ELA
Common Core
State Standards
Lesson Plan Packet

2nd Grade
Realistic Fiction
Unit 6
2/24/14

Writing Unit of Study
2nd Grade – Realistic Fiction, Unit 6

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Abstract

The Common Core State Standards require Second graders to write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure. The goal of this unit is for students to write well-elaborated short stories. Students will immerse themselves in age-appropriate realistic fiction stories to discern how these texts tend to go and to gather possible story ideas. They will draw on everything they've learned from writing small moment stories and their study of craft. Additionally, students revisit qualities of good writing to create believable realistic fiction pieces. They will select their best work to revise, edit, and publish.

Writing Unit of Study
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Instruction to be Conducted Prior to the Unit of Study

- Students need prior experience with and background knowledge of various items before starting the unit of study. It is suggested that this unit be conducted later in the school year so students have experience with the following areas:
- Students need prior experience with narrative reading and writing so they can determine differences between a realistic fiction piece and a small moment story that may not have a problem
- Students should have background knowledge of realistic fiction and its corresponding characteristics
- Students should have previous understanding and experience writing paragraphs, including temporal words between paragraphs/ideas.   This writing unit will only *review* these concepts
- Students should have studied and identified story elements in short, familiar text
- Students should have experience in using a graphic organizer to determine and retell story elements (e.g. Modified GO Map or Story Planner). This should be done during reading throughout the school year
- Students should have experience retelling familiar stories that they have heard or read. They may use some type of organizer to guide them (e.g. Modified GO! Map, Story Planner, Caterpillar Map, Story Mountain or other organizer)
- When sharing stories, students should strive to use a storyteller's voice
- Students should have background knowledge and experience with the various types of illustrations. See Katie Wood Ray's, 10 Guiding Questions for Studying Illustrations, All About the Author, pp. 186-187 or resource packet
- Students should have an understanding and background knowledge of different types of leads and endings
- Students should have experience recognizing and generating story ideas (e.g. story idea, character's wants/needs, problem, and solution)
- Students should be able to identify everyday common problems they encounter in school or at home. It is a good idea to jot down these problems at morning meeting time or after recess or lunch. This list can be used during the writing unit
- Students should have studied character development in reading, especially character traits (e.g. internal and external characteristics)
- Students should be familiar with and have included details of action, internal thinking, believable dialogue and physical description in previous work
- Students should understand the difference between Show, Not Tell with a focus on traits or feelings

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Resources and Materials Needed
- Anchor Charts – See Immersion Information
  - Steps to Writing a Realistic Fiction Story
  - How to Write a Realistic Fiction Story
  - What Makes a Good Realistic Fiction Story - This chart should have been co-constructed during the immersion phase based on what the class found as they studied realistic fiction books. This chart will be used as a reference throughout the unit of study
  - Story Ideas Chart
  - Writing Process Steps Chart
  - Rehearsal Ideas Chart (from Unit 1)
  - Character Chart
  - Character Traits
  - Temporal/Time Words
  - Strong Feelings or Actions
  - Working with Your Partner
  - Using Punctuation in Interesting Ways

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 3: Chester's Way by Kevin Henkes or another similar book with distinct characters
  - Session 7: The Teddy Bear by David McPhail)
  - Session 9: When Sophie Gets Angry Really, Really Angry by Molly Bang
  - Session 14: Roller Coaster by Marla Frazee
- 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 5- Teacher story that needs revision work
  - Session 7 – Teacher story that needs time/temporal words
  - Session 11 – Teacher story with a strong lead
  - Session 12 – Teacher story missing the important part (finding something that is missing and elaborating)
  - Session 13 – Teacher story in need of revision for the most important part
  - Session 15 – Teacher story with a strong ending that is connected to the heart of the story

Resources and Materials
  - Plan immersion activities to build background and understanding of realistic fiction. See Immersion Section for suggestions.
  - Gather a collection of realistic fiction materials. A variety of selections may be collected for reading aloud, shared reading, reading and writing workshop, and independent reading. See Resource Section for a sample booklist.
  - Assessment rubric, checklist or other assessment measures
  - Ongoing class charts
  - Display chart of temporal/time words time developed in Unit #2, Craft
  - Chart paper to record information developed throughout the unit.
  - Enlarged charts of graphic organizer for whole class lessons (e.g. Modified GO! MAP or Story Planner).
  - Copies of planning tools, graphic organizers etc. to be used throughout the unit. See resource materials packet.

Resources and Materials Needed, Continued

- o Necessary materials to do revision work: writing folders, colored pens, swatches of paper, flaps, tape, stapler, staple remover, additional sheets of paper, etc.
- o Tiny Topics Notebooks or Writer's Notebooks
- o Blank booklets for drafting and final pieces – students should write on one side only so revision work is possible.
- o Copies of items in Resource Materials Section for students
- o 3 x 3 Post-It Notes or mini post-it notes (depends on organizer use)
- Select Celebration Idea before starting the unit. Explain to students early on how their work will be shared. This should motivate them to do their personal best.

Professional Resources

- Calkins, Lucy. (2013). *Units of Study in Opinion, Information, and Narrative Writing Elementary Series: A Common Core Workshop Curriculum.* Portsmouth, NH: Heinemann.
- Calkins, Lucy*. (2011-2012). A Curricular Plan for the Writing Workshop, Grade 2.* Portsmouth, NH: Heinemann.
- Calkins, Lucy. (2009). *A Quick Guide to Teaching Second-Grade Writers with Units of Study*. Portsmouth, NH: Heinemann.
- Calkins, Lucy. (2003). *Units of Study for Primary Writers: A Yearlong Curriculum.* Portsmouth, NH: Heinemann.
- Parson, Stephanie. (2007). *Second Grade Writers: Units of Study to Help Children Focus on Audience and Purpose.* Portsmouth, NH: Heinemann.

Writing Unit of Study
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Why a Script?

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

Additional lesson information:

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

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

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

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

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

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Overview of Sessions – Teaching and Learning Points
Alter this unit based on students' needs, resources available, and your teaching style. Add and subtract according to what works for you and your students.

Part One:	On-Demand Assessment

Part Two:	Immersion Phase – Sample Lessons
Concept I:	**Writers study mentor text to identify characteristics of effective fiction pieces and frame their writing.**
	Sample – please see Immersion Phase section for more information.
Sessions 1-4	Writers read, study, and chart noticings about realistic fiction stories.
	Writers gather story ideas.
Session 5	Writers co-construct a class flash draft of a realistic fiction story.
	Additional sessions/activities may be added depending if immersion is done during reading, writing time or both.

Part Three:	Lesson Sequence Phase
Concept II:	**Writers draw on everything they know to create fiction stories.**
Session 1	Writers imagine story ideas.
Session 2	Writers rehearse before starting a draft.
Session 3	Writers develop believable characters.
Session 4	Writers use a graphic organizer to plan stories.
Session 5	Writers use a revision chart to re-see and rethink their work.
Session 6	Writers create pictures in reader's minds by using a storyteller's voice.
Concept III:	**Writers revisit qualities of good writing to develop believable realistic fiction pieces.**
Session 7	Writers include temporal words between events.
Session 8	Writers build tension in their stories through thinking about the problem and attempting to solve it.
Session 9	Writers develop characters by adding internal thinking.
Session 10	Writers study mentor text to see how other authors bring characters to life.
Session 11	Writers create more literary beginnings to their stories.
Concept IV:	**Writers select their best work to revise, edit, and publish.**
Session 12	Writers work with partners to improve their pieces.
Session 13	Writers revise the most important part of their pieces.
Session 14	Writers use punctuation in interesting ways.
Session 15	Writers craft endings that tie back to the heart of the story.
Session 16	Writers edit by capitalizing proper nouns or select other area of need.
Session 17	Writers edit so readers can read their text smoothly (select area of need – Editing Checklist).
Session 18	Writers edit so readers can read their text smoothly (select area of need).
Session 19	Writers make sure work is written clearly and easy to follow.
Session 20	Writers create blurbs for their partner's books.
Session 21	Writers celebrate their amazing work.
Session 22	Unit Wrap-Up Session

Writing Unit of Study
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Assessing Writers: 2nd Grade Narrative Common Core State Standards

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

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

Assessment Explanation

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

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

Grade	Narrative Pre-Assessment	Narrative Post-Assessment	Assessment Suggestion
2nd	Prior to Unit 1- Launching with Small Moments	After Unit 6- Realistic Fiction	Review these pieces alongside the narrative continuum that shows

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

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

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

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Immersion Phase

Background Information

The purpose of the Immersion Phase is to help students develop a thorough understanding of the type of text they will be writing. The goal is to move students from *explorers* of a particular text type to *writers* of that text type. In this particular unit, students develop a solid understanding of Realistic Fiction stories. During this phase, students will learn the purposes of Realistic Fiction stories as well as the characteristics of well-written ones. Basically, during this phase, students are thinking, How do these kinds of text tend to go? The goal is to move students from *explorers* of Realistic Fiction stories to *writers* of Realistic Fiction stories.

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

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

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

Through reading Realistic Fiction Stories, students will develop a greater understanding of these areas:
A. Definition and purpose of Realistic Fiction Stories
B. Characteristics of Realistic Fiction stories – Basically, during this phase, students are thinking, How do these kinds of text tend to go? Chart findings.
   1. General noticings about Realistic Fiction stories (qualities of well written stories)
   2. How do introductions tend to go? What is included?
   3. How does the middle or body tend to go? What is included?
   4. How do conclusions/endings tend to go? What is included?
   5. Author's Craftsmanship
C. How Realistic Fiction stories differ from small moment stories
D. Possible story topics and identify how writers gather story ideas (lead a Writerly Life – always searching for things to write about from our everyday lives)

Sample of Immersion Activities
- Study mentor text and develop anchor charts. Possible anchor charts: 1) characteristics - what makes a good realistic fiction story (qualities of good writing that make it interesting for the reader); 2) steps to writing a realistic fiction story (this will be created as the unit progresses), etc.
- Reading like Writers – Writers first read like readers – read to enjoy and comprehend a story. Then, writers reread familiar text to study how the author wrote it – what are interesting things we notice about how the author crafted words; how did the author choose to structure different parts of the text; how did the writer include qualities of good writing; etc. In other words, students read like writers and discern what an author did and why. In simple terms, we guide students in charting the following: A. Notice – What did you notice the author did?, B. Name – What is this called?, C. Why -

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Why did an author intentionally make that decision? (More advanced students may also discuss if they had ever seen that technique before and where, as well as try the technique with a class or student sample)

- Generate a list of possible story ideas that the class or individuals could write (e.g. problems that children their age have or can relate to). These ideas may be collected on a story ideas list or in writer's notebooks. This is also highlighted in the first lesson plan.
- Study various components of realistic fiction stories: lead, setting, characters (who/traits/description/wants & needs), simple fast moving plot with problem, sequence of events to solve problem, solution of problem, role of tension/suspense, ending, etc.
  - Character study often precedes this unit. Reading lessons are designed to examine types of characters, and how they are developed in stories through things such as:
    - External attributes – character's physical appearance/description
    - Internal attributes – character's traits, thoughts, feelings, etc.
    - Character's actions, reactions, and motivations etc.
    - What other characters have to say about this person (point of view)
    - Character's internal thinking, dreams, hopes, etc.
    - Illustrations
    - Etc.

Sample of Immersion Sessions:

- Session 1: Read and study realistic fiction texts. Chart **general noticings of how realistic fiction stories tend to go** by putting each idea on a post-it note. Begin discussing the **definition and purpose** of realistic fiction stories.
- Session 2: Continue reading and studying realistic fiction stories. **Add noticings and sort post-it notes into categories** as: A) general noticings, B) introduction noticings, C) body noticings, D) conclusion noticings, and E) author's craftsmanship noticings. Continue discussion of definition, purpose, and characteristics of realistic fiction stories.
- Session 3: Continue reading, studying and charting noticings about realistic fiction stories. Focus on **collecting story ideas.** Think: How might this story have come from the writer's life? Take the story idea, modify so general and add to a story ideas list or writer's notebooks (e.g. child gets lost and has to find parents; child loses something and needs to search for it; child wants something, parents say no, so must earn it; etc.) Also, **study some aspect of narrative structure** that hasn't been addressed thoroughly in reading (e.g. character development, problem/solution, and/or heart of the message and how author shows it, etc.)
- Session 4: Continuation of Session 3 areas; **focus on another narrative element**
- Session 5 and/or Shared Writing: **Co-construct a class flash draft** of a realistic fiction story. A flash draft is a piece that students write in one setting with teacher assistance.   The teacher guides students step-by-step through the process by asking questions and prompting discussion. For example, *Who will be our main character? Where will the story take place? What will be our character's problem? How does the problem start?... Now, let's put all that information into story language for an introduction to our story…*
  - *One sunny day, Erin, a 2nd grader was strolling down the street with her new puppy. The neighbor's cat darted in front of them and her dog chased after it. Erin's dog pulled, yanked and stretched her arm. Suddenly, she couldn't hold on anymore. The cat flew up a tree…*
  - Teacher would ask guiding questions to write the next part of the story, and continue for each part until a basic story is written.
  - The flash draft will serve as a basic model, and can be used for revision work for whole class or small group work throughout the unit. It should be a rough draft, not a polished piece. The purpose is to give students experience and background in writing a realistic fiction story. After completing the class story, encourage students to go off and try writing a story of their own.
- Additional activities may be added depending if immersion is done during reading, writing time or both.

For more information on immersion and the teaching of craft, read the following professional resources:

- Calkins, Lucy. (2013). <u>Units of Study in Opinion, Information, and Narrative Writing Elementary Series: A</u> Common Core Workshop Curriculum. Portsmouth, NH: Heinemann.
- Calkins, Lucy. (2009). <u>A quick guide to teaching second-grade writers with units of study.</u> Portsmouth, NH: Heinemann. (Especially chapter October – Raising the Level of Narrative Writing with Authors as Mentors)
- Calkins, Lucy and Amanda Hartman. (2003). <u>Authors as Mentors.</u> Portsmouth, NH: Heinemann.
- Ray, Katie Wood. (2006). <u>Study driven: A framework for planning units of study in writing workshop</u>. Portsmouth, NH: Heinemann.
- Ray, Katie Wood and Lisa Cleaveland. (2004). <u>About the authors: Writing workshop with our youngest writers</u>. Portsmouth, NH: Heinemann.   There is also an <u>About the Authors</u> DVD.
- Ray, Katie Wood. (1999). <u>Wondrous words: Writers and writing in the elementary classroom</u>. Portsmouth, NH: Heinemann. (top priority)

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2ⁿᵈ Grade – Realistic Fiction, Unit 6
Immersion Phase, Continued

Lesson Plan Template for Immersion Phase

Session	1
Concept	
Teaching Point	

Materials	
•	•

Outline immersion lesson:

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Immersion Phase, Continued

Lesson Plan Template for Immersion Phase

Session	2
Concept	
Teaching Point	

Materials	
•	•

Outline immersion lesson:

Writing Unit of Study
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Immersion Phase, Continued

Lesson Plan Template for Immersion Phase

Session	3
Concept	
Teaching Point	

Materials	
•	•

Outline immersion lesson:

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Immersion Phase, Continued

Lesson Plan Template for Immersion Phase

Session	4
Concept	
Teaching Point	

Materials	
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Outline immersion lesson:

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Immersion Phase, Continued

Lesson Plan Template for Immersion Phase

Session	5
Concept	
Teaching Point	

Materials	
•	•

Outline immersion lesson:

Writing Unit of Study
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Lesson Plan

Session	1
Concept II	**Writers draw on everything they know to create fiction stories.**
Teaching Point	Writers imagine story ideas.

Materials	
• Tiny Topics Notebooks or Writer's Notebooks • Story Ideas Chart – Anchor Chart	• Writing paper or writing booklets

Tips	• Teach children to select topics that will present a problem for the character. Generally, the character wants something and then meets trouble along the way to achieve the goal. • Have students record ideas in a Tiny Topics Notebook or Writer's Notebook. • Some students may experience difficulty writing the first page. Teachers may opt to do this with less able writers in a guided writing group or move this step to another lesson. • A Story Ideas List may be started during the Immersion Phase, and used as a reference for this lesson. Also, some teachers started this list earlier in the year when realistic fiction stories were read. • Connect the Story Ideas List to classroom experiences. When realistic fiction problems come up that second graders experience, add to the list. For example, child went out for recess and no one would play with him or her. • You may want to give students just one page, if you are concerned some may write the whole story.

Connection	• Make a connection to overall writing work done to date. • *Writers, you already know how to view the world through writerly eyes. We are always looking for possible story ideas. During reading time, we have been reading wonderful realistic fiction stories. Now, it is our turn to author our own stories. Today, I want to teach you one way that writers get started. They imagine stories they could possibly write. When writers get ready to write a new story, they sit down, close their eyes, and begin to imagine all the different things they could write about. After they imagine many different story possibilities, they begin working on just the first page of a booklet they may someday want to write.*

Teach	• Model a process for generating story ideas. For example:
	   o <u>Select a story idea </u>from the chart developed during the Immersion Phase or think of a character that has a problem and an eventual solution.
	   o <u>Imagine how the storyline might go.</u> Try using a Story Ideas Thinking Frame:
	       _____ really wants to _____ but _____ so _____.
	       I am going to try and think about a character that WANTS something or who has some trouble. BUT, my character has some problems SO s/he must do something about it. Hmmm, I imagine I could write a story about a second grader named Jenny who takes her dog for daily walks. BUT, he wiggles out of his leash and chases a cat up a tree. SO, she has to try and find ways to coax the cat back down from the tree.
	   o <u>Record idea in Tiny Topic Notebook or Writer's Notebook.</u>
	       I'll record in my notebook or writer's notebook something like: Character takes dog for a walk but he gets away and chases a cat up a tree. So, she has to try and get cat back down.
	   o <u>Orally rehearse (Write-in-the-air) how the beginning of the story might go.</u>
	       Now I will say aloud how my story might go…'Here Boscoe. Here. Time for your walk.' Jenny commanded. Boscoe trotted over. She bent down, looped the chain around his neck and patted him on the top of his head. 'P-l-e-a-s-e be a good boy today,' she pleaded.

Lesson Plan – Session 1, Continued

Teach - Continued	*She escorted him to the door. The sun was shining, birds were buzzing and Boscoe was excited to get exercise. His tail wagged wildly and he started to jump all over Jenny before she even opened the front door…* ○ <u>Write just the first page.</u>
Active Engagement	• Have student close their eyes and imagine at least three ideas they might want to turn into stories. Have students turn to partners and tell each other their general storylines.
Link	• *Writers go off today and imagine possible story ideas. Follow these steps: 1) Select a story idea; 2) Imagine how the storyline might go (use a Story Ideas Thinking Frame); 3) Record idea in Tiny Topic Notebook; 4) Orally rehearse (Write-in-the-air) how the story might begin; and 5) Write the first page only. Try and come up with a few story ideas.*
Mid-Workshop Teaching Point	• Review how to use a storyteller's voice. This will help when writing-in-the-air and writing the first page.
Independent Writing and Conferring	•
After-the-Workshop Share	• Students meet with their partners and share their first pages. Talk about how stories might go. • See Resource Materials Packet for other share options.

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

SAMPLE (from Immersion)
Story Ideas Chart

• Character new to school and has no friends, so has to find ways to get a friend
• Girl wants to go visit grandma in another state, but has problems before she ends up going
• Boy wants a dog because all his friends have one, but his parents say no. So, he has to find ways to show he is responsible.
• Student misses the bus, so has to walk to school. He has problems on the way.
• Student wants _____ but has to figure out how to earn money.
• Etc.

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Lesson Plan

Session	2
Concept II	**Writers draw on everything they know to create fiction stories.**
Teaching Point	Writers rehearse ideas before starting a draft.

Materials	
• Writing Booklets • Rehearsal Ideas chart from Unit #1 [See Resource Materials Packet]	• Writing Process Steps –Anchor Chart from Unit #1 [See Resource Materials Packet] • Story Ideas Chart –Anchor Chart from Immersion Phase

Tips	• Use charts from previous units on Rehearsal Ideas and Writing Process Steps. Post for children to reference. • Review gestures that correspond to Writing Process Steps and rehearsal strategies.

Connection	• Make a connection to yesterday's lesson, or overall work done to date. • *Today I want to remind you that writers have different ways to rehearse their stories before they draft. We can choose to tell the story to ourselves, tell it to a partner, sketch across the pages of a booklet, touch the pages to tell what we'll write, or say the story across our fingers. Regardless of the strategy we choose, we tell the story multiple times and in multiple ways before writing to envision how our stories might go. This helps us to make it the best first draft possible.*
Teach	• Demonstrate and review several rehearsal strategies using one of the story ideas from the class Story Ideas chart. • Go through class chart using gestures assigned to each rehearsal strategy (see Unit #1 chart).
Active Engagement	• Option A: Review with partner the different rehearsal strategies writers could use. • Option B: Partner A takes a story idea and rehearses to partner by using story hand or touching pages. Then Partner B takes a turn using his/her ideas.
Link	• *Remember writers how we talked about how actors and actresses do lots of practice before they put on a play? Writers do the same. We practice by telling our story multiple times before we write words on paper. So today, select a story idea; rehearse one way, then another, and another. When you think you have a good storyline in your head, grab a booklet and write.*
Mid-Workshop Teaching Point	• Demonstrate a variation of sketching per page. Show students how to make a picture plan by folding a sheet of notebook or duplicating paper into quadrants to make a mini-booklet. Then, show how to quickly sketch in the four panels to capture what happens first, next, next, and last. The point of the mini-booklet is to quickly (5 minutes or less) sketch a story from start to finish. This would allow for a child to sketch a couple versions of how a story might go, storytelling each (touching the page/sketch and saying aloud the exact words the writer might write) in a short amount of time. • Another option is to sketch each event on a post-it note and place in each box on the picture plan (folded paper) to correspond to the sequence of the story. Example: box representing event 1 or page one – stick figure of Jenny standing by a tree and cat up the tree; box representing event 2 or page two – Jenny shouting up to cat; box representing event 3 or page three – Jenny on a lawn chair trying to reach cat; box representing event four or page four – Jenny putting cat food at base of tree.

Mid-Workshop Teaching Point, Continued	• Encourage writers to try their stories one way and then another way, deciding which way to go. • Once a writer decides a plan for the story, he or she can shift to sketching pictures across the pages of a full-size booklet or transfer post-it notes to a full-size booklet, or immediately draft his or her story.
Independent Writing and Conferring	•
After-the-Workshop Share	• Partnerships could get together and act out different versions of their stories, and then ask their partners to help them decide which one is best. Writing partners can give other good tips and advice. Tell them each time they act out they try and make their stories more suspenseful, giving their partners goose bumps! • See Resource Materials Packet for other share options.

Writing Unit of Study
2nd Grade – Realistic Fiction, Unit 6
Lesson Plan

Session	3
Concept II	**Writers draw on everything they know to create fiction stories.**
Teaching Point	Writers develop believable characters.

Materials	
• <u>Chester's Way</u> by Kevin Henkes or another similar book with distinct characters • Character Chart – Anchor Chart [Resource Materials Packet]	• Character Traits – Anchor Chart [Resource Materials Packet]

Tips & Background	• Establish character development guidelines: character close to their own age, name may not be anyone in the classroom, character's dislikes need to make sense with likes, brainstorm internal and external traits, etc. Internal characteristics or traits often refer to personality – likes, dislikes, thoughts and feelings. External traits include physical descriptions, age, habits, hobbies, friends and family, experiences at school, etc. • Common categories for likes and dislikes: food, things to do, interests, school related items, people, pets, hobbies, etc. • When coming up with a problem, a tip is to think about how a like or dislike could create a possible problem (e.g. love soccer but can't seem to play well or ever score a goal). • The discussion of **Chester's Way** by Kevin Henkes or similar book that shows two or more distinct characters may be done during reading workshop, so more time may be devoted to character development discussion. • If students need more practice and understanding of characters, have them fill out a Character Chart (see resource packet for example) for main characters from familiar text or do one for themselves. Modify chart as needed.

Connection	• Make a connection to yesterday's lesson or overall work done to date. • *The heart of any great story is its characters. Today, I want to teach you some things to think about when you develop your main character, as well as other characters.*
Teach	• *Writers create characters they love and find interesting. We make sure that we get to know our characters well. Fiction writers don't just go from choosing a story idea to writing a draft. Instead a fiction writer <u>lives with a story for a time</u>. We want to flesh out our main character – to invent and develop the details that will bring our girl or boy and his/her problems to life. We want to make our characters believable – someone like us or someone we know.* • *We get to know our characters by their internal and external characteristics.* Define each. • *Listen as I read, <u>Chester's Way</u> by Kevin Henkes. Make a T chart that looks like this:* <u>Chester & Wilson Lilly</u> • As I read, jot down notes under each person's name to describe what s/he is like. • Read story and conduct a discussion on how it is easy to describe the personality of each character due to details in the story about each character's internal and external traits.

Teach – Continued	• Share Internal and External Characteristics Chart, such as the following: Character Chart
	
	     Inside or Internal Traits Outside or External Traits
	   • Likes * Physical characteristics
	   • Dislikes * Age
	   • Thoughts * Habits
	   • Feelings * Hobbies
	   • Friends or family
	 (See Resource Packet for sample Character Chart)
	 • Discuss how internal and external characteristics are revealed through details in the story – what a character thinks and feels, what s/he says, actions, what others say about the character, etc.

Active Engagement	• *Let's try it. Pretend we are going to be writing a story about _____ (classroom teacher, another teacher in the building or familiar character). Help me fill out this character chart of my internal and external characteristics. This information will help me as I write and revise my story.*
Link	• *Today when you go off to write, think about how you can further develop the main character in your story. One way is to think about your character's internal and external characteristics, and how that connects to things your character says and does.*
Mid-Workshop Teaching Point	• Share list of character traits and discuss how these affect what a character says and does. (See Resource Packet, Character Traits)
Independent Writing and Conferring	•

After-the-Workshop Share	• Share advice for developing a believable character:
	   o Put together a character so that all the parts fit together into a coherent person.
	   o Is the character like you? Like someone you know?
	   o Reread often, asking, Do these different things make sense within one person? Do the different things the character says and does fit together in a believable way?
	   o etc.
	 • Have students work with partners to cross-check that their Character Chart fits the criteria for developing a believable character.
	 • See Resource Materials Packet for other share options.

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

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SAMPLE
Character Chart

- Internal Characteristics
  - Likes
  - Dislikes
  - Thoughts
  - Feelings

- External Characteristics
  - Physical characteristics
  - Age
  - Habits
  - Hobbies
  - Friends and Family

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Sample
Character Traits
- Adventurous
- Ambitious
- Athletic
- Bossy
- Brave
- Busy
- Calm
- Caring
- Cheerful
- Conceited
- Cooperative
- See Resource Packet for a complete list

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Writing Unit of Study
2nd Grade – Realistic Fiction, Unit 6
Lesson Plan

Session	4
Concept II	**Writers draw on everything they know to create fiction stories.**
Teaching Point	Writers plan a story using a graphic organizer.

Materials	
• Graphic organizer from reading that is used for retelling and/or story elements and structure (e.g. Modified GO! Map, Story Planner, retelling rope, timeline, etc.) 1 copy per student. See Resource Packet for samples of a Modified GO! Map and Story Planner sheet. • Enlarged graphic organizer for display and reference.	• Post-it notes that fit the size of the boxes on the graphic organizer. • Story Ideas Chart from Immersion Phase and Session #1. • Writing Process Steps chart from Unit #1.

Tips	• Teachers should incorporate the graphic organizer they use in reading for retelling and/or to discuss story elements and story structure for this lesson. Students that have background knowledge of and experience with these tools in reading have a much easier time applying these concepts in writing. • Another option if teachers prefer to not use a graphic organizer is to sketch on post-it notes each event, then place them in sequence on paper or in a story booklet. • Class graphic organizer developed in this lesson can be used throughout the unit for demonstrations or small group work.

Connection	• Make a connection to yesterday's lesson or overall work done to date. • *Today I want to remind you that writers have different ways to plan stories, and as we sit down to write a piece we decide different ones to use. For example, we have been telling our stories to a partner, touching pages to tell what we'll write or even saying the story across our fingers. I want to show you another tool we can put in our rehearsal/planning toolbox. It is a graphic organizer (use term from reading work) called xxxx (e.g. Modified GO! Map, Story Planner). Remember we use it in reading when we….*

Teach	• Review the concepts (story elements) on the graphic organizer.
	 • Model how to fill out the graphic organizer to develop a story. Start with the setting and character. Continue with the problem, events, etc.
	 • Use post-it notes to brainstorm possible ideas and put them on the organizer. These can be removed, revised, or transferred to draft booklets at a later time.
	 • Remind students that authors make stories more exciting by stretching out the problem, making it get worse and worse. Also, the author may show how the character's feelings and/or reactions change as the story progresses. We know that in effective stories a character goes through a series of attempts or events to solve the problem. This helps build suspense for the outcome of the story.
	 • Discussion points (Story does not have to have 4 events. This is just an example of terminology):
	    o Problem with a cause
	    o Event 1 – What happened next?
	    o Event 2 – What happened after that?

Teach, Continued	o Event 3 – Then, what happened? o Event 4- Finally, what happened? • After you identify and jot each story element, do a think aloud or orally rehearse (write-in-the-air) how the story might go. Rehearse the story using the graphic organizer.
Active Engagement	• As a class, select a story idea and develop a story plan using the graphic organizer. • For each component, have students brainstorm ideas with a partner before sharing ideas as a class. • Select an idea, put it on post-it note and add to the enlarged graphic organizer. • Model or select a student to think aloud how that part might go.
Link	• *Go off today and work on an existing story to make it even better by planning parts with the organizer, or take a new story idea from your tiny topics notebook and develop a story plan. Remember after you jot down your ideas; orally rehearse how your story might go. When you finish rehearsing, you can grab a story booklet and begin drafting.*
Mid-Workshop Teaching Point	• Revisit Writing Process Chart introduced in Unit #1. Remind students that writers know when we finish one story we do not sit there and shout, *I'm done. What should I do next? I need help.* Instead, when writers finish one story, we start another. We start the writing process again – think of a story idea, rehearse multiple ways, draft, finish draft, revise… refer to chart and revisit corresponding gestures.
Independent Writing and Conferring	•
After-the-Workshop Share	• Students meet with their partners or an upper elementary buddy, and share their story plans. Each partner should give feedback: positives and suggestions for improvement. • See Resource Materials Packet for other share option. • The partner should give feedback on: 1. Do the events make sense? 2. Is the sequence of events logical? If not, suggest changes 3. Use of storyteller's language – Is the writer telling the story as if it is happening right now (bit-by-bit)?

Writing Unit of Study
2nd Grade – Realistic Fiction, Unit 6
Lesson Plan

Session	5
Concept II	**Writers draw on everything they know to create fiction stories.**
Teaching Point	Writers use a revision chart to re-see and rethink their work.

Materials	
• Revision checklist from previous unit [See Resource Materials Packet] • Teacher story that needs revision work or class flash draft	• Necessary materials to do revision work: writing folders, color pens, swatches of paper, flaps, tape, stapler, staple remover, additional sheets of paper, etc.

Tips	• For student needing additional revision practice, revise the class flash draft.

Connection	• Make a connection to yesterday's lesson or overall work done to date. • *Today I want to teach you that writers revise throughout the process, not just at the end. Writers revise right from the start! We can reread what we have written so far and remember all we know about revision, and find some places to make changes.*
Teach	• Demonstrate, using teacher story, how to revisit the Revision Checklist. *I will study the revision chart, and think, What will I work on today? How will I make my piece the very best it can be?* • Share your revision plan using a think aloud.
Active Engagement	• In partnerships, have students discuss each item on the revision chart. What is it? How will it help make our pieces even better? This will help them re-familiarize themselves with revision tools.
Link	• *I am so excited to see how you plan to make your pieces even better. Select a piece to revise, study the chart, make a revision plan, and then start working.*
Mid-Workshop Teaching Point	• Revisit revision tools, making sure children have access to the necessary materials. Possible areas to discuss: writing folder and a colored pen, swatches of paper on which they can add paragraphs to their drafts, flaps of paper than can be taped over parts of the story they decide to revise, staple removers to add or delete pages, etc.
Independent Writing and Conferring	•
After-the-Workshop Share	• Conduct a Revision Carousel – Have each student display their revision work at their work areas. Have students walk from seat to seat, table to table noting the different things people tried. Tell students to stop, read and reflect on what the writer did and why. Model. • Share noticings – *I saw that Anthony tried three different leads… I saw that Shirlann added more about what the character looked like…* • See Resource Materials Packet for other share option.

Writing Unit of Study
2nd Grade – Realistic Fiction, Unit 6
Lesson Plan

Session	6
Concept II	**Writers draw on everything they know to create fiction stories.**
Teaching Point	Writers create pictures in reader's minds by using a storyteller's voice

Materials	
• Class flash draft	

Tips	• Use teacher talk that elicits students to storytell exactly what happened in a bit-by-bit fashion. Make a movie in your mind of what happened then record step by step. Avoid injunctions to add more information or add details without further explanation. These general statements often lead to pages that contain a lot of summary. Example: For Sarah's birthday, she got a puppy. It was small and brown. She loved it. She always wanted one. It was a cute, cute puppy. A storyteller's voice would recreate the scene step by step – Sarah sat anxiously in her chair. She had been waiting a long time for her birthday present. Her mom shouted, 'Hey Sarah, do you want to open this box?' Sarah squealed, 'Oh my gosh, yes…please mom. Her mom slowly walked over to where Sarah sat with a huge smile on her face. The box made noises…
	• Encourage students to act out a scene as another way to move toward a storyteller's voice.

Connection	• Make a connection to yesterday's lesson or overall work done to date.
	• *Today I want to teach you that writers make movies in our minds of our stories and imagine we are the main character, going bit-by-bit through each part or scene. We try to write down exactly what we are imagining as if it was happening right now. Remember, we write bit-by-bit. This helps our readers picture in their minds exactly what happen too. We know thinking in a step by step fashion helps these movies come alive even better.*
Teach	• *One of the most important reasons to revise is that this allows writers to elaborate, to create scenes for their pieces.*
	• Demonstrate and explain how to revise from a summarizing voice to a storyteller's voice.
	o Example of summarizing voice: For, Sarah's birthday, she got a puppy.
	o Cross out summary of the event
	o Instead story tell exactly what happened, step by step. Create little scenes in our mind using dialogue and exact actions to let the story unfold on the page. Remember when we think of character action we think, what did the writer do with her feet? Her hands? Her face?
	o Example of a storyteller's voice: *On Sarah's birthday, Mom said, 'Cover your eyes.' Then she heard her opening the door, then a pitter-patter on the floor. 'Open your eyes!' Mom shouted. Sarah quickly opened her eyes and saw the most adorable puppy bouncing across the floor. She tripped over her feet trying to run to her new friend…*
	• Encourage students to act out a scene to help them create a storyteller's voice.
Active Engagement	• Select something that happened to the whole class. Put it in a summarizing statement. For example: We won for best behaved class in the lunch room. Then, have the class practice in partnerships how to revise for a storyteller's voice. Provide guided practice – *Close your eyes and think back to how we found out… Then what happened… What did Vince do with his feet? Hands? Face? When he went up and accepted the award for us?...etc.*
	• Option B: If a summary voice was used in the class flash draft, have partnerships discuss how they would revise the draft to be written in a storyteller's voice.

Link	• *Go off today and revise using your storyteller's lens. Read and find places where you summarized what happened or told what happened versus explaining what happened bit-by-bit. Revise for storyteller's voice for each draft you have done so far.*
Mid-Workshop Teaching Point	• Remind students one of the best techniques to help them imagine a story is by making a mental movie, act out the story, and then record what he or she does. *One way we can do this is to get together with our partner and share the stories we have written to discuss other possible ways our stories could go. We act out what's happening, and ask one another questions to make our pieces go from good to great!* • Another option: Act out different versions of our class story and then decide which is best.
Independent Writing and Conferring	•
After-the-Workshop Share	• Re-create a conference of guiding a child through telling a story bit-by-bit. This will help them when they work with partners on what to say to prompt more elaboration. • See Resource Materials Packet for other share option.

Writing Unit of Study
2nd Grade – Realistic Fiction, Unit 6
Lesson Plan

Session	7
Concept III	**Writers revisit qualities of good writing to develop believable realistic fiction pieces.**
Teaching Point	Writers include temporal words between events.

Materials	
• Display chart of temporal/time words developed in Unit #2, Craft. • Teacher or class story that needs time/temporal words	• Select a mentor text that has good examples of time/ temporal words (e.g. <u>The Teddy Bear</u> by David McPhail) • Mini post-it notes

Tips	• Discuss temporal and other time transition words in reading – purpose, examples, etc. • Common Core State Standards – use temporal words to signal event order

Connection	• Make a connection to yesterday's lesson or overall work done to date. • *Today I want to teach you that writers think carefully about each scene, making sure each event or scene flows from one to the next. Using time or temporal words is one effective way that writer's move from one scene to another. Let me show you how…*

Teach	• Review and define time temporal words.
	• Read mentor text that has good examples of time or temporal words. Pause per page and discuss word or phrase and how it demonstrates time passed. Add to chart.
	• Revisit the chart developed in Unit #2. Discuss how using temporal phrases makes a piece sound more natural or storylike.
	Examples:
	  Early in the morning In the meantime One day At last
	  As the sun set Once upon a time Right then When at last
	  By lunchtime By midday
	• Demonstrate how to add temporal words to piece using teacher story: caret and add words or put on small post-it note and affix on page.

Active Engagement	• Read a page/s from teacher story or class flash draft from Immersion Phase. Have partnerships discuss possible time temporal words that could be added to show a smooth flow from one event to the next. • Demonstrate how to add temporal word/s to a piece: caret and add words or put on small post-it note and affix on page.
Link	• *Today read through the lens of moving from one scene of our story to another by using time or temporal words. Stop at each new scene or event and think about possible ways to signal the reader. Use the class chart as a reference. Select one and add to the page. Read on to the next event and do the same…*
Mid-Workshop Teaching Point	• *We can look at ways mentor text transition through time to help us get ideas of how to do this. Look through the stack of books on your table and see what you discover.* • Have students put samples they find on a post-it note, and put up on class chart.
Independent Writing and Conferring	•
After-the-Workshop Share	• *Today we reviewed one revision lens. What other revision strategies do you use?* Refer to the revision checklist. • See Resource Materials Packet for other share option.

Writing Unit of Study
2nd Grade – Realistic Fiction, Unit 6
Lesson Plan

Session	8
Concept III	**Writers revisit qualities of good writing to develop believable realistic fiction pieces.**
Teaching Point	Writers build tension in their stories through thinking about the problem and attempting to solve it.

Materials	
• Post-it notes	• Blank paper for mini-booklets

Tips	• If students need additional practice with building tension through multiple attempts to solve a problem, some of these ideas may be beneficial:
	  ○ In groups give students a problem and have them brainstorm possible ways to solve the problem. Next, whole group share out ideas and chart their ideas. Then, order responses to build tension.
	    Use a current movie most kids have watched, discuss the problem and how the characters build tension by making multiple attempts to solve the problem.
	    Watch current movie trailer (for example, *The Lorax*) and discuss how the characters build tension by making multiple attempts to solve the problem.

Connection	• Make a connection to yesterday's lesson or overall work done to date • *Today I want to teach you that writers build tension in our realistic fiction stories to make readers feel the suspense of what is happening, so they will want to read page by page to find out what will happen next, hanging on our every word! One way to do this is to think abo*ut *all the problems the main character will encounter before s/he solves the problem. Many times the problem will get worse before it gets be*tter. *We can think, 'What will get in my character's way to make this problem hard to solve?'*
Teach	• *First, we think about the problem and what started the problem. This helps set the stage for the entire storyline.* *Example:* *What leads up to the problem or how does the story start? Jenny went for a walk with her mischievous dog and he wiggled off the leash. The dog chased a cat up a tall tree.* *What is the problem? The cat is stuck in the tree and Jenny can't get it to come down.* • *The problem and what leads up to the problem is included right at the beginning of the story. We put it in story language: 'One sunny day Jenny decided to go for a walk. 'Here Boscoe!' she called. Boscoe trotted over. Jenny bent down and looped the leash over his neck. He rushed to the door. As soon as she opened the door, Boscoe pulled and pulled on the leash. He spotted the neighbor's cat and yanked even harder on the leash. Jenny was tripping over her own feet. Her arm was extended as far as it could. Before she knew it, Boscoe wiggled right off his leash. 'No Boscoe!' she screamed. But, it was too late. Boscoe scampered off after the cat. The cat took one look at Boscoe and scampered up a tree. 'Oh No,' thought Jenny. The cat started to cry and looked like she was frightened to come down.* • *Next, we brainstorm possible ways the character can try and solve the problem. Good stories don't solve the problem immediately. If we said, 'Jenny called the cat and she came down.' That would be boring. We need to think of different, interesting ways the character can attempt to solve the problem building suspense for the reader. Think of building the storyline like going up a roller coaster. You build up slowly to the very top and get more and more anxious as you get closer to the top.*

Lesson Plan – Session 8, Continued

Teach - Continued	• *Let's brainstorm possible solutions to the problem knowing it needs to get more suspenseful as we go along. We will put each possible attempt on a post-it note. This way we can move them around or easily change them. Think of each attempt as a scene or event in the story.* Put these in a graphic organizer or line them up on a sheet of paper.
	• Brainstorm with class possible ways Jenny could attempt to get the cat down from the tree. Put ideas on post-it notes. Arrange and rearrange until group decides on the best attempts and the most logical order.
Active Engagement	• Option 1: Go back to class flash draft and revisit events to solve the problem. Revise to make it better.
	• Option 2: Take a new story idea from class chart and brainstorm possible ways to solve the problem- making sure it gets worse along the way.
Link	• *Now it is your turn to revisit your storyline for a draft and make changes or to plan out a whole new story. Remember these steps:* *1. Think about what the problem is, and what started the problem. Storytell your introduction which includes these.* *2. Brainstorm possible ways to solve the problem. These will be different events or scenes.* *3. Put attempts or events on individual post-it notes. Put these in a graphic organizer (or linear on a sheet of paper). Rehearse story using a storyteller's voice.*
Mid-Workshop Teaching Point	• Review the use of adjectives and adverbs reinforcing how to choose between them depending on what is to be modified. (2nd grade Common Core State Standard).
Independent Writing and Conferring	•
After-the-Workshop Share	• Share the work of 2-3 students that developed suspenseful storylines and/or did a good job sketching in mini-booklets.
	• See Resource Materials Packet for other share option.

Writing Unit of Study
2nd Grade – Realistic Fiction, Unit 6
Lesson Plan

Session	9
Concept III	**Writers revisit qualities of good writing to develop believable realistic fiction pieces.**
Teaching Point	Writers elaborate the inside story to improve their writing.

Materials	
• <u>When Sophie Gets Angry Really, Really Angry</u> by Molly Bang- read and discuss during reading time prior to this session • markers	• Strong Feelings or Actions – Anchor Chart [Resource Materials Packet] • Character Chart - Anchor Chart [Resource Materials Packet]

Tips	• During reading work, discuss how the author revealed the inside and outside stories. • Have a small group revise class story by adding the inside story. • Option: After doing this lesson, have students go back to Session 8 and on sticky notes put the character's feelings per event. Put the sticky note with the feeling next to each corresponding event. Revise as needed.

Connection	• Make a connection to yesterday's lesson or overall work done to date. • *Today I want to show you how to elaborate the inside story as well as the outside story. This makes our writing memorable. For each scene we want to put in the character's thoughts and feelings in addition to what the character says.*

Teach	• Review the difference between the outside/external story and inside/internal story
	
	 External/outside Internal/inside
	 - what happens | - response to what happens
	 - action | - feelings and thoughts
	 - gesture: hands out | - gesture: point to heart (feeling) and head (thinking)
	
	 • Show examples, from <u>When Sophie Gets Angry Really, Really Angry</u> by Molly Bang, of how her thoughts and feelings get stronger and change from the beginning of the story to the end
	 • Guide students in making a connection to self and their feelings. Example:
	    o 1st hit in baseball → happy
	    o 2nd hit → delighted
	    o 3rd hit → ecstatic
	 • *Writers think about how characters feel throughout the story. We reread our work and think, 'What is my character thinking or feeling at different points in my story? How can I show this more?' We imagine that we are the character and fill ourselves up with that emotion. What was going through my mind or what was I feeling? I also think about what it looks like when I am thinking or feeling that emotion, and add those words to my piece. Watch how I do it. I reread and look for places where I could add more internal thinking. Then, I close my eyes…MODEL adding internal thinking.*
	 • Provide examples of how a character's feelings increase as s/he attempts to solve the problem;
	    o Sad → devastated →hysterical
	    o Worried → frightened → terrified
	    o Tired → exhausted → drained
	 • Align feelings to each event and then discuss how writer could show that emotion – describe facial expressions, what was the character doing with his hands? Feet? Body?

Active Engagement	• Option A. Give each group a feeling word and have them brainstorm variations of that emotion. Put ideas in class chart.
	• Option B. Play a form of charades. Have students act out various feelings. Have observers describe exactly what the actor or actress is doing with her face, hands, feet, and body and guess the emotion.
Link	• *Bring your character alive on the page by including their thoughts and feelings for each scene or event. Don't just tell their thoughts or feeling. Also, include actions that go along with these strong feelings. How would we know a character was feeling that way? Describe facial expressions and other actions.*
Mid-Workshop Teaching Point	• *Remember, writers, another way writers show rather than tell how our characters are feeling is to include dialogue. We can ask, 'How is the character feeling? What would she say in this scene to show that?' We also think about how the character would say those words, and include stronger words for said; for example, shouted, whined or mumbled.*
	• Go back to class story and add dialogue and/or use precise verbs.
Independent Writing and Conferring	•
After-the-Workshop Share	• See Active Engagement and do option that wasn't done.
	• Option: After doing this lesson, have students go back to Session 8, and on sticky notes put the character's feelings per event. Put the sticky note with the feeling next to each corresponding event. Revise as needed.
	• See Resource Materials Packet for other share option.

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

Sample Chart – Strong Feelings or Actions

sad ➡ gloomy ➡ miserable

fond ➡ love ➡ passionate

annoyed ➡ mad ➡ furious

happy ➡ pleased ➡ thrilled

Feelings may change and get stronger as character keeps trying to solve the problem!

Writing Unit of Study
2nd Grade – Realistic Fiction, Unit 6
Lesson Plan

Session	10
Concept III	**Writers revisit qualities of good writing to develop believable realistic fiction pieces.**
Teaching Point	Writers study mentor text to see how other authors bring characters to life.

Materials	
• Realistic fiction mentor text – stacks for small group work.	

Tips	

Connection	• Make a connection to yesterday's lesson or overall work done to date.
	• *Today I want to teach you that we can once again use our favorite realistic fiction stories as mentors, to see how other authors bring characters to life. If we want our stories to draw people in and make them want to read more, we can look to how others have developed characters and learn from them.*
Teach	• Select some mentor text and study them through the lens of character development. Discuss how the author adds details that show how the characters do things, and these details let readers get to know what those characters are like.
	• Revisit internal and external characteristics. How did the author show these things?
	• Think about character's personality traits. For example, if a character is shy, what did the author do to show the reader this?
Active Engagement	• Select another well-known character from a familiar text and have students jot down how they would describe the character.
	• Go page by page and have students highlight ways the author brought this character to life.
Link	• *Today you will select one of your favorite realistic fiction stories and study HOW the author developed the character. Pick one or two things the author did that you want to try. Then, pick up your pen and go for it!*
Mid-Workshop Teaching Point	• *We can also study our favorite realistic fiction books to find ways to make our pieces even better. We can get ideas for developing characters and for other things too. We can get ideas for how to start a story, how to describe what a person, place or thing looks like, how to tell a story bit-by-bit, how to get the main character in and out of trouble, etc. Reread your favorite book, and think of something you might want to try.*
Independent Writing and Conferring	•
After-the-Workshop Share	• Share information about a student who had difficulty and the way in which s/he solved the problem. Remind students to be Problem Solvers not Problem Keepers.
	• See Resource Materials Packet for other share option.

Writing Unit of Study
2nd Grade – Realistic Fiction, Unit 6

Lesson Plan

Session	11
Concept III	**Writers revisit qualities of good writing to develop believable realistic fiction pieces.**
Teaching Point	Writers create more literary beginnings to their stories.

Materials	
• Sample leads enlarged on chart paper or typed for docu-camera	• Teacher story or class story
Tips	• Discuss types of leads various authors used in reading.
Connection	• Make a connection to yesterday's lesson or overall work done to date. • *Today I want to teach you that writers try writing different versions of a lead and then think about which version works best. We often do this by studying mentor text, trying to name what the author did in his or her beginning. Then, we apply it to our work.*

Teach	• *A lead offers a good first impression to draw in and attract the reader. Leads should be interesting, entertaining, and arouse curiosity. Writers try out different leads to find the one that works the best. Writers think about how their openings sound. We think, 'What do I want readers to picture in their mind as they begin my story? Does my lead help them to picture this?' Sometimes to help with this, we can look at some of our mentor text to see how they begin. Think about what we picture in our minds when we read the leads some of our favorite authors have written.*
	• Review four types of leads found most prevalently in the mentor text used for this unit. As a class, study examples from mentor text of the four types. Have students identify the lead type and discuss how it was written. Guide them to understand how the lead sets the stage for the storyline. It introduces the character and his/her problem. The type of lead is only the vehicle for setting up the storyline or plot. Also, have them share the picture that appears in their minds when they listen to each lead.
	• Examples from Mentor Texts:
	Dialogue:
	    <u>Let's Get a Pup, said Kate</u>
	    Let's get a pup! said Kate.
	    What, a brand-new one? said a now wide-awake Mom.
	    What the wrapping still on? added her breathless dad.
	    Pups don't come wrapped, replied Kate.
	    I know they don't, said Dad. It's just a joke.
	Action:
	    <u>When Sophie Gets Angry…</u>
	    Sophie was busy playing when…
	    …her sister grabbed Gorilla.
	Character Description:
	    <u>Amazing Grace</u>
	      Grace was a girl who loved stories.
	She didn't mind if they were read to her or told to her or made up in her own head. She didn't care if they were in books or movies or out of Nana's long memory. Grace just loved stories.
	After she had heard them, and sometimes while they were still going on, Grace would act them out. And she always gave herself the most exciting parts.
	    Time Reference:
	      <u>The Ticky-Tacky Doll</u>
	Once there was a little girl who owned a ticky-tacky doll. It was ticky, her mother said because Grandmama had made it from sewing scraps. And it was tacky because pieces of cloth hung from it like soft bits of hair.

Active Engagement	• Using teacher story or class story, have groups brainstorm possible leads. Orally rehearse how these may go. Share as a class.
Link	• *Grab your reader's attention right away with your lead. Set the stage for the entire story. Try different ones to see what works the best. Go back and develop choices for different drafts.*
Mid-Workshop Teaching Point	• Reinforce the idea that stories are now written in third person. Instead of saying, *I took off my shoes and squished my toes into the soft sand,* we would say, *Sandy took off her shoes and squished her toes into the soft sand.* • Have student cross-check their partners work to see if they used 1st person, I or third person. Correct as needed.
Independent Writing and Conferring	•
After-the-Workshop Share	• Have students share their different leads with a partner. The partner should provide feedback on which version s/he liked the best and why. • See Resource Materials Packet for other share option.

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 – Realistic Fiction, Unit 6
  Lesson Plan

Session	12
Concept IV	**Writers select their best work to revise, edit, and publish.**
Teaching Point	Writers work with partners to improve their pieces.

Materials	
• Partner to model lesson with teacher • Post-it notes or flags to mark places in text • Colored pens to show revision and editing work	• Teacher or student piece for modeling • Working with Your Partner – Anchor Chart [Resource Materials Packet]

Tips	• Today's lesson will not follow the typical mini-lesson format. The Teach and Active Engagement portions are combined.

Connection	• Make a connection to yesterday's lesson or overall work done to date. • *Today I want to teach you that writers work with partners to improve their stories. Partners can help the writer think of what to include or add in and what to delete or take out of stories. Writing partners help us figure out what we left out and where we need to elaborate or give more information.*

Teach and Active Engagement	• Teacher models partnership steps with adult peer, cross grade level student, or advanced writer from classroom.
	• Possible steps for partners reading aloud their pieces to one another:
	  o Establish partnerships. Identify who will be the reader (A) and who will be the listener (B).
	  o Exchange papers.
	  o Partner A reads the piece exactly as it appears on the page to partner B.
	  o Partner B listens. Purpose for listening: listen for places where your partner is missing information.
	  o Stop at the end of each page. The listening partner (B) puts a flag by any place that the partner is missing information.
	  o Partnerships discuss what information should be added and why.
	  o Continue the process with subsequent pages.
	    – Partners switch roles.
	  o After you finish with your partner, use your revision pen to make some changes. (Do this once you go back to your seat)
	• In Simple Kid Terms:
	  o Listening Purpose – Tell partner what s/he should listen for in your piece. How can your partner help you?
	  o Read/Listen
	  o Flag – place post-it note on revision spot
	  o Talk about possibilities
	  o Make Changes – Revise!
	• Repeat process with a new listening goal: What parts need more information?

Link	• *Please review your partner's suggestions and go off and make changes. Add missing information or include additional information where needed.*
Mid-Workshop Teaching Point	• *Act out different scenes with your partner. Describe exactly what the character is doing-be sure to add this information to your draft.*

Independent Writing and Conferring	•
After-the-Workshop Share	• *You are all such amazing writers and have worked so hard today to make changes in your writing. Writers, turn to a page where you did some revision work that you are especially proud of. Hold up this page so that we can see all of the great work you have done…Wow, look at all the colored ink on those pages!* • See Resource Materials Packet for other share option

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

SAMPLE

<u>**Working with Your Partner**</u>

- Share purpose for listening
- Read/Listen
- Flag
- Discuss
- Make Changes – Revise!

Writing Unit of Study
2nd Grade – Realistic Fiction, Unit 6
Lesson Plan

Session	13
Concept IV	**Writers select their best work to revise, edit, and publish.**
Teaching Point	Writers revise the most important part of their pieces.

Materials	
• Teacher or student story that needs the most important part revised	

Tips	• During reading have students determine the most important part of the story, and discuss the author's heart of the story.

Connection	• Make a connection to yesterday's lesson or overall work done to date. • *Today I want to teach you how to revise the most important part of your stories. We can think, 'Which page has the part/event that is the most important? Where is the heart of my story or the part that is most important? Where in my story does the main character have the biggest feelings?' Then, we can make changes to that page. We can rewrite certain parts or add even more information. We want to stretch out that moment or scene even more. We could include details that show exact action, thoughts and feelings of our character and maybe even what the character said.*
Teach	• Explain the importance of thinking about why this story matters. What is the heart of the story? Then, write in a way to make that meaning crystal clear. • Model, using teacher piece, how to reread to identify the most important or most emotionally driven page of the story. Put a heart at the top of that page. Show how to rewrite that page from top to bottom, reliving the moment and depicting it with details. Emphasize how to stretch this scene to include dialogue and exact actions that show the main character's feelings.
Active Engagement	• Have students provide ideas to add to your scene – What might the character say here? How would s/he say it? What would the character's face look like? What would the character's feet be doing? Hands?
Link	• *Expanding the most important part of your story is one of the best revision moves a writer can make. Select one piece you are thinking to take to our celebration. Reread it and determine, 'Which page is the most important? Where in my story does the main character have the biggest feelings?' Then, rewrite that page to include dialogue and more exact actions that show the main character's feelings.'*
Mid-Workshop Teaching Point	• Share the work of 1-2 students that did an excellent job of revising the most important part of their stories. Discuss the types of changes they made and how it enhanced their overall stories or • Review adding action – what is the character doing with his/her face? Hands? Feet? Body?
Independent Writing and Conferring	•
After-the-Workshop Share	• As a class, practice this important revision work on another piece – select a student's piece (past or present). Guide them through changes by asking questions that prompt changes. • See Resource Materials Packet for other share options.

Session	14
Concept IV	**Writers select their best work to revise, edit, and publish.**
Teaching Point	Writers use punctuation in interesting ways.

Materials	
• <u>Roller Coaster</u> by Marla Frazee, 2003 - read and discuss during reading time prior to this session • Page from <u>Roller Coaster</u> enlarged on chart paper – see below	• Other realistic fiction text that used punctuation in interesting ways • Using Punctuation in Interesting Ways- Anchor Chart [Resource Materials Packet]

Tips	• Reinforce in reading how punctuation informs the reader how the author wants a particular part read. • Connect the work on punctuation with the previous study of punctuation in the Authors Craft Unit.

Connection	• Make a connection to yesterday's lesson or overall work done to date. • *Writers, today I want to teach you how you can use punctuation in interesting ways to get your reader to read your text in a certain way. We did this before when we studied our mentor author, Jonathan London. We looked at things he did in print and tried it ourselves. There are some unique things we can do with print to get our meaning across.*

Teach	• Reread book <u>Roller Coaster</u> by Marla Frazee and discuss.
	• Have students name different punctuation marks they know and explain their purposes (e.g. - , . ! ? --- …).
	• Discuss the purpose of punctuation marks and decisions a writer makes:
	    o Punctuation is something a writer uses to communicate with a reader
	    o HOW WOULD YOU WANT SOMEONE TO READ YOUR TEXT?
	    o WHAT HAVE YOU DONE TO HELP THE READER KNOW THAT?
	• Share page below from book. Discuss, *What did Marla Frazee do? Why do you think she did it this way?* (so readers know how to read the words)
	
	      S-l-o-w-l-y the train is pulled up the hill by a chain.
	      Clickity, clackity. *Clickety**, clackity.* **Up. Up. Up.**
	      And then…
	
	• Noticings: Discuss - What? Name? Why?

What notice:	What has she done?	Name?	Why?
s-l-o-w-l-y	line spaces between letters		read it slowly
Clickety	italicized		sound effect - signals reader to read with emphasis
Clickety, clackity	comma		pause - signals reader to pause or slow down
Up. Up. Up.	period after each word		Signals reader to stop. Why would she want me to stop? Matches meaning – probably because you go up a roller coaster slowly – heart racing as it goes up.
And then…	three periods in a row	Ellipse	something is coming, anticipation of what is next (you turn the page and WHOOSH!)

Active Engagement	• *Let's try it. What interesting moves could we make with punctuation to match the meaning of these sentences:*
	  o *The giraffe had a long, long neck.*
	  o *Surprise BD party. I heard a noise coming from downstairs. I opened the door.*

Link	• *When you go back to your writing today, think about HOW you want someone to read your writing. If I had your book and you weren't here, punctuation would help me know how you want me to read it. Go back and read your piece. If it doesn't sound the way you want, add some punctuation. Make punctuation work in your book, so readers will read it the way you want it to sound.*
Mid-Workshop Teaching Point	• Examine another page from realistic fiction stories that used punctuation in interesting ways. Discuss what the author did and why.
Independent Writing and Conferring	•
After-the-Workshop Share	• Have students get in partnerships and read each other's pieces. Have students evaluate if their partner read it in the way they intended. Revise as needed. • See Resource Materials Packet for other share options.

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

SAMPLE
Using Punctuation in Interesting Ways

Example	Name It	Why
And then… come	ellipse	anticipation, more to
Up. Up. stop	period	signals to
Etc.		

Writing Unit of Study
2nd Grade – Realistic Fiction, Unit 6
Lesson Plan

Session	15
Concept IV	**Writers select their best work to revise, edit, and publish.**
Teaching Point	Writers craft endings that tie back to the heart of the story.

Materials	
• Sample endings enlarged on chart paper or typed for docu-camera.	• Teacher story or class story or student story

Tips	• In reading, discuss types of endings various authors used and why.

Connection	• Make a connection to yesterday's lesson or overall work done to date. • *Today I want to teach you that writers try writing different versions of an ending, and then think about which version works best. We often do this by studying mentor text, and trying to name what the author did in his or her ending. Then, we apply it to our work.*

Teach	• *Endings are so important to a story. It wraps up the whole piece and should leave the reader feeling satisfied. Think back when you saw a really good movie and how you reacted to the ending. An ending is like putting a ribbon and bow on a present. Writers try hard to write an ending that seems like it could really happen. We want to make sure our endings are believable.*
	 • *When we think about where and how we want to end our stories, we need to think about what is important here, and then your ending needs to leave your readers on a point that helps them understand what is important in the story.*
	 • *When you are ready to write your ending, think about:*
	    o *How does this ending connect back to what is most important in this story?*
	    o *What final thoughts might my character have about how the problem got solved? (How does my character feel now that the problem is solved?)*
	   Or
	    o *What lesson did my character learn from this experience and/ or how are things now different? Really think about what is the most important thing you want to say. What final point do you want to make?*
	 • Revisit familiar mentor text and chart how authors end some stories.
	 TYPES (You may want to rewrite these types in more kid friendly terms):
	 • Relates back to <u>problem</u> and <u>solution</u> and character's <u>feelings</u> about how things were resolved
	   Examples:
	    o *Henry and Mudge and the Long Weekend*
	    o *Jamaica and Brianna*
	    o *Jamaica and the Substitute Teacher*
	    o *Oliver Button is a Sissy*
	    o *Let's Get a Pup*
	    o *Stand Tall Molly Lou Mellon*
	    o *Ticky Tacky Doll*
	    o *What Kind of Baby Sitter is This?*
	 • Reference back to the problem and <u>lesson learned</u> or <u>how things are now different </u>- reflective (e.g. different feeling, new understanding, something learned about self or others, etc.)
	    o *Amazing Grace*
	    o *The Dot*
	    o *Jeremiah Learns to Read*
	    o *Stand Tall Molly Lou Mellon*

Lesson Plan – Session 15, Continued

Teach – Continued	• Model writing different versions of an ending with teacher story
Active Engagement	• Try it with teacher piece or class piece or student piece
Link	• *Try and write more than one ending like we did. Be creative and think about putting that ribbon on your present, your piece. Give it the finishing touch! Remember to ask yourself these questions:* ○ *How does this ending connect back to what is most important in this story?* ○ *What final thoughts might my character have about how the problem got solved? (How does my character feel now that the problem is solved?)* *Or* ○ *What lesson did my character learn from this experience and/ or how are things now different?* • *Really think about what is the most important thing you want to say. What final point do you want to make?*
Mid-Workshop Teaching Point	• Discuss the importance of tying the ending to the heart of the message
Independent Writing and Conferring	•
After-the-Workshop Share	• Share endings from various students that are models for each type • See Resource Materials Packet for other share option

Writing Unit of Study
2nd Grade – Realistic Fiction, Unit 6
Lesson Plan

Session	16
Concept IV	**Writers select their best work to revise, edit, and publish.**
Teaching Point	Writers edit by capitalizing proper nouns or select another editing teaching point. (Proper Noun is a Common Core State Standard for Language)

Materials	
• Colored pens to show revision and editing work • Editing checklist [See Resource Materials Packet] • Materials needed for illustrations	• Stack of realistic fiction books • Katie Wood Ray's, 10 Guiding Questions for Studying Illustrations [See Resource Materials Packet]

Tips	• Based on what has been previously taught in terms of capitalization, usage, punctuation and spelling, select a series of mini-lessons based on students' needs. All lessons as needed. • 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. • The following is a sample lesson for capitalizing proper nouns. • During reading, point out proper nouns and how they are always capitalized. • Determine where and how students should illustrate their final books.

Connection	• Make a connection to yesterday's lesson or overall work done to date. • *Today I want to teach you that there are certain words that need to be capitalized in stories. We already know to capitalize the pronoun I and character names. Now, we also need to capitalize the names of special places like restaurants, parks, schools, streets, and stores.*
Teach	• Review definition of proper nouns. Determine focus areas. Provide examples from mentor text. Common Core State Standards: Capitalize dates and names of people (1st); Capitalize holidays, product names, and geographic names (2nd) • Demonstrate how you reread the teacher story, class story or a student story and highlight or underline all proper nouns. Cross-check if all proper nouns are capitalized. If not, show how you want them to do so: cross out and capitalize, erase and capitalize or use the editing symbol of a double underline to signal that it needs to be capitalized.
Active Engagement	• *I am passing out our realistic fiction mentor text. With our partner, read through the book and point to any words that are capitalized. Discuss why that word is capitalized* (e.g. beginning of a sentence, letter I by itself, proper noun, etc.)
Link	• *Today read through your celebration piece with the lens of making sure all proper nouns are capitalized. Remember to … (how you want them to make changes).*
Mid-Workshop Teaching Point	• *Let's review our editing checklist and check out other things we could edit… Continue to make changes on your piece so it is readable to others.*

Independent Writing and Conferring	•
After-the-Workshop Share	• Discuss illustrations if you plan for students to put their stories in book form. Students should have studied illustrations in mentor text during reading time and earlier in the year. As students work through the editing phase, they can also work on illustrations. Illustration work may be done during independent reading time for the remainder of the unit. For additional information, see Katie Wood Ray's, 10 Guiding Questions for Studying Illustrations from <u>About the Authors: Writing Workshop with Our Youngest Writers</u>, 2004, Heinemann, pp. 186-187 or see resource packet. • Tip: Have students do their illustrations on 4 x 6 cards then affix to final draft once completed. This way they can make sure their illustration are just right before they go into the final booklet. • See Resource Materials Packet for other Share options.

Writing Unit of Study
2nd Grade – Realistic Fiction, Unit 6
Lesson Plan

Session	17
Concept IV	**Writers select their best work to revise, edit, and publish.**
Teaching Point	Writers edit so readers can read their text smoothly (select area of need).

Materials	
• Editing checklist [See Resource Materials Packet]	

Tips	• Develop a lesson on using the editing checklist. Develop your own or use the sample in the Resource Materials Packet. •

Connection	
Teach	
Active Engagement	
Link	
Mid-Workshop Teaching Point	• After students have had time to work on some conventions, have them reconvene with their partners • Reestablish the role of the reader and the listener • Exchange papers and have one partner read the other partner's text aloud • Students should work on different aspects of editing checklist
Independent Writing and Conferring	
After-the-Workshop Share	See Resource Materials Packet for other share options

Writing Unit of Study
2nd Grade – Realistic Fiction, Unit 6
Lesson Plan

Session	18
Concept IV	**Writers select their best work to revise, edit, and publish.**
Teaching Point	Writers edit so readers can read their text smoothly (select area of need).

Materials	
• Editing checklist [See Resource Materials Packet]	

Connection	
Teach	
Active Engagement	
Link	
Mid-Workshop Teaching Point	• After students have had time to work on some conventions, have them reconvene with their partners • Reestablish the role of the reader and the listener • Exchange papers and have one partner read the other partner's text aloud • Students should work on different aspects of editing checklist
Independent Writing and Conferring	
After-the-Workshop Share	See Resource Materials Packet for other share options

Writing Unit of Study
2nd Grade – Realistic Fiction, Unit 6
Lesson Plan

Session	19
Concept IV	**Writers select their best work to revise, edit, and publish.**
Teaching Point	Writers reread to make sure stories are clear and easy to follow.

Materials	
• Colored pens to show revision and editing work. • Partner to model lesson with teacher	• Working with Your Partner - Anchor Chart [Resource Materials Packet]

Tips	• Continue to have students work on illustrations when finished with revision and editing work

Connection	• Make a connection to yesterday's lesson or overall work done to date • *Today I want to teach you that writers reread our stories to make sure that what we have written is clear and easy to follow. We can add in words that we forgot and add punctuation to be sure readers read it the way we want.*

Teach	• Teacher models partnership steps with adult peer, cross grade level student, or advanced writer from classroom. Pre-select what needs modeling. Sample: *We want to make sure that we are helping our readers know who is doing and saying what and where, because it sometimes gets confusing in our stories. For example, we may need to add things like 'he said' or '_____ extended his foot.'*
	 • Possible steps for partners reading aloud their pieces to one another:
	   o Establish partnerships. Identify who will be the reader (A) and who will be the listener (B).
	   o Exchange papers.
	   o Partner A reads the piece, exactly as it appears on the page, to partner B.
	   o Partner B listens and follows along. Purpose for listening: listen for places that are confusing or where punctuation or something else is missing.
	   o Stop at the end of each page. The listening partner (B) puts a flag by any place that is confusing or missing information.
	   o Partnerships discuss what information should be changed or added and why.
	   o Continue the process with subsequent pages.
	     o Partners switch roles.
	   o After you finish with your partner, use your revision pen to make some changes. (Do this once you go back to your seat)
	 • <u>In Simple Kid Terms:</u>
	   o Listening Purpose
	   o Read/Listen
	   o Flag – place post-it note on revision spot
	   o Talk about possibilities
	   o Make Changes – Revise!

Active Engagement	• *Now work with your partner to make your piece the very best it can be.*
Link	• *Look at the places where you have flags. Go back to your seat and make some improvements. After you make a change, be sure you reread to be sure what you have written is clear and easy to follow.*

Mid-Workshop Teaching Point	• *Writers reread what we've written to make sure that we indented whenever a new event occurs or when a new person is talking. Indentation helps signal to readers that a new event is happening. It also helps to make our writing easy to follow.* Model rereading through the lens of indentation and paragraphing.
Independent Writing and Conferring	•
After-the-Workshop Share	• *I was reading xx's realistic fiction story and loved his use of story language. Listen to this part… We can revise to make sure our stories sound like the books we've read too. We can include some of our favorite story language, like* one day/night/morning, or Then, All of a sudden, Suddenly, Finally. *Writers know that this language makes our stories like the fiction stories that we love to read! See if you can add any.* • See Resource Materials Packet for other share option

Writing Unit of Study
2nd Grade – Realistic Fiction, Unit 6
Lesson Plan

Session	20
Concept IV	**Writers select their best work to revise, edit, and publish.**
Teaching Point	Writers create blurbs for our partner's books.

Materials	
• Blurbs from familiar text - see samples below	

Tips	• Continue to have students work on illustrations as they work on final piece.
	• Share blurbs from text in reading.
	• This may be a good lesson to get additional assistance from cross-age buddies.

Connection	• Make a connection to yesterday's lesson or overall work done to date.
	• *Today I want to teach you that writers add a special touch to their realistic fiction stories. We can write blurbs for our partner's books. We can read the books and think, 'What might I say about my partner's story that would convince people to want to read it?' As always, we can study mentor text that has blurbs to see what an author did and how s/he did it. Then we will try to do the same.*
Teach	• Define and discuss the purpose of a blurb.
	• Discuss how the blurb should strive to convince others to read the story without giving the whole story away or the ending.
	• Share sample blurbs from Amazon.com and discuss what makes a good blurb, how to write one, etc.
	Hurricane! By Jonathan London
	One moment the sun is shining on the slopes of El Yunque, the largest mountain in eastern Puerto Rico. The next, everything has changed. The sky has turned deep purple, and you feel as if the air has been sucked from your lungs. That can mean only one thing: A hurricane is coming!
	Kitchen Dance By Maurie J. Manning
	A little girl wakes in the night to mysterious, inviting noises. She gets her brother, and they sneak downstairs and peek into the kitchen. To their amazement, their parents are dancing and singing as they clean up and put food away. Mama and Papa discover the two kids and sweep them into the embrace of a family dance. Slowly, the song changes to a lullaby. . . the children close sleepy eyes. . . then Mama and Papa tuck them into bed again.
	Jamaica's Find by Juanita Havill
	Jamaica finds a stuffed dog at the playground and after taking him home without trying to find the owner discovers her conscience as well. Jamaica's honest and appealing character inspired five more books, each about a childhood ethical dilemma.
	Let's Get a Pup! Said Kate by Bob Graham
	There are lots of dogs of all shapes and sizes at the animal shelter. But Kate and her mom and dad know they want Dave the moment they see him. He's small and cute and a perfect fit for the end of Kate's bed. But then they see Rosy, who is old and gray and broad as a table. How can they take home just one dog when there are so many wonderful animals who need a home? Bob Graham creates an original, endearing family in a touching story that will appeal to animal lovers everywhere.
	Amazing Grace by Mary Hoffman
	Grace loves stories, whether they're from books, movies, or the kind her grandmother tells. So when she gets a chance to play a part in Peter Pan, she knows exactly who she wants to be.

Active Engagement	• Try it as a group for teacher and/or class story.
Link	• *Exchange stories with your partners. Read the book and then develop a blurb. Remember to include the following things…*
Mid-Workshop Teaching Point	• Discuss lay out and where in student books the blurbs will go.
Independent Writing and Conferring	•
After-the-Workshop Share	• Provide another opportunity for active engagement by writing another blurb for a familiar tale. • See Resource Materials Packet for other share option.

Writing Unit of Study
2nd Grade – Realistic Fiction, Unit 6
Lesson Plan

Session	21
Concept IV	**Writers select their best work to revise, edit, and publish.**
Teaching Point	Writers celebrate their amazing work.

Materials	

Tips	

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

Writing Unit of Study
2nd Grade – Realistic Fiction, Unit 6
Lesson Plan

Session	22
Concept IV	**Writers select their best work to revise, edit, and publish.**
Teaching Point	Unit Wrap-Up Session

- Engage in activities such as:
  - o Student reflection – See below
  - o Clean-out project folders

Student Self Reflection: Select some of the following questions to use on a student reflection sheet;
- What are you most proud of in this unit?
- What did you learn about realistic fiction stories?
- Review the revision checklist. What strategies are you really good at using?
- What is hard for you about writing?
- Did you like this unit? Why or why not?