. Favorites as recommended by the 2nd grade study group - <u>The Great Gracie Chase</u> by Cynthia Rylant, <u>Those Shoes</u> by Maribeth Boelts, <u>Fireflies</u> by Julie Brinckloe) - See also Resource A for other possibilities 	<ul style="list-style-type: none"> Copies of text for students to share. Enlarged version of Craft Chart of Noticings-Anchor Chart [See Resource Materials Packet] Craft Chart of Noticings-Anchor chart [See Resource Materials Packet] Markers

Tips	<ul style="list-style-type: none"> Decide which of their observations to get behind – which are worthy of more in-depth discussion and ones in which second graders could realistically apply to their own writing. It is better to discuss a few noticings in length then to make a long list of items that elicit only surface discussion. Remember the focus of lessons like this is not so much to teach a particular quality of good writing, but to teach students the process of noticing what other authors have done that they could try in their own writing. We are extending to students invitations to Try It! This process of studying mentor authors and texts is a lifetime writing strategy.
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An inquiry based lesson, so plan additional time. The focus of this lesson is to study a book by a different author (not the mentor author previously studied) and fill out a Craft Chart.

Connection	<ul style="list-style-type: none"> Revisit the concept of learning from mentor authors and mentor books. <i>We will continue to study other mentor authors to learn from him/her just like we learned so much from, XXXXX XXXX. (e.g. Jonathan London). We will study the work of a new author to discover some of his/her writing techniques and then try some ourselves.</i> <i>Once again to help us emulate our mentor, we will be using a Craft Chart of Noticings.</i> Review the purpose and sections of the craft chart. Distribute copies of mentor text. Ask children to listen and follow along as you read the text to them. Have them tell their partners what xxxx xxxx does as a writer. First, have them simply put a post-it note to mark a place or two in the text that really stood out, a place that is especially powerful, etc... then, discuss these sections with their partner, the central question to keep in mind while noticing is, <i>What did the author do that I could try?</i> Begin to fill in chart with student input, be prepared to follow children's lead For extensive information on using Craft charts and how to facilitate a child-centered discussion of it, see Ray, Katie Wood. (1999), <u>Wondrous words: Writers and writing in the elementary classroom</u>. Portsmouth, NH: Heinemann.
Teach & Active Engagement	<ul style="list-style-type: none"> General Craft chart information: <ul style="list-style-type: none"> Notice - find something the author did that you would like to discuss (e.g. <i>Oh, I noticed the writer kept repeating this line...</i>) Why? (Make a Theory) - think about what the author did and why (e.g. <i>Hmm, maybe he did this because she was trying to make a point to us as readers, he was trying to emphasize...</i>)

Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan – Session 11, Continued

Teach & Active Engagement - continued	<ul style="list-style-type: none"> ○ Name It – (e.g. <i>I think this is called repeated words or phrases or sentences.</i>) ○ Connections to other text where you have seen this before (e.g. <i>I remember seeing this in another book. The book was called xxx. The author repeated the line xxxx</i>) ○ Try It or Write-in-the-Air – envision this crafting technique by thinking aloud how it might work in student writing. <i>Let me see how this might work in Shirlann's story about all the problems she had with her new puppy. Shirlann's big idea that she wanted to emphasize may be – My brand new puppy got into trouble again! So she would sprinkle this sentence throughout her story. Let me write-in-the-air how that might sound...</i> • Go through these steps for several items that students and/or teacher notice and want to discuss • Keep focusing discussion around the concept, <i>What did the author do that I could try?</i> • Remind students that 'reading like a writer' and shopping around for writing ideas is a lifetime strategy, they could study craft with any author and in any book.
Link	<ul style="list-style-type: none"> • Suggest students reread other familiar books (or give them a specific one to review) and see if any of those craft items are also included in that book too, mark the pages. • Hype up that it would be wonderful if some of the class writers actually tried to use xxxxx xxxx's techniques in their writing. • Students may apply the mentor author's writing techniques to drafts written so far or they could revisit pieces drafted in Unit #1.
Independent Writing and Conferring	<ul style="list-style-type: none"> •
After-the-Workshop Share	<ul style="list-style-type: none"> • Share with partners what they discovered in other books or what they tried today as a writer that was learned from the mentor author. • Add any pertinent information to class chart. • Another option is to share a piece from one student that used craft in his/her writing. • See Resource Materials Packet for other share options.

Anchor Chart – Sample #1 Craft Chart of Noticings				
Book: <u>The Great Gracie Chase: Stop that Dog!</u>			Author: Cynthia Rylant	
Notice	Why?	Name it!	Connections	Try it!
Repeated sentences	<ul style="list-style-type: none"> • To make a point 	Repeated lines	<ul style="list-style-type: none"> • <u>Froggy Gets Dressed</u> • <u>Joshua's Night Whispers</u> 	<ul style="list-style-type: none"> -The sun was so hot! -My dog was at it again.
Exclamation marks	<ul style="list-style-type: none"> • Show strong feeling 	Exclamation marks	<ul style="list-style-type: none"> • <u>Puddles</u> • <u>Froggy</u> • <u>Hurricane!</u> 	<ul style="list-style-type: none"> -No way! -Get over here now!
Sound effect words	<ul style="list-style-type: none"> • Rhythm, sounds like the real thing 	Onomatopoeia	<ul style="list-style-type: none"> • <u>Puddles</u> • <u>Roller Coaster</u> • <u>Dream Weaver</u> 	Swish, zoom, drip-drop.

*And other aspects as noticed by students

Please note: Some teachers make a photocopy of the example from the book or write out the exact part and include it in the chart under the Notice section.

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

Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan - Session 11, Continued

Anchor Chart – Sample #2 Craft Chart of Noticings				
Book: <u>Fireflies!</u>			Author: Julie Brinckloe	
Notice	Why?	Name it!	Connections	Try it!
Repeated sentences/words	<ul style="list-style-type: none"> To make a point Emphasize a big idea 	Repeated lines	<ul style="list-style-type: none"> <u>Froggy Gets Dressed</u> <u>Joshua's Night Whispers</u> 	<ul style="list-style-type: none"> The sun was so hot! My dog was at it again
Exclamation marks	<ul style="list-style-type: none"> Show strong feeling 	Exclamation marks	<ul style="list-style-type: none"> <u>Puddles</u> <u>Froggy</u> <u>Hurricane!</u> 	<ul style="list-style-type: none"> No way! Get over here now!
Sound effect words	<ul style="list-style-type: none"> Rhythm, sounds like the real thing 	Onomatopoeia	<ul style="list-style-type: none"> <u>Puddles</u> <u>Roller Coaster</u> <u>Dream Weaver</u> 	<ul style="list-style-type: none"> Swish, zoom, drip-drop
Lots of commas	<ul style="list-style-type: none"> So read it differently Slow reader, emphasis 	Comma power	<ul style="list-style-type: none"> <u>Dream Weaver</u> <u>Old Salt</u> 	<ul style="list-style-type: none"> On a winter night, I... She sang again, higher...
Compared things	<ul style="list-style-type: none"> Gives a picture in readers' minds of something known to maybe something unknown 	Simile/comparisons	<ul style="list-style-type: none"> <u>Old Salt</u> <u>Twister</u> 	<ul style="list-style-type: none"> Puffy like a pillow

*And other aspects as noticed by students

Please note: Some teachers make a photocopy of the example from the book or write out the exact part and include it in the chart under the Notice section.

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

Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan

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

Materials	
<ul style="list-style-type: none"> Book used in previous lesson Craft chart filled out from previous lesson Markers 	<ul style="list-style-type: none"> Text that class worked on publicly earlier in the year – teacher story or whole class story Exclamation Points [See Resource Materials Packet]

Tips	<ul style="list-style-type: none"> For additional information on how to teach craft lessons, refer to: <ul style="list-style-type: none"> Ray, Katie Wood and Lisa Cleaveland. (2004). <i>About the authors: Writing workshop with our youngest writers</i>. Portsmouth, NH: Heinemann. There is also an About the Authors DVD. Ray, Katie Wood. (1999). <i>Wondrous words: Writers and writing in the elementary classroom</i>. Portsmouth, NH: Heinemann. See Resource Section: Resource Session 10 – Possible Focus Lesson Format for Teaching a Crafting Technique This conference from <i>The Conferring Handbook</i> by Lucy Calkins might be a useful resource: <i>I See You're Adding an Exclamation Mark to Your Story Like Mem Fox Does</i>.
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This is a lengthy lesson and may take more than the usual mini-lesson time. Also, it may not follow the usual mini-lesson structure. This lesson is a shift from filling out a detailed Craft Chart as was done in sessions 8, 9 and 11. Now, students will study one craft item from the chart. The teacher will provide direct instruction on how to incorporate that technique in their writing. It is one thing for students to recognize a craft item, and another thing for them to produce it. For further information on teaching a craft focus lesson, please see Resource Section: Resource Session 10 – Possible Focus Lesson Format for Teaching a Crafting Technique.

Connection	<ul style="list-style-type: none"> <i>Yesterday we started looking really closely at how xxxx xxxx writes, and we noticed s/he does things such as ... (revisit items listed on chart). Whenever we see an author doing something we admire, we can say, I'd like to try that in MY writing. The class really was impressed with how XXX used exclamation points. (Point out where it was listed on the craft chart).</i> <i>Today, I'm going to show you how you can use exclamation points (or select another punctuation item) in your own writing.</i>
Recommended steps to follow when teaching craft	<ul style="list-style-type: none"> Show – Provide examples of the crafting technique. Show examples of effective use of exclamation points from text read yesterday: Ideally, these should be displayed on a docu-camera or typed out in an enlarged format. See Resource Section: Resource 12 for a complete listing of examples (see books for more examples): <ul style="list-style-type: none"> <u>Puddles</u> by Jonathon London, <ul style="list-style-type: none"> <i>Watch out for puddles! Mama hollers. Don't get wet!</i> np. 7 <i>Look---the sparkle of a million suns in a million drops!</i> np. 8 <i>Puddles! – Several pages, It's time to puddle-jump!</i> <u>The Great Gracie Chase Stop That Dog!</u> By Cynthia Rylant <ul style="list-style-type: none"> <i>So when they arrived one day to paint Gracie's kitchen, she did not like it!</i> np. 5 <i>Gracie was put outside!</i> np. 10 <i>Gracie decided to take a walk – ALL BY HERSELF!</i> np. 12 <u>Those Shoes</u> by Maribeth Boelts <ul style="list-style-type: none"> <i>How exciting! Grandma says.</i> np. 17 <i>We race from one end of the playground to the other!</i> <i>I'm not going to do it! I say.</i> np. 25

Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan - Session 12, Continued

Recommended steps to follow when teaching craft - Continued

- Fireflies! By Julie Brinckloe

– *It flickered again, over near the fence. Fireflies!* np. 7

What do you notice XXX is doing in each one of these examples? Yes, XXX is using exclamation points very effectively. Authors use exclamation points with intention. Why do you think authors used exclamation points in these places?

- **Explain – Discuss why** the writer might have chosen to craft in this way, give the general purpose
 - When studying any crafting technique, generate discussion centering on the why
 - Encourage students to make theories about why an author chooses to do a particular craft item- it is important students begin to associate a craft item with its purpose
 - Writers choose different writing techniques to accomplish something in their writing
 - Explain specific purpose for exclamation points.
 - Make a general if/then statement about the crafting technique: *So if I am writing and I want to _____ (purpose), then I can use _____ (name crafting technique).*

If a writer wants to express a strong feeling, or a character says something with a strong feeling, then a writer can use an exclamation point. An exclamation point signals the reader that there is a strong emotion attached to that text. Readers should change their voices to match a strong feeling.

- Generate discussion around the fact that XXX did not just add exclamation points anywhere in the story
- The punctuation that was included matched the feeling that was happening at that moment, and the author wanted readers to read it that way
- Using exclamation points at these places brought the story alive, and helped to paint pictures in the reader's mind of the feeling that was happening at that moment
- When reading the text, the reader should read that sentences with strong expression.
- **Name It – Give the craft a name.**
 - Exclamation points
- **Connect – Have you seen this craft anywhere else?**
 - Ask students if they can remember other places in the sample books or in any other books they have read where they have seen this
 - Go back to the text studying and look for additional examples.
- **Try It or write-in-the- air**
 - Make a general statement about the crafting technique: *So if I am writing and I want to _____ (purpose), then I can use _____ (this technique).*
 - *So, If a writer wants to express a strong feeling, or a character says something with a strong feeling, then a writer can use an exclamation point.*
 - Try-It (writing-in-the-air) Activity – Try-it activity is a THINK ALOUD of how a writer might use this craft in his/her work or another writer's work.
 - *Let me see how this might work in Vince's story about walking his dog and encountering a mean dog along the way. Vince would go back and think about where in the text he had a strong feeling. Where does he want to signal to the reader? Let me write-in-the-air how that might sound... There is a part when Vince is yelling at his dog to not go after the other mean dog. Maybe when he says, 'No' he would want to put an exclamation point. He would read it like this... Also, there is a part where Vince includes internal thinking about his fear of the situation. Maybe after he says the words, 'Oh my gosh, I was afraid for our lives,' he might want to add an exclamation point because he had a strong feeling...*
- **Review steps of how to do it:**
 - Find the part in your story that you have strong feelings.
 - Think about what is happening at that moment. What strong feeling did you or another character have at that moment?

Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

	<ul style="list-style-type: none">○ What words would you or another character say at that moment to show those strong feelings?○ End that sentence with an exclamation point.– For additional practice, have class or small groups apply craft to the teacher or class story– Have students look at their own writing and see where they can add exclamation points– Remind students to mark the spot, and Write-in-the-Air different options before they add it to their drafts.
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Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan

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

Materials	
<ul style="list-style-type: none"> Text from mentor author that students have read and discussed previously from a reader's perspective (favorites as recommended by the 2nd grade study group - <u>The Great Gracie Chase</u> by Cynthia Rylant, <u>Those Shoes</u> by Maribeth Boelts, <u>Fireflies</u> by Julie Brinckloe) 	<ul style="list-style-type: none"> Text that class worked on publicly earlier in the year – teacher story or whole class story <ul style="list-style-type: none"> Similes Examples –Anchor Chart [See Resource Materials Packet]

Tips	<p>For additional information on how to teach craft lessons, refer to:</p> <ul style="list-style-type: none"> Ray, Katie Wood and Lisa Cleaveland, (2004), <i>About the Authors: Writing workshop with our youngest writers</i>. Portsmouth, NH: Heinemann, there is also an <i>About the Authors</i> DVD Ray, Katie Wood. (1999). <i>Wondrous words: Writers and writing in the elementary classroom</i>. Portsmouth, NH: Heinemann.
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This is a lengthy lesson and may take more than the usual mini-lesson time. It may not follow the usual mini-lesson structure. Please see Resource Section: Resource Session 10 – Possible Focus Lesson Format for Teaching a Crafting Technique.

Connection	<ul style="list-style-type: none"> <i>When we read xxx we started looking really closely at how xxxx xxxx writes and we noticed s/he does things such as ... (revisit items listed on chart). Whenever we see an author doing something we admire, we can say, I'd like to try that in MY writing. The class really was impressed with how XXX used comparisons or similes. (Point out where it was listed on the craft chart)</i> <i>Today I'm going to show you how you can use similes or comparisons in your own writing.</i>
Recommended steps to follow when teaching craft	<ul style="list-style-type: none"> Show – Provide examples of the crafting technique. Explain the purpose of using a simile. <ul style="list-style-type: none"> Show examples of effective use of similes from text previously read Ideally these should be displayed on a docu-camera or typed out in an enlarged format <ul style="list-style-type: none"> <u>Puddles</u> by Jonathon London <ul style="list-style-type: none"> <i>In the morning it does---like a curtain rising on a shiny new day, a day of brightness and blue.</i> np. 6 <i>We kneel and watch worms squirm and stretch and leave tiny trails in the muck like sloppy writing—they're learning the ABCs of weather, of rain and sun and mud.</i> np. 16 <u>Fireflies!</u> By Julie Brinckloe <i>Then we dashed about, waving out hands in the air like nets, catching two, ten –hundreds...</i> np. 18 <ul style="list-style-type: none"> <i>The light in the jar turned yellow, like a flashlight left on too long.</i> np. 26 <i>And the light grew dimmer, green, like moonlight under water.</i> np. 27 <u>Old Salt Young Salt</u> by Jonathan London <ul style="list-style-type: none"> <i>It was as big as a school bus.</i> np. 10 <i>He pointed toward the tall cliffs, which looked as thin as a pencil in the distance.</i> np. 23 <u>Twister</u> by Darleen Bailey Beard <ul style="list-style-type: none"> <i>Out we run, like the little rabbit.</i> np <i>Hailstones sparkle like glittering diamonds and crunch under our shoes.</i> np. 30 <i>Far away, the sky looks green, like Mama's guacamole.</i> np. 9 <u>Dream Weaver</u> by Jonathon London <ul style="list-style-type: none"> <i>A sudden wind, and the trees hum, the branches creak, and yellow spider's web shimmers, like wind across a pond.</i> np. 7

Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan - Session 13, Continued

<p>Recommended steps to follow when teaching craft - Continued</p>	<ul style="list-style-type: none"> ▪ <i>Yellow spider glows like the evening star, gleaming over the sea beside the crescent moon.</i> np.22 ▪ <i>In your window the evening star hangs like yellow spider on her invisible thread.</i> np.26 <p>See Resource Section: Session 13 – Simile Examples for more information.</p> <p><i>What do you notice XXX is doing in each one of these examples? Yes, XXX is comparing two things. Authors do this with intention. Why do you think authors compare two things?</i></p> <ul style="list-style-type: none"> • Explain – Discuss why the writer might have chosen to craft in this way. Give the general purpose. <ul style="list-style-type: none"> ○ When studying any crafting technique, generate discussion that centers on why an author used it. ○ Encourage students to make theories about why an author chose to do a particular craft item, it is important students begin to associate a craft item with its purpose. ○ Writers choose different writing techniques to accomplish something in their writing. ○ Explain specific purpose for similes and make a general if/then statement about the crafting technique: <i>So if I am writing and I want to _____ (purpose), then I can use _____ (name crafting technique).</i> <p>Explain specific purpose for similes, <i>If a writer wants to paint a picture to get an important point across, then a writer can use a simile. A simile is a comparison between two things. It usually compares something you know to something you are not as familiar with or to explain something in greater detail (reference point). It usually uses the words like or as to link the two items.</i></p> <ul style="list-style-type: none"> ○ Generate discussion around the fact that XXX did not just add similes anywhere in the story. ○ The comparison was used in a place that helped get the point across, using similes at these places brought the story alive and it helped to paint pictures in the reader’s mind . <p>Name It – Give the craft a name.</p> <ul style="list-style-type: none"> ○ Similes – a comparison using the words like and as <ul style="list-style-type: none"> • Connect – Have you seen this craft anywhere else? <ul style="list-style-type: none"> ○ Ask students if they can remember other places in the sample book or in any other books they have read where they have seen this. ○ Due to the complexity of this technique, teacher may want to have some samples from familiar text ready to show. See resource section: Resource 13 – Simile Examples. • Try It or Write-in-the-Air – <ul style="list-style-type: none"> ○ Make a general statement about the crafting technique: <i>So if I am writing and I want to _____ (purpose), then I can use _____ (this technique).</i> <ul style="list-style-type: none"> – <i>So, if a writer wants to paint a picture in the reader’s mind through comparison, a writer can use similes.</i> ○ Try-It (writing-in-the-air) Activity – Try-it activity is a THINK ALOUD of how a writer might use this craft in his/her work or another writer’s work. <ul style="list-style-type: none"> – <i>Let me see how this might work in Sarah’s story about playing basketball. Sarah could go back and think of where she would like to paint a picture in the reader’s mind. She has a part where she is describing how high she tossed the ball in the air. Perhaps she could use a simile or comparison to make her point. Hmmm, Sarah threw it up so high. I want to think of something that is really high that readers could picture in their minds. Hmmm, a tall building or the sky or ... So, Sarah could add a simile like: The ball went as high as a ten story building or the ball soared through the air like a plane...)</i> <p>Review steps of how to do it:</p> <ul style="list-style-type: none"> ○ Find the part in your story where you want to paint a picture in the reader’s mind. This could be comparing one thing to another (e.g. light to flashlight, cliff to pencil, hailstones to diamonds, sky to guacamole) or to give a better description of something (e.g. big to the size of a bus, run to the speed of a rabbit).
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Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan - Session 13, Continued

Recommended steps to follow when teaching craft, Continued	<ul style="list-style-type: none">○ Think about what you want to compare or describe.○ Brainstorm ways to do this.○ Pick the one that paints the best picture for your purpose.<ul style="list-style-type: none">– For additional practice, have class or small groups apply craft to the teacher or class story.– Have students look at their own writing and see where they can add a simile.– Remind them to mark the spot, and to utilize different Write-in-the-Air options, before they add it to their draft.
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Option: Study The Slide by Samantha for use of craft. See www.readingandwritingproject.com

Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan

Session	14
Concept III	Writers gather and incorporate a variety of crafting techniques.
Teaching Point	Writers study a crafting technique to try in their own writing (focus on adjectives, adverbs or replace with other crafting technique students noticed). Adjectives and adverb use is a common core state standard.

Materials	
<ul style="list-style-type: none"> Text from mentor author that students have read and discussed previously from a reader's perspective (favorites as recommended by the 2nd grade study group - <u>The Great Gracie Chase</u> by Cynthia Rylant, <u>Those Shoes</u> by Maribeth Boelts, <u>Fireflies</u> by Julie Brinckloe) 	<ul style="list-style-type: none"> Text that class worked on publicly earlier in the year – teacher story or whole class story Adjective and Adverb Examples –Anchor Chart

Tips	<p>For additional information on how to teach craft lessons, refer to:</p> <ul style="list-style-type: none"> Ray, Katie Wood and Lisa Cleaveland, (2004), <i>About the Authors: Writing workshop with our youngest writers</i>. Portsmouth, NH: Heinemann, there is also an About the Authors DVD Ray, Katie Wood. (1999). <i>Wondrous words: Writers and writing in the elementary classroom</i>. Portsmouth, NH: Heinemann.
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This is a lengthy lesson and may take more than the usual mini-lesson time. It may not follow the usual mini-lesson structure. Please see Resource Section: Resource Session 10 – Possible Focus Lesson Format for Teaching a Crafting Technique.

Connection	<ul style="list-style-type: none"> <i>When we read xxx we started looking really closely at how xxxx xxxx writes and we noticed s/he does things such as ... (revisit items listed on chart). Whenever we see an author doing something we admire, we can say, I'd like to try that in MY writing. The class really was impressed with how XXX used adjectives and adverbs. (Point out where it was listed on the craft chart)</i> <i>Today I'm going to show you how you can use similes or comparisons in your own writing.</i>
Recommended steps to follow when teaching craft	<ul style="list-style-type: none"> Show – Provide examples of the crafting technique. Explain the purpose of using an adverb or adjective. <ul style="list-style-type: none"> Show examples of effective use of adjectives and adverbs from text previously read Ideally these should be displayed on a docu-camera or typed out in an enlarged format Question to keep asking students to consider: <i>What do you notice XXX is doing in each one of these examples? Why? Authors do this with intention. Why?</i> <p>Adverbs samples (change to reflect text used with your class): <u>Dreamweaver</u> by Jonathon London Yellow spider rests and floats silently (pg. 3)</p> <p><u>Song and Dance Man</u> by Karen Ackerman His feet moved slowly at first (pg. 14)</p> <p>Adverbs samples (change to reflect text used with your class): <u>Dreamweaver</u> by Jonathon London Yellow spider rests and floats silently (pg. 3)</p> <p><u>Song and Dance Man</u> by Karen Ackerman His feet moved slowly at first (pg. 14)</p>

Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan - Session 14, Continued

Recommended steps to follow when teaching craft - Continued	<p><u>Hurricane</u> by Jonathon London Hurry up, Mom told us. Pack quickly! (pg. 10) Suddenly, with a loud crash, the wind ripped a shutter off. (pg. 19)</p> <p><u>Old Salt Young Salt</u> by Jonathon London Suddenly the pole jerked in my hands and bend almost double. (pg. 16) I headed back, stepping carefully over the seats and tackle. (pg. 25) Dad crawled forward, still holding his nose, still green in the gills, then sat and watched me proudly as I steered the boat all the way back to shore. (pg. 27)</p> <p><u>Sled Dogs Run</u> by Jonathon London Suddenly the wind dies to a whisper, and the air clears, like a clean window. (pg. 29)</p> <p><i>Adjectives samples (change to reflect text used with your class):</i> <u>Puddles</u> by Jonathon London Shiny new day (pg. 6) Sweet chatter (pg. 5) Sloppy writing (pg. 16)</p> <p><u>Dreamweaver</u> by Jonathon London Sudden wind (pg. 7) Yellow spider's web (pg. 7) Invisible web (pg. 26)</p> <p><u>Song and Dance Man</u> by Karen Ackerman Steep wooden steps</p> <p><u>Old Salt Young Salt</u> by Jonathon London Boat slammed (pg. 9) Water streamed (pg. 10) Wind swept (pg. 11) Seals barked (pg. 13) Boat lurched (pg. 14) Silver fish flashed (pg. 14) Reel stopped spinning (pg. 16) Stopped tugging (pg. 16) Fish jumped (pg. 18) Dad reached (pg. 18) Dad strung (pg. 19)</p> <p><u>Sled Dogs Run</u> by Jonathon London Training begins (pg. 8) Snow comes (pg. 13) Dogs go crazy (pg. 17) Sled whips (pg. 21) Dogs swerve (pg. 22) Wind dies (pg. 29)</p>
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Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan - Session 14, Continued

Recommended steps to follow when teaching craft - Continued	<p>Honey Paw and <u>Lightfoot</u> by Jonathon London</p> <p>Honey Paw ambled (pg. 2)</p> <p>Honey Paw watched (pg. 2)</p> <p>Honey Paw read (pg. 6)</p> <p>-Many examples in this book all Honey Paw...</p> <ul style="list-style-type: none">● Explain – Discuss why the writer might have chosen to craft in this way. Give the general purpose.<ul style="list-style-type: none">○ When studying any crafting technique, generate discussion that centers on why an author used it.○ Encourage students to make theories about why an author chose to do a particular craft item, it is important students begin to associate a craft item with its purpose.○ Writers choose different writing techniques to accomplish something in their writing.○ Explain specific purpose for adjectives/adverbs and make a general if/then statement about the crafting technique: <i>So if I am writing and I want to _____ (purpose), then I can use _____ (name crafting technique).</i>○ Explain specific purpose for adjectives/adverbs, <i>If a writer wants to describe how a person, place or thing looks (adjective), then s/he can use an adjective to help readers get a picture in their minds. It usually comes before the noun... If a writer wants to describe an action, then s/he can use an adverb. It usually comes before or after the verb or action word.</i>○ Generate discussion around effective use of adverbs and adjectives.● Name It – Give the craft a name.<ul style="list-style-type: none">○ Adjective – word to describe a noun.○ Adverb – word to describe a verb or action word (how something is done).● Connect – Have you seen this craft anywhere else?<ul style="list-style-type: none">○ Ask students if they can remember other places in the sample book or in any other books they have read where they have seen this.○ Due to the complexity of this technique, teacher may want to have some samples from familiar text ready to show.● Try It or Write-in-the-Air –<ul style="list-style-type: none">○ Make a general statement about the crafting technique: <i>So if I am writing and I want to _____ (purpose), then I can use _____ (this technique).</i><ul style="list-style-type: none">– <i>So, if a writer wants to describe how something looks, a writer can use an adjective.</i>○ Try-It (writing-in-the-air) Activity – Try-it activity is a THINK ALOUD of how a writer might use this craft in his/her work or another writer's work.○ Model with student story or teacher story. <p>Do same for adverbs</p> <ul style="list-style-type: none">● Review steps of how to do it:<ul style="list-style-type: none">○ Find the part in your story where you want to describe a noun – person, place or thing. Think about how you want to describe that person, place or thing.○ Brainstorm ways to do this.○ Pick the one that paints the best picture for your purpose.○ Model for adverbs.<ul style="list-style-type: none">- For additional practice, have class or small groups apply craft to the teacher or class story.- Have students look at their own writing and see where they can add adjectives and adverbs.– Remind them to mark the spot, and to utilize different Write-in-the-Air options, before they add it to their draft.
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Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan

Session	15 (Challenging lesson – replace if necessary)
Concept III	Writers gather and incorporate a variety of crafting techniques.
Teaching Point	Writers vary sentence structure to bring style to their writing.

Materials	
<ul style="list-style-type: none"> Select sample sentences from mentor text to match which Teach objective (adjective, prepositional phrase, or subordinate phrases) that will be used in the lesson. <i>Owl Moon</i> by Jane Yolen (1987) is a sample text that has good examples of subordinate phrases. 	<ul style="list-style-type: none"> Before today's mini-lesson, read the sample text to the class at least once. When you reread it, talk with the class about interesting choices the writer made with forming sentences.

Tips	<ul style="list-style-type: none"> Common Core Language Standards for 2nd grade states: 1. f – Produce, expand, and rearrange complete simple and compound sentences (e.g., The boy watched the movie; The little boy watched the movie; The action movie was watched by the little boy) This lesson expands on this teaching point. Earlier in the unit, students were taught to notice craft moves that authors used in books. This lesson shifts to specifically noticing at the sentence level, and gathering possibilities of what students could do in their own writing. Encourage students to find additional examples of where authors added adjectives, used commas, and added phrases or expanded sentences, typically through the use of prepositional phrases. Teachers should select which of the teach choices below best meet their students' needs. If a teacher chooses to address more than one teach option, it could be done during the Mid-workshop teaching point, Share or an additional lesson. Teach 3, using subordinate phrases, is an advanced lesson and may be too difficult for some students; teachers may opt to only do with those that are ready for this level of understanding. Have students be reading detectives looking in text for how writers produce, expand, and rearrange complete simple and compound sentences.
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Connection	<ul style="list-style-type: none"> Share how you have been noticing that a lot of second grade stories have sentences that go on endlessly, and then...and then...and then... Today, you are going to show them a technique that authors use to bring variety to their sentences, so they have more style and voice-explain terms style and voice.
Teach 1 – Adding Adjectives	<ul style="list-style-type: none"> Select samples from mentor text that have adjectives. Explain what an adjective is and how it helps paint a picture in the reader's mind (e.g. The little boy watched the movie). Model changing a sentence from the class story or teacher story.
Teach 2 – Adding Prepositional Phrases	<ul style="list-style-type: none"> Select samples from mentor text that are compound sentences using prepositional phrases (e.g. The action movie was watched by the little boy). Explain what a prepositional phrase is and how it adds more information for the reader. Model changing a sentence from the class story or teacher story.

Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan - Session 15, Continued

Teach 3 – Subordinate Phrases	<ul style="list-style-type: none"> • Explain why and how writers add sentence variety to their pieces. • Model how to read these sentences using commas to help with phrasing and intonation. • Show children how to add subordinate phrases to their sentences, In <i>Owl Moon</i>, for example, Jane Yolen could have written, ‘Pa and I went owling. We went owling at night. It was past my bedtime.’ Instead she combines a lot of information into a sentence that tells not only what she did, but when she did it and under what conditions she did it. ‘Late last night, long past my bedtime, Pa and I went owling.’ • Share other examples from <i>Owl Moon</i> and other texts. • Explain how to use punctuation, especially commas to create these sentences, help them to understand how to do this – 1) think about what the person did, 2) when the person did it and 3) under what conditions. • Please note: not all three parts have to always be included, but this serves as a good guide for young writers when brainstorming possibilities. • Example: <i>Dream Weaver</i> by Jonathon London – <i>That night in your room, you climb into bed and close your eyes. It could have been written as: It was night. You climb into bed. You close your eyes.</i> • Model how to read these sample sentences using commas to help with phrasing and intonation.
Active Engagement	<ul style="list-style-type: none"> • Have student work in partnerships to take simple sentences and form more complex sentence structures. • Example taken from a student’s text: <i>I went to the park.</i> • Share what partnerships created, example: <i>Early Saturday morning, just after breakfast, I went to the park.</i> Modify examples based on teaching points. • More advanced – add in more information about the main people, places and things in which they are writing, example: <i>I went to the park, the one down the road from me. Or I went to the park, where I always hung out with my older sister. Or, I went to the park, where I saw rows and rows of teeter totters and slides.</i>
Link	<ul style="list-style-type: none"> • Encourage students to look in their work, past and present, for any sentences that they could change to add more information and to make it more interesting.
Mid-Workshop Teaching Point	<ul style="list-style-type: none"> • Share samples of students that successfully did this kind of work, especially highlight a student that went to past work to find places they could practice this strategy.
Independent Writing and Conferring	<ul style="list-style-type: none"> •
After-the-Workshop Share	<ul style="list-style-type: none"> • Put up an example sentence from a class story or story idea and have partners brainstorm alternatives. • Reiterate how to do this effectively and the role of commas, or have students practice with their partner, how to read several samples you have on display, emphasizing intonation and phrasing. • See Resource Materials Packet for other share options.

Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan - Session 15, Continued

Sample chart – Modify based on what Teach objective was selected (adjective, prepositional phrase or subordinate phrase). This example is one possible way to chart the challenging subordinate phrase concept.

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

SAMPLE ANCHOR CHART	
Try It – Make Your Sentences More Interesting – Sentence Structure	
Before:	<i>Pa and I went owling. We went owling at night. It was past my bedtime.</i>
After:	<i>Late last night, long past my bedtime, Pa and I went owling. (Owl Moon by Jane Yolen)</i>
Add more examples from familiar text.	
Think about these things:	
<ol style="list-style-type: none">1. What the person did.2. When the person did it.3. Under what conditions did the person do?	

Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan

Session	16
Concept V	Writers prepare for publication.
Teaching Point	Writers work with partners to add finishing touches to their final pieces.

Materials	
<ul style="list-style-type: none"> Flags to mark possibilities for improvement Individual to model lesson with teacher (e.g. adult peer, cross grade level student, or advanced writer) 	<ul style="list-style-type: none"> Revision pens Anchor chart and markers

Tips	<ul style="list-style-type: none"> The point of this lesson is to introduce an effective way to revise and/or edit one's work. Many students lack experience working effectively in partnerships. Therefore, the emphasis in this lesson is on teaching students the strategy of having someone read aloud their work to gain feedback. Student feedback may be limited at this point. Teacher should observe this looking for growth over time. This is a strategy, that as writers, they will continue to use forever.
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Connection	<ul style="list-style-type: none"> Make a connection to yesterday's lesson. <i>Our mentor author ____ spent lots of time putting the finishing touches on his/her books. S/he did this to make sure her books read smoothly. S/he asked a friend to read aloud his/her work so she could listen to whether it sounded right. If it didn't, she made changes. She must have done a good job because her words flow so nicely.</i> <i>This reminds me of what we do as readers. Sometimes we stumble on words and our reading doesn't sound smooth. So what do we do when that happens? Yes, we use our word solving strategies to fix it up, and then reread so it makes sense and sounds smooth.</i> <i>Today, just like our author, you will get with your partner and begin to put finishing touches on your book for others to read. You will do this by listening to your partner read your work, listen for if it sounds smooth, and make changes when needed. Let me show you how...</i>
Teach	<p>Teacher models partnership steps with adult peer, cross grade level student, or advanced writer from classroom.</p> <p>Possible steps for partners reading aloud their pieces to one another:</p> <ul style="list-style-type: none"> Establish partnerships. Identify who will be the reader (A) and who will be the listener (B). Exchange papers. Partner (A) reads the piece exactly as it appears on the page to partner (B). Partner (B) listens. Purpose for listening: Listen for places where your partner stumbled. Stop at the end of each page. The listening partner (B) puts a flag by any place that the partner stumbled. Partnerships discuss what made the reader fall. Continue the process with subsequent pages. <ul style="list-style-type: none"> Partners switch roles. After you finish with your partner, use your revision pen to make some changes. <p><u>In Simple Kid Terms:</u></p> <ol style="list-style-type: none"> Listening Purpose - Tell partner what s/he should listen for in your piece. How can your partner help you? Read/Listen Talk about possibilities Place post-it-note on revision spot Take ACTION – REVISE!!!

Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan - Session 16, Continued

Active Engagement	<ul style="list-style-type: none">• In partnerships, talk about what the reader did and what the listener did.• As a whole class, discuss what it looks like and sounds like.
Link	<ul style="list-style-type: none">• <i>Today you are going to go off with your partner and give each other feedback. Follow these same steps. Remember, we want to make our writing ready for readers. These books will be put into the read aloud basket. I can't wait to see all of the changes you make today with your revision pens.</i>
Mid-Workshop Teaching Point	<ul style="list-style-type: none">• Start an on-going anchor chart of things that make readers stumble. This could turn into a possible future editing checklist or focus areas for small group work.
Independent Writing and Conferring	<ul style="list-style-type: none">•
After-the-Workshop Share	<ul style="list-style-type: none">• Students reconvene with their partner, and share changes that have been made based on their suggestions.• See Resource Materials Packet for other share options.

Sample Anchor Chart

Working with Your Partner

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

SAMPLE Anchor Chart

Things that make readers stumble...

1. No ending punctuation
2. Missing spaces between words
3. Messy writing
4. Etc.

These charts should be co-constructed with students based on how they would describe things.

Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan - Session 17

Background Information for Sessions 17, 18, and 19 (Writers edit so readers can read their text smoothly):

- Revisit the idea of why we would take the time to edit
- When a book is really well written, it can become a perfect book for reading aloud, but such books need to sound right to the ear
- Help students understand that the purpose of working on conventions is so that other readers can read their texts smoothly
- Based on students' needs and observation of their work, teacher will select a series of mini-lessons that focus on conventions (e.g. capitalization, usage, punctuation and spelling)
- Common Core 2nd grade Language Standard states: 2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Capitalize holidays, product names, and geographic names. b. Use commas in greetings and closing of letters. c. Use an apostrophe to form contractions and frequently occurring possessives. d. Generalize learned spelling patterns when writing words (e.g., cage – badge; boy – boil). e. consult reference material, including beginning dictionaries, as needed to check and correct spellings. These may help teachers decide on focus areas.
- A good resource to use is the unit. *Writing for Readers*, from the *Units of Study for Primary Writing* series (Calkins et. al. 2003) Use or adapt whichever mini-lessons seem appropriate for the whole class or to support small- group work, most sessions in *Writing for Readers* could be modified to be mini-lessons, Mid-workshop teaching points, or part of After-the-workshop Share - Sessions 2, 5, 9, and 12 are best left intact
- Use the following pages to outline your sessions based on your students' needs
- During sessions 17-19, students may also begin working on choosing a cover, writing a dedication, deciding on the book's layout and illustrating their picture books. This also allows time for teachers to meet with small groups
- Teachers may also teach students how to use an editing checklist. (See sample in resource materials packet)

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

Materials

Connection	
Teach	
Active Engagement	
Link	
Mid-Workshop Teaching Point	<ul style="list-style-type: none"> • After students have had time to work on some conventions, have them reconvene with their partners. • Reestablish the role of the reader and the listener. • Exchange papers and have one partner read the other partner's text aloud. • The listener should provide feedback on how that section sounded; this could also be done as part of the after-the-workshop share.
Independent Writing and Conferring	<ul style="list-style-type: none"> •
After-the-Workshop Share	<ul style="list-style-type: none"> • See Resource Materials Packet for other share options.

Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan

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

Materials	

Connection	
Teach	
Active Engagement	
Link	
Mid-Workshop Teaching Point	<ul style="list-style-type: none">• After students have had time to work on some conventions, have them reconvene with their partners.• Reestablish the role of the reader and the listener.• Exchange papers and have one partner read the other partner's text aloud.• The listener should provide feedback on how that section sounded; this could also be done as part of the After-the-workshop Share.
Independent Writing and Conferring	
After-the-Workshop Share	See Resource Materials Packet for other share options

Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan

Session	19
Concept IV	Writers apply the writing process.
Teaching Point	Writers edit so readers can read their texts smoothly.

Materials	

Connection	
Teach	
Active Engagement	
Link	
Mid-Workshop Teaching Point	<ul style="list-style-type: none">• After students have had time to work on some conventions, have them reconvene with their partners.• Reestablish the role of the reader and the listener.• Exchange papers and have one partner read the other partner's text aloud.• The listener should provide feedback on how that section sounded; this could also be done as part of the After-the-workshop Share.
Independent Writing and Conferring	
After-the-Workshop Share	See Resource Materials Packet for other share options

Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan

Session	20
Concept V	Writers prepare for publication.
Teaching Point	Writers work on putting finishing touches on their books and creating About the Author blurbs.

Materials	
<ul style="list-style-type: none"> Post it notes Books that have About the Author blurbs – examples: <u>Meanest Things to Say</u> by Bill Cosby, <u>Owl Moon</u> by Jane Yolen, <u>Appalachia or The Great Gracie Chase</u> by Cynthia Rylant, <u>Dream Weaver</u> by Jonathon London, etc... 	<ul style="list-style-type: none"> Stacks of books by their favorite authors Materials for illustrations Materials for About the Authors blurbs

Tips	<ul style="list-style-type: none"> Solicit the help of cross-age buddies to help them prepare for publication.
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Getting ready for publication means choosing a cover, writing a dedication, deciding on the book's layout, designing illustrations and finally, holding the finished piece in one's hands. Students could be working on many of these items during sessions 16, 17, and 18.

Connection	<ul style="list-style-type: none"> Discuss with students how they have one last chance to go over their work and make it their personal best. Today, they will study published books by authors they admire and notice what they still need to do before publication.
Teach and Active Engagement	<ul style="list-style-type: none"> Provide students with stack of books, direct them to work in partnerships and look over the books and ask, <i>How did this author fancy up his or her book for publication?</i> Have them put sticky notes on pages where they notice something the author did. Compile a class list of what they've noticed (e.g. write a cover, put title and author's name on the cover, write a dedication, write an author blurb, etc...) Elaborate on the different items and how students can do the same. Take a closer look at the About the Author section and provide students with books that have them. Have students study these sections and jot down what goes into the About the Author section with their partners. Compile a class chart of What Might Go Into An 'About the Author' Blurb – see sample Anchor Chart.
Link	<ul style="list-style-type: none"> Explain that in today's workshop they will spend their time fancying up their books. They can decide how they want to do that - rechecking spelling and punctuation, adding a dedication page, writing an author blurb or anything else from the class chart
Independent Writing and Conferring	<ul style="list-style-type: none">

Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan - Session 20, Continued

Sample Anchor Chart

How Authors Get Ready for Publication

- Make a cover
- Put author's name and title on the cover
- Write a dedication
- Write an author blurb
- Decide book layout
- Design illustrations
- And so on

Sample Anchor Chart

What Might Go Into An About the Author Blurb

- What the author is known for
- Personal information about the author – where lives, family, pets, hobbies, etc.
- Other books written by the author
- What this book means to the author
- Who is the author's mentor
- Why the author chose to write this piece
- And so on

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

Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan

Session	21
Concept V	Writers prepare for publication.
Teaching Point	Writers celebrate by sharing their published picture books with an audience.

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

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

Materials	

Tips	
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Connection	
Teach	
Active Engagement	
Link	
Mid-Workshop Teaching Point	
Independent Writing and Conferring	
After-the-Workshop Share	See Resource Materials Packet for other share options

Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

Lesson Plan

Session	22
Concept VI	Writers self-reflect on their experiences and growth in writing and as writers.
Teaching Point	Unit Wrap-Up Session

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

Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

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

Session	
Concept	
Teaching Point	

Materials	

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

Anchor Chart # Title

Anchor Chart # Title

Writing Unit of Study

2nd Grade - Lifting the Level of Narrative Writing Through Studying Craft, Unit 2

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

Session	
Concept	
Teaching Point	

Materials	

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

Anchor Chart # Title

Anchor Chart # Title
