Unit 1: Small Moments

Subject: Writing
Grade: 1st
Name of Unit: Small Moments
Length of Unit: approximately 6 weeks, August-September

Overview of Unit:
Writers are encouraged to write about small moments, with a focus on writing with details, including showing character’s small actions, dialogues, and internal thinking. Children produce lots and lots of Small Moments stories and move with independence through the writing process.

In Topic 1 (Bend One) of the unit, children are asked to jump into the writing of narrative stories in booklets. This bend includes sessions that help children write the stories of their lives and sessions that establish the routines and structures of the class so that the writing work can be done independently.

In Topic 2 (Bend Two), you will give your young writers the strategies they need to bring many stories that they write to life. Children will learn to slow down their story narratives to develop each part bit by bit. Since this unit involves a lot of retelling and storytelling, drama plays an important part in this portion of the unit.

In Topic 3 (Bend Three), writers continue to learn ways to elaborate on their stories-working to do this both in the new stories they continue to write, but also by revisiting their folder full of previously written stories. The students will study “craft moves” authors make that they could try as well.

In Topic 4 (Bend Four), each child selects a piece he or she wants to publish. The students will learn revising and editing strategies to make their writing better. They will also “fancy up” their writing by making a cover page, adding details and color to illustrations.
Getting Ready for the Unit:
- Read through Small Moments Unit (purple book) by Lucy Calkins, Abby Oxenhorn Smith and Rachel Rothman
- Prepare writing supplies: writing folders, paper choices, writing tools, etc.
- Locate mentor text to use for the unit. Examples:
  - *Night of the Veggie Monster* (or any picture book that has stretched-out small moment and that children know well)

Pre-Assessment (given prior to starting the unit):
- Administer the narrative on-demand writing assessment (see page 182 in the Writing Pathways book)

Priority Standards for unit:
- W.1.3 Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure
- L.1.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing

Supporting Standards for unit:
- W.1.5 With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.
- L.1.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking
  - L.1.1.a Print all upper- and lowercase letters.
  - L.1.1.c Use singular and plural nouns with matching verbs in basic sentences (e.g., He hops; We hop).
  - L.1.1.d Use personal, possessive, and indefinite pronouns (e.g., I, me, my; they, them, their, anyone, everything).
  - L.1.1.e Use verbs to convey a sense of past, present, and future (e.g., Yesterday I walked home; Today I walk home; Tomorrow I will walk home).
- L.1.2.b Use end punctuation for sentences
- L.1.2.e Use conventional spelling for words with common spelling patterns and for frequently occurring irregular words.
- SL.1.4 Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.
- SL.1.5 Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.
- SL.1.6 Produce complete sentences when appropriate to task and situation.
<table>
<thead>
<tr>
<th>Standard</th>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb's DOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>W.1.3</td>
<td>narrative</td>
<td>write</td>
<td>apply</td>
<td>1</td>
</tr>
<tr>
<td>W.1.3</td>
<td>two or more appropriately sequenced events</td>
<td>recount</td>
<td>apply</td>
<td>1</td>
</tr>
<tr>
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<td>details regarding what happened</td>
<td>include</td>
<td>apply</td>
<td>2</td>
</tr>
<tr>
<td>W.1.3</td>
<td>temporal words to signal order</td>
<td>use</td>
<td>apply</td>
<td>2</td>
</tr>
<tr>
<td>W.1.3</td>
<td>sense of closure</td>
<td>provide</td>
<td>apply</td>
<td>2</td>
</tr>
<tr>
<td>L.1.2</td>
<td>command of conventions: capitalization, punctuation, and spellings</td>
<td>demonstrate</td>
<td>apply</td>
<td>1</td>
</tr>
</tbody>
</table>

**Essential Questions:**
1. How can I effectively communicate a story through writing?
2. How do I use punctuation to help my reader understand my writing?

**Enduring Understanding/Big Ideas:**
1. Writing is an important way to communicate an idea/story.
2. Writers use conventions of Standard English to communicate effectively with readers.

**Unit Vocabulary:**

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
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</thead>
<tbody>
<tr>
<td>recount</td>
<td>narrative</td>
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<tr>
<td>sequence</td>
<td>small moment</td>
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<tr>
<td></td>
<td>punctuation</td>
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<tr>
<td></td>
<td>temporal words</td>
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<td></td>
<td>closure</td>
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Topic 1: Writing Small Moments Stories with Independence

Engaging Experience 1
Teaching Point: When authors write a Small Moment story, they think of an idea (maybe about things they do or things that happen to them), then they plan, and then they write the story across pages of a book.

Suggested Length of Time: 2 mini-lessons

Standards Addressed
- Priority: W.1.3
- Supporting: SL.1.4

Detailed Description/Instructions:
- **One way to do this** is to share an anchor chart you have created titled “How to Write a Story” 1. Think of an Idea: a thing you do, a thing that happened to you. 2. Plan 3. Write
- **Another way to do this** is to create a small incident that can become the source of what will be a whole-class shared story. (Remind students of the narrative stories they wrote in KDG). You could drop a basket of markers and turn that into the story you use. Model for the students how you would record that story into your booklet.

Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 2
Teaching Point: After writers come up with an idea for their stories, they plan by doing this: touch and tell; sketch, then write. Add to anchor chart under plan- touch and tell, then sketch across pages.

Suggested Length of Time: 1 mini-lesson

Standards Addressed
- Priority: W.1.3
- Supporting: SL.1.4, SL.1.5

Detailed Description/Instructions:
- **One way to do this** to tell children that writers rein themselves in from starting writing without planning. Demonstrate steps for preparing to write by doing so with the shared class story from the previous day.

Bloom’s Levels: Understand
Webb’s DOK: 1

Engaging Experience 3
Teaching Point: Writers have a saying: “When you’re done, you’ve just begun.” Writers finish a piece and then go back and revise by adding more. They often look at the pictures (and make pictures in their mind by remembering the event) and think, “Who? Where? When? What?
How?” Writers make sure the answer to those questions are in their stories. Add to the “How to Write a Story” anchor chart - 4. Revise Who? Where? When? What? How?

**Suggested Length of Time:** 2 mini-lesson

**Standards Addressed**

- **Priority:** W.1.3
- **Supporting:** W.1.5

**Detailed Description/Instructions:**

- **One way to do this** is to playact thinking that your writing is done. When children protest, ask them to help you reread and revise. Think aloud as you ask questions and add information to the class story. (repeat this process for a couple of pages)

**Bloom’s Levels:** Apply

**Webb’s DOK:** 3

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**Engaging Experience 4**

**Teaching Point:** When you want to write a word you don’t “just know”, you’ve got to work hard to hear all the sounds. Say the word while you slide your finger slowly across the page, hear the first sound, and write the sound down. Read what you’ve written, sliding your finger under the letters. Hear the next sound, write it, and reread, sliding your finger. Do that until there are no more sounds.

**Suggested Length of Time:** 2 mini-lessons

**Standards Addressed**

- **Priority:** W.K.3
- **Supporting:** L.1.2.e

**Detailed Description/Instructions:**

- **One way to do this** is to read what you have written so far and touch and tell the part of the story to want to write next. Demonstrate the strategies you use to write words. Say the word you want to write slowly as you slide your finger across the space where you’ll write. Listen for and record the first sound. Put your finger under the letter you’ve written and reread it. Say the rest of the word, sliding your finger, listening to the sounds that you haven’t yet recorded. Repeat the process used above.

- **Another way to do this** is to create an anchor chart titled “Ways to Spell Words” - 1.say it, slide it, write it, 2. Use snap words, 3. Listen for little words inside, 4. Use words around the room.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 1

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**Engaging Experience 5**

**Teaching Point:** Instead of writing about big (watermelon) topics, writers write about teeny time (seed) stories- little stories inside the one big topic.

**Suggested Length of Time:** 2 mini-lessons

**Standards Addressed**
Priority: W.1.3
Supporting: SL.1.4

Detailed Description/Instructions:
- **One way to do this** is to tell children that the mentor author probably first thought of a big, general watermelon topic and then decided to focus on a tiny seed story. Use a shared class experience to demonstrate picking just one small story from a big watermelon topic. For example, you might use the first day of school as your watermelon topic and making jitter juice your seed story (repeat this with another story on day two).

Bloom’s Levels: Apply
Webb’s DOK: 2

**Engaging Experience 6**
Teaching Point: Writers have partners who help them with their writing. One way writing partners help each other is by helping each other plan how their stories will go. They tell each other their stories, using the exact words they will write, and then they try to tell the stories again with even more detail.

Suggested Length of Time: 1 mini-lesson

Standards Addressed
- Priority: W.1.3
- Supporting: W.1.5, SL.1.4

Detailed Description/Instructions:
- **One way to do this** is with a child serving as your partner, touch the pages of your book and tell your story to your partner, who then asks questions to help her understand more of the story. After elaborating, again “touch and tell” the now-expanded story. Create an anchor chart titled “Storytelling with a Partner” 1. First partner tells the story. 2. Next partner pictures it and asks questions. 3. First partner tells the story again, saying more. 4. Partners switch!

Bloom’s Levels: Apply
Webb’s DOK: 1

**Engaging Experience 7**
Teaching Point: Writers go from being the writer to being the reader. And when writers reread their own books, they read just as if they were reading a published book. And sometimes, the writer hears a mess-up and says “oops”, and fixes that part.

Suggested Length of Time: 1 mini-lesson

Standards Addressed
- Priority: W.K.3
- Supporting: N/A

Detailed Description/Instructions:
● One way to do this to set students up to research a classmate as he or she reads yesterday’s writing. Have the students listen as a writer reads their reading then think aloud of their things they did as they were reading.

**Bloom’s Levels:** Apply  
**Webb’s DOK:** 1

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### Topic 2: Bringing Small Moments Stories to Life

#### Engaging Experience 8

**Teaching Point:** Just like published writers, you can make your stories come to life. You can “unfreeze” the people in your stories by making them move and talk.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**
- **Priority:** W.1.3
- **Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** is to show children an underdeveloped story you’ve written, containing little or no action or dialogue. Demonstrate how you go about bringing characters to life by recalling what happened and writing in more detail. *Introduce the anchor chart “Ways to Bring Stories to LIFE” 1. “Unfreeze” people-make them move, make them talk (page 72 in Small Moments).*

**Bloom’s Levels:** Apply  
**Webb’s DOK:** 2

#### Engaging Experience 9

**Teaching Point:** When writers write stories that come to life on the page, they tell their stories in small steps, bit by bit. Writers think about the main thing they did and then ask themselves, “What exactly happened, step-by-step, bit by bit?”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**
- **Priority:** W.1.3
- **Supporting:** SL.1.4

**Detailed Description/Instructions:**

- **One way to do this** is to highlight how your mentor author stretched out a small moment, rereading that part of the text. Think aloud to the class about how the author might have stretched the moment out. *Add to the anchor chart “Ways to Bring a Story to Life” 2. Tell Small Steps.*

- **Another way to do this** is to have students act out their stories in partners coaching each other how to stretch out the story step-by-step.
Engaging Experience 10
Teaching Point: One way writers bring their stories to life is by including what their characters feel and think.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.1.3
  Supporting: SL.1.5
Detailed Description/Instructions:
  • One way to do this is to explain that teachers save student writing, especially instances in which writers’ feelings are revealed. Then read aloud a saved piece, asking children to gesture when the feelings are revealed. Add to the anchor chart “Ways to Bring Stories to Life” 3. Bring out the inside - make people feel - make people think.

Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 11
Teaching Point: One way to bring a story to life is to act out what really happened, either with a partner or in your mind, noticing what you need to add.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.1.3
  Supporting:
Detailed Description/Instructions:
  • One way to do this is to act out one of your own stories, using gestures and an animated voice to bring out the drama. Ask kids to follow along with you, lifting their arms or making a scared face or putting their hands on their hips as you do. As you demonstrate, you might pause at some point and say, “Wait a minute. How did I respond? Oh yeah! I said…,” and then add that into the story so that kids have model of how to revise on the go during this bit of acting.

Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 12
Teaching Point: When you write a word you don’t know how to spell, it helps to find a word you already know that sounds like it. Once you find a word you know with a part that sounds the same as the word you want to spell, you can write that part! Then you only have to figure out the new part of the hard word!
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.1.3
  Supporting: L.1.2.e

Detailed Description/Instructions:
  ● **One way to do this** to use an example from one child’s story and show the class how to problem solve an unknown word by making connections to a word they already know.

Bloom’s Levels: Apply
Webb’s DOK: 2

**Engaging Experience 13**
Teaching Point: Writers use punctuation to make their readers read their stories in ways that make them great stories. Writers use lots of marks to do that: exclamation points for very important stops and periods for calm stops, for example. Writers also use capital letters when starting a new part.
Suggested Length of Time: 1 mini lesson

Standards Addressed
  Priority: L.1.2
  Supporting: L.1.2.b

Detailed Description/Instructions:
  ● **One way to do this** model what it would sound like to read a story very “blah” not paying attention to punctuation. Write a story on chart paper that has no punctuation. Then ask children to read the first part of the story to their partner and decide what they could do to the page- what marks they could add to help a reader read it better. Add punctuation where students suggest (right and wrong) and reread emphasizing how it sounds.

Bloom’s Levels: Apply
Webb’s DOK: 2

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**Topic 3: Studying Other Writer’s Craft**

**Engaging Experience 14**
Teaching Point: Writers read books written by other authors and say, “Oh my goodness!” He just did something special in his book that I want to try in my own writing.” And then try it.
Suggested Length of Time: 2 mini-lessons

Standards Addressed
  Priority: W.1.3
  Supporting: N/A
Detailed Description/Instructions:

- **One way to do this** is to demonstrate studying a mentor author, naming specific moves he made that make his Small Moment story so special, and then emulating those moves. Begin an anchor chart titled “Learning Craft Moves from a Mentor Author” (see page 118) Add to chart as the students notice craft moves by the author you choose to study.

**Bloom’s Levels:** Apply  
**Webb’s DOK:** 2  

**Engaging Experience 15**

**Teaching Point:** When writers want to make their story really special they can turn to craft moves they’ve learned from studying mentor authors. Once they’ve found a move that fits their purpose, they can try it in their own writing.  

**Suggested Length of Time:** 1 mini-lesson  

**Standards Addressed**  
- **Priority:** W.1.3  
- **Supporting:** N/A  

**Detailed Description/Instructions:**  
- **One way to do this** to highlight a craft move you want children to notice in their mentor text, emphasizing the purpose for this technique. (For example, writers tell the exact action people do). Demonstrate using small, exact action words in a shared class story.  

**Bloom’s Levels:** Apply  
**Webb’s DOK:** 2

**Engaging Experience 16**

**Teaching Point:** Writers don’t just notice craft moves other writers use, they try them! For example, we found that writers make some words big, bold, and different shapes to show that these words are important to the story and should be read in a strong voice. Since we noticed that, let’s try that in our own writing.  

**Suggested Length of Time:** 1 mini-lesson  

**Standards Addressed**  
- **Priority:** W.1.3  
- **Supporting:** N/A  

**Detailed Description/Instructions:**  
- **One way to do this** to research the mentor text, discussing the reason why the author would use this craft move. Channel children to summarize their observations. Add to Learning Craft Moves from a Mentor Author anchor chart (see page 133). Reread your shared class story, demonstrating how to revise for big and bold words.  

**Bloom’s Levels:** Apply  
**Webb’s DOK:** 2
Topic 4: Fixing and Fancying Up Our Best Work

Engaging Experience 17
Teaching Point: Writers get ready to publish a story by first choosing one that they want to share with the world. Then they revise it using all they know.
Suggested Length of Time: 1 mini lesson
Standards Addressed
  Priority: W.1.3
  Supporting: W.1.5
Detailed Description/Instructions:
  • One way to do this is to demonstrate how you choose a piece of writing to revise by finding one you love. Show students how you reread a piece, checking that it both makes sense and incorporates craft. Refer to anchor charts created in this unit as you model revising.
Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 18
Teaching Point: When writers are ready to publish, they make sure their writing is easy to read. One way they do this is to use an editing checklist that reminds them of all that they know about helping readers read their stories.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: L.1.2
  Supporting: L.1.2.b, L.1.2.e
Detailed Description/Instructions:
  • One way to do this to explain that you have a first grade friend who needs help editing a piece she is getting ready to publish. Demonstrate editing the piece using an editing checklist. (see sample editing checklist on page 152, Small Moments)
Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 19
Teaching Point: Writers put a lot of finishing touches on their books so that these are ready to go in the library for others to read. If writers aren’t sure what to do, they can look at a mentor text.
Suggested Length of Time: 2 mini-lessons
Standards Addressed
Priority: W.1.3  
Supporting: N/A  

Detailed Description/Instructions:
- **One way to do this** is to set writers up to investigate the cover of the mentor text, guessing how the author created it. Model for students how to create a cover which includes a title and pictures.
- **Another way to do this** is to model how writers add details and color to their illustrations to make their writing publishing ready.

**Bloom’s Levels:** Apply  
**Webb’s DOK:** 2

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**Post Assessment**

Administer the narrative on-demand writing assessment. See page 182 in the Writing Pathways book.

**Rubric for Post Assessment**
Use the narrative writing rubric to score the on-demand. Take note of what students were able to do independently on the on-demand assessment.

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**Engaging Scenario**

Have a publishing celebration. Model having a few students read their published piece aloud. Then divide the class into groups to share their stories. Make a big deal of the student's’ first published pieces and display the writing in a prominent place in the classroom.

**Rubric for Engaging Scenario:**
Use the narrative writing rubric to score the published piece. Take note of what students were able to do with coaching and support during the unit.
### Summary of Engaging Learning Experiences for Topics

<table>
<thead>
<tr>
<th>Topic</th>
<th>Engaging Experience Teaching Point</th>
<th>Description</th>
<th>Suggested Length of Time</th>
</tr>
</thead>
</table>
| **Writing Small Moments**    | When authors write a Small Moment story, they think of an idea (maybe about things they do or things that happen to them), then they plan, and then they write the story across pages of a book. | **One way to do this** is to share an anchor chart you have created titled “How to Write a Story” 1. *Think of an Idea: a thing you do, a thing that happened to you.* 2. *Plan 3. Write*  
**Another way to do this** is to create a small incident that can become the source of what will be a whole-class shared story. (Remind students of the narrative stories they wrote in KDG). You could drop a basket of markers and turn that into the story you use. Model for the students how you would record that story into your booklet. | 2 mini-lessons            |
| **Stories with Independence**|                                                                                                                                                             | **One way to do this** to tell children that writers rein themselves in from starting writing without planning. Demonstrate steps for preparing to write by doing so with the shared class story from the previous day. | 1 mini-lesson            |
|                              | After writers come up with an idea for their stories, they plan by doing this: touch and tell; sketch, then write. Add to anchor chart under plan- touch and tell, then sketch across pages. |                                                                                                                                                                                                          |                          |
|                              | Writers have a saying: “When you’re done, you’ve just begun.” Writers finish a piece and then go back and revise by adding more. They often look at the pictures (and make pictures in their mind by remembering the event) and think, “Who? Where? When? What? How?” | **One way to do this** is to playact thinking that you writing is done. When children protest, ask them to help you reread and revise. Think aloud as you ask questions and add information to the class story. (repeat this process for a couple of pages) | 1 mini-lesson            |
Writers make sure the answer to those questions are in their stories. Add to the “How to Write a Story” anchor chart - 4. Revise Who? Where? When? What? How?

| When you want to write a word you don’t “just know”, you’ve got to work hard to hear all the sounds. Say the word while you slide your finger slowly across the page, hear the first sound, and write the sound down. Read what you’ve written, sliding your finger under the letters. Hear the next sound, write it, and reread, sliding your finger. Do that until there are no more sounds. | One way to do this is to read what you have written so far and touch and tell the part of the story to want to write next. Demonstrate the strategies you use to write words. Say the word you want to write slowly as you slide your finger across the space where you’ll write. Listen for and record the first sound. Put your finger under the letter you’ve written and reread it. Say the rest of the word, sliding your finger, listening to the sounds that you haven’t yet recorded. Repeat the process used above. | 2 mini-lessons |

| Another way to do this is to create an anchor chart titled “Ways to Spell Words” - 1. say it, slide it, write it, 2. Use snap words, 3. Listen for little words inside, 4. Use words around the room. | |

<p>| Instead of writing about big (watermelon) topics, writers write about tinny time (seed) stories little stories inside the one big topic. | One way to do this is to tell children that the mentor author probably first thought of a big, general watermelon topic and then decided to focus on a tiny seed story. Use a shared class experience to demonstrate picking just one small story from a big watermelon topic. (repeat this with another story on day two) | 2 mini-lessons |</p>
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<td>Writers go from being the writer to being the reader. And when writers reread their own books, they read just as if they were reading a published book. And sometimes, the writer hears a mess-up and says “oops”, and fixes that part.</td>
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<td><strong>One way to do this</strong> is to show children an underdeveloped story you’ve written, containing little or no action or dialogue. Demonstrate how you go about bringing characters to life by recalling what happened and writing in more detail. Introduce the anchor chart “Ways to Bring Stories to LIFE” (page 72 in <em>Small Moments</em>).</td>
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<td>When writers write stories that come to life on the page, they tell their stories in small steps, bit by bit. Writers think about the</td>
<td><strong>One way to do this</strong> is to highlight how your mentor author stretched out a small moment, rereading that part of the text. Think aloud to the class.</td>
<td>2 mini-lessons</td>
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<tr>
<td>Main thing they did and then ask themselves, “What exactly happened, step-by-step, bit by bit?”</td>
<td>About how the author might have stretched the moment out. Add to the anchor chart “Ways to Bring a Story to Life” 2. Tell Small Steps <strong>Another way to do this</strong> is to have students act out their stories in partners coaching each other how to stretch out the story step-by-step.</td>
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<td>One way writers bring their stories to life is by including what their characters feel and think.</td>
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<td>When you write a word you don’t know how to spell, it helps to find a word you already know that sounds like it. Once you find a word you know</td>
<td><strong>One way to do this</strong> to use an example from one child’s story, and show the class how to problem solve an unknown word by making connections to a word they already know.</td>
<td></td>
</tr>
</tbody>
</table>
with a part that sounds the same as the word you want to spell, you can write that part! Then you only have to figure out the new part of the hard word!

Writers use punctuation to make their readers read their stories in ways that make them great stories. Writers use lots of marks to do that: exclamation marks for very important stops and periods for calm stops, for example. Writers also use capital letters when starting a new part.

**One way to do this** model what it would sound like to read a story very “blah” not paying attention to punctuation. Write a story on chart paper that has no punctuation. Then ask children to read the first part of the story to their partner and decide what they could do to the page—what marks they could add to help a reader read it better. Add punctuation where students suggest (right and wrong) and reread emphasizing how it sounds.

1 mini-lesson

<table>
<thead>
<tr>
<th><strong>Studying Other Writer’s Craft</strong></th>
<th>Writers read books written by other authors and say, “Oh my goodness!” He just did something special in his book that I want to try in my own writing.” And then try it.</th>
<th><strong>One way to do this</strong> is to demonstrate studying a mentor author, naming specific moves he made that make his Small Moment story so special, and then emulating those moves. Begin an anchor chart titled “Learning Craft Moves from a Mentor Author” (see page 118) Add to chart as the students notice craft moves by the author you choose to study.</th>
<th>2 mini-lessons</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>When writers want to make their story really special they can turn to craft moves they’ve learned from studying mentor authors. Once they’ve found a move that fits their purpose, they can try it in their own writing.</td>
<td><strong>One way to do this</strong> to highlight a craft move you want children to notice in their mentor text, emphasizing the purpose for this technique. (For example, writer tell the exact action people do). Demonstrate using small, exact action words in a shared class story.</td>
<td>1 mini-lesson</td>
</tr>
</tbody>
</table>
Writers don’t just notice craft moves other writers use, they try them! For example, we found that writers make some words big, bold, and different shapes to show that these words are important to the story and should be read in a strong voice. Since we noticed that, let’s try that in our own writing.

**Fixing and Fancying Up Our Best Work**

<table>
<thead>
<tr>
<th>1 mini-lesson</th>
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</table>

Writers get ready to publish a story by first choosing one that they want to share with the world. Then they revise it using all they know.

**One way to do this** to research the mentor text, discussing the reason why the author would use this craft move. Channel children to summarize their observations. Add to *Learning Craft Moves from a Mentor Author* anchor chart (see page 133). Reread your shared class story, demonstrating how to revise for big and bold words.

When writers are ready to publish, they make sure their writing is easy to read. One way they do this is to use an editing checklist that reminds them of all that they know about helping readers read their stories.

**One way to do this** is to demonstrate how you choose a piece of writing to revise by finding one you love. Show students how you reread a piece, checking that it both makes sense and incorporates craft. Refer to anchor charts created in this unit as you model revising.

Writers put a lot of finishing touches on their books so that these are ready to go in the library for others to read. If writers aren’t sure what to do, they can look at a mentor text.

**One way to do this** is to set writers up to investigate the cover of the mentor text, guessing how the author created it. Model for students how to create a cover which includes a title and pictures. **Another way to do this** is to model how writers add details and color to their illustrations to
Writers put a lot of finishing touches on their books so that these are ready to go in the library for others to read. If writers aren’t sure what to do, they can look at a mentor text.

| make their writing publishing ready. | One way to do this is to set writers up to investigate the cover of the mentor text, guessing how the author created it. Model for students how to create a cover which includes a title and pictures. **Another way to do this** is to model how writers add details and color to their illustrations to make their writing publishing ready. | 2 mini-lessons |

| Writers put a lot of finishing touches on their books so that these are ready to go in the library for others to read. If writers aren’t sure what to do, they can look at a mentor text | |
Unit 2: Writing Reviews

Subject: Writing
Grade: 1st
Name of Unit: Writing Reviews
Length of Unit: approximately 6 weeks, October-Mid-November

Overview of Unit:
In this unit, you will help first-graders learn that people sort, rank, categorize, explain, convince, persuade, argue, give in, change and are changed. Children will learn to write their judgments and their reasons for those judgments and to organize their reasons and supply supporting details for those reasons.

Topic 1 (Bend One) of the unit is built on the notion that six-year-olds collect stuff. Students will bring in a small collection, learn to review their collections and to make choices about which item in that collection is the best, writing defenses for those judgments.

In Topic 2 (Bend Two), students will write review after review, writing these about anything and everything: toys, restaurants, video games, and the works. You might involve your students in reviews on restaurants, books or kid-friendly places to play.

In Topic 3 (Bend Three), children will learn to write book reviews. They’ll summarize, evaluate, judge and defend their judgments. Students will work on individual projects that convince others to read and be interested in the books they are reading.

Getting Ready for the Unit:
- Read through Writing Reviews book (maroon book) by Lucy Calkins, Elizabeth Dunford, and Celena Dangler Larkey
- Engage students in whole-class testing and opinion forming. (e.g., bring in a trio of fruits or gummy candies and let children taste them, rank them and talk about their favorites and give reasons why.
- Locate and read mentor text that have strong persuasive voices. Examples:
  - Pigeon books by Mo Willems
  - A Pet for Petunia by Paul Schmid

Pre-Assessment (given prior to starting the unit):
- Administer the opinion/argument on-demand writing assessment (see page 86 in the Writing Pathways book)
Priority Standards for unit:
- W.1.1 Write opinion pieces in which they introduce the topic or name the book they are writing about, state an opinion, supply a reason for the opinion, and provide some sense of closure.
- L.1.2 Demonstrate command of the conventions of Standard English capitalization, punctuation, and spelling when writing.

Supporting Standards for unit:
- W.1.5 With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.
- W.1.6 With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.
- SL.1.5 Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.
- SL.1.6 Produce complete sentences when appropriate to task and situation. (See grade 1 Language standards 1 and 3 here for specific expectations.)
- L.1.1.g Use frequently occurring conjunctions (e.g., and, but, or, so, because)
- L.1.2.c Use commas in dates and to separate single words in a series
- L.1.2.d Use conventional spelling for words with common spelling patterns and for frequently occurring irregular words
- L.1.2.e Spell untaught words phonetically, drawing on phonemic awareness and spelling conventions.
- L.1.5 With guidance and support from adults, demonstrate understanding of word relationships and nuances in word meanings
- L.1.5.d Distinguish shades of meaning among verbs differing in manner (e.g., look, peek, glance, stare, glare, scowl) and adjectives differing in intensity (e.g., large, gigantic) by defining or choosing them or by acting out the meanings.

<table>
<thead>
<tr>
<th>Standard</th>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb's DOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>W.1.1</td>
<td>opinion piece</td>
<td>write</td>
<td>apply</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>topic or name of a book</td>
<td>introduce</td>
<td>apply</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>opinion</td>
<td>state</td>
<td>apply</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>reason</td>
<td>supply</td>
<td>apply</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>sense of closure</td>
<td>provide</td>
<td>apply</td>
<td>2</td>
</tr>
<tr>
<td>L.1.2</td>
<td>command of conventions: capitalization, punctuation, and spellings</td>
<td>demonstrate</td>
<td>apply</td>
<td>1</td>
</tr>
</tbody>
</table>
**Essential Questions:**
1. How do authors effective share their opinions through writing?
2. How can I use different tools to publish my writing?
3. How are commas used in writing?
4. How and why are conjunctions used in writing?

**Enduring Understanding/Big Ideas:**
1. Writing is an important way to communicate opinions.
2. Writing can be published in a variety of ways.
3. Writers use conventions of standard English to communicate effectively with readers.

**Unit Vocabulary:**

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
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</thead>
<tbody>
<tr>
<td>topic</td>
<td>opinion</td>
</tr>
<tr>
<td>reason</td>
<td>closure</td>
</tr>
<tr>
<td>judgment</td>
<td>capitalization</td>
</tr>
<tr>
<td>convince</td>
<td>punctuation</td>
</tr>
<tr>
<td></td>
<td>spelling</td>
</tr>
</tbody>
</table>
Topic 1: Best in Show: Judging Our Collections

Engaging Experience 1
Teaching Point: People know a lot about something—like people who keep collections—often think, “Which is my favorite? Which is next?” And people write and talk to tell others about their opinions. They even try to convince others about their opinions.

Suggested Length of Time: 2 mini-lessons

Standards Addressed
Priority: W.1.1
Supporting: L.1.1.g

Detailed Description/Instructions:

- One way to do this is to show children a collection (e.g., Beanie Babies, toy cars), and recruit them to join you in judging your collection. Explain that in this unit, they’ll be judging not just (Beanie Babies, toy cars) but items in their own collections, and movies, books and restaurants. Recruit a volunteer to judge. Role-play what not to do, contrasting that with a list of what responsible judges should do. Channel the judge to weigh on trait at a time, across contenders. Begin making an anchor chart titled “To Judge Fairly (see page 6, in Writing Reviews). Add: 1-Put everything in a line, 2. Compare the same thing (eyes, fur, and so on) on each, thinking, “Which has the best..?”

- Another way to do this is to review the previous day’s lesson and add 3- Decide which is best and give reasons, add “Because...” to the anchor chart. Model having the student give reasons why when discussing your collection.

Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 2
Teaching Point: When you have an opinion, when you judge something, you need to give a couple of reasons, not just one, and say details about each reason. If you write, “For example…” or “I think that because...” then that helps you bring in some details.

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: W.1.1
Supporting: L.1.1.g, SL.1.5

Detailed Description/Instructions:

- One way to do this is to retell an argument with no reasons, and contrast it with an argument with reasons. Let children know that strong arguments have reasons. Make an anchor chart titled “Convince Your Reader” (see page 14).

Bloom’s Levels: Apply
Webb’s DOK: 2
Engaging Experience 3
Teaching Point: When you write something, it is important to understand the kind of writing you are doing and to figure out ways people do that kind of writing really well. Then, you can try to do those things in your own writing.
Suggested Length of Time: 2 mini-lessons
Standards Addressed
  Priority: W.1.1, L.1.2
  Supporting: W.1.5
Detailed Description/Instructions:
  • One way to do this is to set up children to study a piece of writing, comparing it to the Opinion Writing Checklist to find and name attributes of effective opinion writing.
Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 4
Teaching Point: Writers don’t all agree. If one person has written his or her opinion, someone else can say, “I agree. My opinion is the same,” or, “I disagree. I have a different opinion.” When we don’t agree with someone else’s opinion, that’s a good time to write our own opinion and back it up with tons of reasons. Add “Talk Back” to the Convince Your Reader anchor chart. (See page 35)
Suggested Length of Time: 2 mini-lessons
Standards Addressed
  Priority: W.1.1
  Supporting: W.1.5, L.1.1.g
Detailed Description/Instructions:
  • One way to do this is to coach children to rehearse writing an opinion about a collection other than their own, using what they now know is required in effective opinion writing.
  • Another way to do this is to make an anchor chart titled “Some Polite and Thoughtful Ways to Disagree with Another Person’s Opinion.” (See page 34)
Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 5
Teaching Point: Writers don’t just use plain, ordinary words in their writing. They work hard to find specific words to describe what they are writing about.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.1.1
  Supporting: L.1.5, L.1.5.d
Detailed Description/Instructions:

- **One way to do this** is to use a sample piece of writing to model being more specific and descriptive in the words you chose to make your argument convincing. Add “use sparkly words” to the Convince Your Reader anchor chart. (see page 35 for example)

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

**Engaging Experience 6**

**Teaching Point:** When opinion writers want to pull out all the stops, they sometimes find others who can help them generate even more reasons to support their opinions. They sometimes even refer to -that is, quote- what other people have said.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** W.1.1, L.1.2
- **Supporting:** W.1.5

**Detailed Description/Instructions:**

- **One way to do this** is to explain to be more convincing, you sought help from people who agree with you and helped you think of more reasons to support your opinion. Add “Quote Experts” to the Convince Your Readers anchor chart. (see page 42)

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

**Engaging Experience 7**

**Teaching Point:** One way to make sure your writing is the best that it can be is to use the checklist that are used to judge writing as To-Do lists, reminding you of all that you do to make your writing the best that it can be.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** W.1.1, L.1.2
- **Supporting:** W.1.5, L.1.1.g, L.1.2.c, L.1.2.d, L.1.2.e

**Detailed Description/Instructions:**

- **One way to do this** is to rally students to survey their environment-the classroom-collecting any resources that can help them judge their own writing and can help them know ways to improve their writing. Create a list the students come up with titled “How Did I Make My Writing Easy to Read” (see page 50 for an example)

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2
Topic 2: Writing Persuasive Reviews

**Engaging Experience 8**

**Teaching Point:** Writers write reviews to share their opinions about things in the world (books, toys, movies, video games, restaurants, etc.) and they try to persuade their readers to have the same opinion.

**Suggested Length of Time:** 1-2 mini-lessons

**Standards Addressed**
- **Priority:** W.1.1
- **Supporting:** N/A

**Detailed Description/Instructions:**
- **One way to do this** is to explain that to be review writers, people need to know how to write in support of their opinions, as students have been doing, and they also need to persuade, which may pose new challenges. Take students through a guided inquiry to investigate mentor reviews. Guide them through a series of steps that help students discover answers to the overarching question “What do review writers do to convince readers to agree?” Add examples to your *Convince Your Readers* anchor chart. (see page 61)
- **Another way to do this** to generate a list of possible topics for review. (see sample anchor chart on page 65).

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

**Engaging Experience 9**

**Teaching Point:** Review writers include important information to convince their readers. One way to do this is to use a voice that talks right to your reader, explaining what your topic is, where to find it, and where to go.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**
- **Priority:** W.1.1
- **Supporting:**

**Detailed Description/Instructions:**
- **One way to do this** is to reference the *How to Convince Your Reader* anchor chart, drawing attention to the strategy of adding important information. Work together with writers to draft a piece of shared writing that shows a clear example of using persuasive voice to inform. Model what is sounds like to “talk” to the reader.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2
Engaging Experience 10
Teaching Point: Use all you already know about writing to convince others. You can think about a way that your subject is better (or worse) than others. You compare your subject with others, thinking only about that one way, that attribute. Then, you can write to include this information in your review.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  - Priority: W.1.1
  - Supporting: L.1.1.g
Detailed Description/Instructions:
  - One way to do this is to model revising your own writing by coming up with comparisons.
Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 11
Teaching Point: Writers write introductions to grab their readers’ attention right from the very start.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  - Priority: W.1.1
  - Supporting: N/A
Detailed Description/Instructions:
  - One way to do this is to show students a chart you made that lists the steps to writing a catchy introduction. “Say Hello with a Catchy Introduction” 1- Ask questions to make your reader wonder. 2- Name the topic. 3-Say your opinion. (see page 85) Teach through guided practice: take children through multiple cycles, channeling them to plan with a partner, write in the air while you coach, then elicit their work while you add comments. Remind children of the strategy, and prompt students to plan possible introductions with a partner.
Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 12
Teaching Point: Writing partners can work together to give writing checkups. You can use an editing checklist to make sure your partner’s piece is easy to read. If you see something to fix up, you can write a note, like a prescription, to give your partner ways to make his or her work even better.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: L.1.2
  Supporting: SL.1.5

Detailed Description/Instructions:
  • **One way to do this** is to recruit children to join you in using the editing checklist to give your persuasive review a checkup. Refer to the editing checklist created in Unit 1.

Bloom’s Levels: Apply
Webb’s DOK: 2

**Engaging Experience 13**

**Teaching Point:** Review writers publish anthologies of pieces that go together. Reviewers think, “Who in the world might need to read this review? What is this review helping people do?” in order to decide what kind of anthology to create.

**Suggested Length of Time:** 1 mini-lesson

Standards Addressed
  Priority: W.1.1
  Supporting: N/A

Detailed Description/Instructions:
  • **One way to do this** is to model thinking about what category your class written review falls in. Make a list of categories the students have written reviews in (video games, restaurants, toys, etc.). Put students into groups according to the reviews they have written. Students will work together to combine their reviews into an anthology and share them with the class.

Bloom’s Levels: Apply
Webb’s DOK: 2

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**Topic 3: Writing Persuasive Book Reviews**

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**Engaging Experience 14**

**Teaching Point:** Review writers write book reviews to recommend titles and authors they believe others should read. You can use all you already know about writing reviews to convince people to agree with your opinion.

**Suggested Length of Time:** 2 mini-lesson

Standards Addressed
  Priority: W.1.1
  Supporting: N/A

Detailed Description/Instructions:
  • **One way to do this** is to channel students to reflect on all that they know about how to write convincing reviews. Refer to the *Opinion Writing Checklist* and the *Convince Your*
Readers anchor chart. Model planning and writing a book review, using strategies from the checklist and anchor chart.

- Another way to do this is to study book reviews on Amazon. Have students take note about what makes the reviews effective.

Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 15
Teaching Point: Writers of book reviews give a sneak peek summary without giving everything away. One way to do this is to share only the most important things readers will need to know about the book and also a few things that will make them curious, but not the ending!
Suggested Length of Time: 2 mini-lessons
Standards Addressed
Priority: W.1.1
Supporting: N/A
Detailed Description/Instructions:
- One way to do this is to offer contrasting introductions to your review—one that spoils the surprise, one that does not. Ask children to decide what works best.
- Another way to do this is to show the beginning of some Reading Rainbow book reviews. Create a chart title “Give a Sneak Peek” 1-Introduce the character or topic. 2-Explain the situation or share an interesting fact. 3-Ask a question. (see page 130).

Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 16
Teaching Point: Writers check their writing to make sure that the sentences they’ve written are just how they want them to be. Writers reread each sentence and ask, “Is my sentence too long? Is my sentence too short? Is it just right?” Then writers use punctuation to break it apart or linking words to connect ideas or edit it in other ways to make it just right.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: L.1.2
Supporting: L.1.1.g, L.1.2.c
Detailed Description/Instructions:
- One way to do this is to introduce an anchor chart titled Is This Sentence Just Right (see page 126) that will help students figure out whether their sentences are just right. Then show a sample of a book review that is full of sentences that are not just right. Recruit writers to chime in as you revise sentences to make them just right.

Bloom’s Levels: Apply
Webb’s DOK: 2
Engaging Experience 17
Teaching Point: When writers use check-lists to make sure they’ve made their writing as strong as it can be, they don’t just find one place where they did what’s on the list, they check each and every part of their writing.

Suggested Length of Time: 1 mini-lesson

Standards Addressed
- Priority: W.1.1
- Supporting: SL.1.6

Detailed Description/Instructions:
- One way to do this is to use the Opinion Writing Checklist to check your own writing. Think aloud and decide whether you can move on from the bulleted item or whether you need to continue to look through your writing. Move on to another item on the checklist, this time rereading and checking for even more examples in your writing.

Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 18
Teaching Point: Writers practice reading and performing their reviews so they can share them with an audience.

Suggested Length of Time: 1 mini-lesson

Standards Addressed
- Priority: W.1.1
- Supporting: W.1.6

Detailed Description/Instructions:
- One way to do this is to create a chart titled “How to Give a Convincing Review” (see page 131). Model each bullet on the chart as you perform your book review. Students will practice performing their review for publishing.
- Another way to do this is to have students fancy up their written review for publication. Review what was discussed during the publishing lessons from Unit 1.

Bloom’s Levels: Apply
Webb’s DOK: 2
Post Assessment

Administer the opinion/argument on-demand writing assessment (see page 86 in the Writing Pathways book)

**Rubric for Post Assessment**
Use the opinion writing rubric to score the on-demand. Take note of what students were able to do independently on the on-demand opinion assessment.

Engaging Scenario

**Engaging Scenario**
Record the students performing their book review on video. Put the videos together in a presentation to share at the publishing celebration. After the audience watches the video, have visitors walk around the room to view the written review and book that goes with it. Students should be encouraged to share with guests what they learned during this unit.

**Rubric for Engaging Scenario:**
Use the opinion writing rubric to score the published piece. Take note of what students were able to do with coaching and support.
# Summary of Engaging Learning Experiences for Topics

<table>
<thead>
<tr>
<th>Topic</th>
<th>Engaging Experience Teaching Point</th>
<th>Description</th>
<th>Suggested Length of Time</th>
</tr>
</thead>
<tbody>
<tr>
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When you have an opinion, when you judge something, you need to give a couple of reasons, not just one, and say

**One way to do this** is to retell an argument with no reasons, and contrast it with an argument with reasons. Let
### Children Know That Strong Arguments Have Reasons

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</tr>
<tr>
<td>When opinion writers want to pull out all the stops, they sometimes find others who can help them generate even more reasons to support their opinions. They sometimes even</td>
<td><strong>One way to do this</strong> is to explain to be more convincing, you sought help from people who agree with you and helped you think of more reasons to support your opinion. Add “Quote Experts” to the</td>
<td>1 mini-lesson</td>
</tr>
<tr>
<td>Writing Persuasive Reviews</td>
<td>Writers write reviews to share their opinions about things in the world (books, toys, movies, video games, restaurants, etc.) and they try to persuade their readers to have the same opinion.</td>
<td>One way to do this is to explain that to be review writers, people need to know how to write in support of their opinions, as students have been doing, and they also need to persuade, which may pose new challenges. Take students through a guided inquiry to investigate mentor reviews. Guide them through a series of steps that help students discover answers to the overarching question “What do review writers do to convince readers to agree?” Add examples to your Convince Your Readers anchor chart. (see page 61) Another way to do this to generate a list of possible topics for review. (see sample anchor chart on page 65).</td>
</tr>
<tr>
<td>---------------------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------</td>
<td>-----------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>refer to -that is, quote- what other people have said.</td>
<td>Convince Your Readers anchor chart. (see page 42)</td>
<td>One way to do this is to rally students to survey their environment—the classroom—collecting any resources that can help them judge their own writing and can help them know ways to improve their writing. Create a list the students come up with titled “How Did I Make My Writing Easy to Read” (see page 50 for an example)</td>
</tr>
<tr>
<td>One way to make sure your writing is the best that it can be is to use the checklist that are used to judge writing as To-Do lists, reminding you of all that you do to make your writing the best that it can be.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Review writers include important information to convince their readers. One way to do this is to use a voice that talks right to your reader, explaining what your topic is,</td>
<td>One way to do this is to reference the How to Convince Your Reader anchor chart, drawing attention to the strategy of adding important information. Work together</td>
<td></td>
</tr>
</tbody>
</table>

**Note:** All text is extracted from the content in the image, ensuring a natural and clear representation of the information.
where to find it, and where to go.

with writers to draft a piece of shared writing that shows a clear example of using persuasive voice to inform. Model what is sounds like to “talk” to the reader.

<table>
<thead>
<tr>
<th>Use all you already know about writing to convince others. You can think about a way that your subject is better (or worse) than others. You compare your subject with others, thinking only about that one way, that attribute. Then, you can write to include this information in your review.</th>
<th><strong>One way to do this</strong> is to model revising your own writing by coming up with comparisons.</th>
<th>1 mini-lesson</th>
</tr>
</thead>
</table>

Writers write introductions to grab their readers’ attention right from the very start.

**One way to do this** is to show students a chart you made that lists the steps to writing a catchy introduction. “**Say Hello with a Catchy Introduction**” 1- Ask questions to make your reader wonder. 2- Name the topic. 3- Say your opinion. (see page 85) Teach through guided practice: take children through multiple cycles, channeling them to plan with a partner, write in the air while you coach, then elicit their work while you add comments. Remind children of the strategy, and prompt students to plan possible introductions with a partner. | 1 mini-lesson |

Writing partners can work together to give writing checkups. You can use an editing checklist to make sure your partner’s piece is easy to read. If you see something to fix up, you can write a note, like a prescription, to give your

**One way to do this** is to recruit children to join you in using the editing checklist to give your persuasive review a checkup. Refer to the editing checklist created in Unit 1. | 1 mini-lesson |
<table>
<thead>
<tr>
<th>Writing Persuasive Book Reviews</th>
<th>Review writers write book reviews to recommend titles and authors they believe others should read. You can use all you already know about writing reviews to convince people to agree with your opinion.</th>
<th><strong>One way to do this</strong> is to channel students to reflect on all that they know about how to write convincing reviews. Refer to the <em>Opinion Writing Checklist</em> and the <em>Convince Your Readers</em> anchor chart. Model planning and writing a book review, using strategies from the checklist and anchor chart. <strong>Another way to do this</strong> is to study book reviews on Amazon. Have students take note about what makes the reviews effective.</th>
<th>2 mini-lessons</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writers of book reviews give a sneak peek summary without giving everything away. One way to do this is to share only the most important things readers will need to know about the book and also a few things that will make them curious, but not the ending!</td>
<td><strong>One way to do this</strong> is to offer contrasting introductions to your review—one that spoils the surprise, one that does not. Ask children to decide what works best. <strong>Another way to do this</strong> is to show the beginning of some Reading Rainbow book reviews. Create a chart title “Give A Sneak Peek” 1-Introduce the character or</td>
<td>2 mini-lesson</td>
<td></td>
</tr>
<tr>
<td>Writers check their writing to make sure that the sentences they’ve written are just how they want them to be. Writers reread each sentence and ask, “Is my sentence too long? Is my sentence too short? Is it just right?” Then writers use punctuation to break it apart or linking words to connect ideas or edit it in other ways to make it just right.</td>
<td><strong>One way to do this</strong> is to introduce an anchor chart titled <em>Is This Sentence Just Right</em> (see page 126) that will help students figure out whether their sentences are just right. Then show a sample of a book review that is full of sentences that are not just right. Recruit writers to chime in as you revise sentences to make them just right.</td>
<td>1 mini-lesson</td>
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<td></td>
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<tr>
<td>When writers use check-lists to make sure they’ve made their writing as strong as it can be, they don’t just find one place where they did what’s on the list, they check each and every part of their writing.</td>
<td><strong>One way to do this</strong> is to use the Opinion Writing Checklist to check your own writing. Think aloud and decide whether you can move on from the bulleted item or whether you need to continue to look through your writing. Move on to another item on the checklist, this time rereading and checking for even more examples in your writing.</td>
<td>1 mini-lesson</td>
<td></td>
</tr>
<tr>
<td>Writers practice reading and performing their reviews so they can share them with an audience.</td>
<td><strong>One way to do this</strong> is to create a chart titled “How to Give a Convincing Review” (see page 131). Model each bullet on the chart as you perform your book review. Students will practice performing their review for publishing. <strong>Another way to do this</strong> is to have students fancy up their written review for publication. Review what was discussed during the publishing lessons from Unit 1.</td>
<td>2 mini-lessons</td>
<td></td>
</tr>
</tbody>
</table>
Unit 3: Author As Mentors

Subject: Writing
Grade: 1st
Name of Unit: Authors as Mentors
Length of Unit: approximately 4 weeks, Mid-November/December

Overview of Unit:
This unit will build on the work you did in Unit 1, Bend 3. One of the most important messages you give children during a writing workshop is this “You are writers, like writers the world over.” By inviting youngsters to adopt an author as a mentor, apprenticing themselves to that author, you teach them to invest in the craft of their own writing, and to make deliberate choices. You invite them to think not only about what they will write, but also how they will write it.

Topic 1 (Bend One), students study the class’s shared mentor author’s writing moves, generate many initial story ideas, and write multiple drafts of stories. The classroom’s selected author of study will help guide student to live, plan, and draft like real published authors- from getting students to notice the rich moments in life that are ripe story ideas, to noticing the way an author sequences story events, to noticing how she provides a sense of closure.

In Topic 2 (Bend Two), students continue writing books under the influence of the class’s mentor author, aiming to incorporate yet more writing techniques to strengthen their own writing. Students will compose stories and go back to revise old ones, incorporating newly learned craft moves, as well as revising and editing on the go. In addition to learning particular craft moves from the author, students will spend time learning the process for drawing from other texts, strengthening reading-writing connections.

In Topic 3 (Bend Three), students begin to break from the class’s mentor author and select their own texts and authors as mentors. They will work with increasing independence this week as they read with a careful eye to notice specific moments in books that resonate with them, then attempt those techniques as revision moves to strengthen their own writing. Students will also rely on partnerships to flesh out their thinking about craft and writing techniques.

In Topic 4 (Bend Four), students fancy up their work through editing, focusing on spelling and conventions in preparation to celebrate a piece of their writing from this unit. In this final week, children will learn that real authors proofread and edit their work as they spend the final three or four days of the unit learning to be editors for each other and for themselves.

Getting Ready for the Unit:
- Read Author as Mentors: Craftsmanship and Revision (pages 2-15) in the If... Then... Curriculum book (green book) by Lucy Calkins and Colleagues.
- Reference Authors as Mentors by Lucy Calkins and Amanda Hartman (from the K-2 Writing Units) if you have access to it.
● Decide on an author(s) to study during the unit. Collect several books by this author. Some possible mentor authors may include: Angela Johnson, Jane Yolen, Cynthia Rylant, Ezra Jack Keats, Donald Crews, Eve Bunting, Mem Fox, or Kevin Henkes.
  ○ Criteria for Selecting Mentor Author (From Katie Wood Ray’s About the Author)
    ■ The author has written text that children enjoy.
    ■ The author is both writer and illustrator (we ask children to be both writers and illustrators)
    ■ The author has a large body of work.
    ■ The author uses craft in very intentional ways (in obvious ways students can emulate).
    ■ The author writes a variety of kinds of books.
● Read several books by the chosen mentor author during read aloud prior to starting the unit.
● Prepare paper choices to be used for this unit.

Pre-Assessment (given prior to starting the unit):
● Administer the narrative on-demand writing assessment (see page 182 in the Writing Pathways book)

Priority Standards for unit:
● W.1.3 Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure
● L.1.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing

Supporting Standards for unit:
● W.1.5 With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.
● L.1.1g Use frequently occurring prepositions (e.g., and, but, or, so, because)
● L.1.2.d Use conventional spelling for words with common spelling patterns and for frequently occurring irregular words.
● L.1.2.e Spell untaught words phonetically, drawing on phonemic awareness and spelling conventions.
<table>
<thead>
<tr>
<th>Standard</th>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb's DOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>W.1.3</td>
<td>narrative</td>
<td>write</td>
<td>apply</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>two or more appropriately sequenced events</td>
<td>recount</td>
<td>apply</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>details regarding what happened</td>
<td>include</td>
<td>apply</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>temporal words to signal order</td>
<td>use</td>
<td>apply</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>sense of closure</td>
<td>provide</td>
<td>apply</td>
<td>2</td>
</tr>
<tr>
<td>L.1.2</td>
<td>command of conventions: capitalization, punctuation, and spellings</td>
<td>demonstrate</td>
<td>apply</td>
<td>1</td>
</tr>
</tbody>
</table>

**Essential Questions:**
1. What can writers learn from other authors?
2. How do writers use craft techniques with purpose?
3. How do writers read text as a writer?

**Enduring Understanding/Big Ideas:**
1. Writers study craft techniques (writing styles) of mentor authors and try to emulate those techniques in their own writing.
2. Writers speculate the mentor author’s purpose for using a craft technique.
3. Writers recognize purposeful craft techniques in their own and other writer’s texts.
4. Writers read text not only as a reader, but also as a writer.

**Unit Vocabulary:**

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
</tr>
</thead>
<tbody>
<tr>
<td>craft</td>
<td>technique</td>
</tr>
<tr>
<td>technique</td>
<td>mentor</td>
</tr>
</tbody>
</table>
Topic 1: Learning to Live Like an Author

Engaging Experience 1
Teaching Point: Authors find ideas for stories in everyday life.
Suggested Length of Time: 2-3 mini-lessons
Standards Addressed
  Priority: W.1.3
  Supporting:
Detailed Description/Instructions:
  ● One way to do this is to look through several of the mentor texts you have read to the class and discuss how/why the author may have gotten the idea for the story.
  ● Another way to do this is to show a video clip of Bill Martin Jr. sharing how he got the idea for Brown Bear Brown Bear. https://www.youtube.com/watch?v=S4-54K_SKvM&safe=active
  ● Another way to do this is to introduce Tiny Topics notepads to the students and model how they can collect seed ideas in the notebook.

Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 2
Teaching Point: Authors focus their writing by zooming in on a meaningful moment and writing with detail.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.1.3
  Supporting:
Detailed Description/Instructions:
  ● One way to do this is to use a mentor author to teach focus. For example, if your mentor author is Kevin Henkes, you might say, “Do you see how in Sheila Rae’s Peppermint Stick, Kevin Henkes doesn’t tell you all about Sheila Rae and Louise’s whole day? He doesn’t tell you about all the games they played or the meals they ate or what they did at school. No way! He just focuses on that tiny moments when Louise asked for some of Sheila Rae’s peppermint stick, doesn’t he?”

Bloom’s Levels: Apply
Webb’s DOK: 2
Engaging Experience 3
Teaching Point: Authors tell their stories bit-by-bit using transitions between each event.

Suggested Length of Time: 1 mini-lesson

Standards Addressed
  Priority: W.1.3
  Supporting: N/A

Detailed Description/Instructions:
  - One way to do this is to study a mentor text pointing out how the author told the story bit-by-bit and used transition words. Create a chart of transition words found in the mentor author’s texts.

Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 4
Teaching Point: Authors provide some sense of closure to their stories.

Suggested Length of Time: 1 mini-lesson

Standards Addressed
  Priority: W.1.3
  Supporting: N/A

Detailed Description/Instructions:
  - One way to do this is to study mentor text exploring all the ways the authors end their stories. Make an anchor chart of ways to end a story.

Bloom’s Levels: Apply
Webb’s DOK: 2

Topic 2: Writing Stronger and Longer Drafts under the Influence of an Author: Writers Study Authors They Admire

Engaging Experience 5
Teaching Point: Writers study author’s craft moves and think about why the author is doing this and then they try to apply that in their own writing.

Suggested Length of Time: 4-5 mini-lessons

Standards Addressed
  Priority: W.1.3, L.1.2
  Supporting: N/A

Detailed Description/Instructions:
  - One way to do this is to create an anchor chart to collect noticing of author’s craft moves.
Where? | What do you see? | Why is the author doing this? | We call it... | Other Books?
---|---|---|---|---
Joshua’s Night Whispers | 3 dots, 3 times | slows reader down, something more is going to happen | dot, dot, dot | 

Possible craft moves to notice include but are not limited to (varied sentence lengths, varied sentence beginnings, sound words, colorful word choices, repetition, using comeback lines, dialogue etc.). You can guide students’ noticing but the ultimate goal is for the students to begin noticing things on their own.

**Bloom’s Levels:** Evaluate

**Webb’s DOK:** 4

**Engaging Experience 6**

**Teaching Point:** Writers are constantly looking at their writing to find ways to make it better. When you learn a new craft technique, you can find a way to include it in something you have already written.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**
- **Priority:** W.1.3
- **Supporting:** N/A

**Detailed Description/Instructions:**
- **One way to do this** model revising a class story by adding a craft technique from the class anchor chart. Model using scissors, cut paper, stapler, post-its, etc., to revise your piece.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

**Engaging Experience 7**

**Teaching Point:** Partners get together to show each other parts they revised. They can help each other plan possible additional revision strategies.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**
- **Priority:** W.1.5
- **Supporting:** N/A

**Detailed Description/Instructions:**
- **One way to do this** is to bring a student to the front and act as their revising partner. Model asking questions such as “Did you say everything about the most important part?” or “What did you do like Ezra Jack Keats/Kevin Henkes to make your writing better?” Consider making an anchor chart with partner question prompts to guide discussions.
**Bloom’s Levels:** Apply  
**Webb’s DOK:** 2

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### Topic 3: Deeper, More Thoughtful Revision

#### Engaging Experience 8

**Teaching Point:** Writers study their own favorite authors to discover even more craft moves.  
**Suggested Length of Time:** 2-3 mini lessons

**Standards Addressed**
- **Priority:** W.1.3  
- **Supporting:** N/A

**Detailed Description/Instructions:**
- **One way to do this** is to set students up to study authors of their choosing. Students can work in partners or individually to notice craft moves of other authors. Students may notice similar craft moves to the author the class studied but you will want to push them to discover new techniques. Students can take notes or make a chart similar to the anchor chart the class created.

**Bloom’s Levels:** Evaluate  
**Webb’s DOK:** 3

#### Engaging Experience 9

**Teaching Point:** Partners listen closely to their writing partner, ask questions, and give suggestions for making their writing stronger.  
**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**
- **Priority:** W.1.3  
- **Supporting:** W.1.5

**Detailed Description/Instructions:**
- **One way to do this** is to model starting partner work by asking questions rather than the writer reading his/her piece. The listener can ask questions such as: “What are you working on as a writer? How is it going? How else could you have written that? What are you planning on doing next?” Once the listening partner has an idea of what the reading partner is working on, the reading partner can read aloud her draft-or a section of her draft- and as she does so, she can put post-it notes on the parts that affect the listening partner. This act of asking and responding to questions and suggestions will help writers strengthen their pieces.

**Bloom’s Levels:** Apply  
**Webb’s DOK:** 2
Engaging Experience 10
Teaching Point: Writers look through all of their drafts and decide which piece they want to publish.
Suggested Length of Time: 1 mini lesson
Standards Addressed
  Priority: W.1.3
  Supporting: N/A
Detailed Description/Instructions:
  • One way to do this is to model looking through a collection of drafts to decide which one to publish. Compare each draft to the craft move anchor chart thinking aloud about which craft moves you used in each piece. Model sharing your draft choices with a partner getting feedback as to which story your partner likes best.

Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 11
Teaching Point: Writers use checklists to revise and edit their writing to make it the best that it can be.
Suggested Length of Time: 1 mini lesson
Standards Addressed
  Priority: W.1.3, L.1.2
  Supporting: N/A
Detailed Description/Instructions:
  • One way to do this is to model using the Narrative student checklist (Pages 186 in the Writing Pathways book) to make revisions and edits to the draft you have chosen to publish.

Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 12
Teaching Point: Writers are very thoughtful about the titles they select for their stories.
Suggested Length of Time: 1-2 mini lessons
Standards Addressed
  Priority: W.1.3
  Supporting: N/A
Detailed Description/Instructions:
● **One way to do this** is to model thinking aloud using a mentor text. For example, say, “I wonder why Cynthia Rylant called her book *The Relatives Came* instead of just *Family or Relatives.*” Then think aloud to create a title for a book you wrote with the class. Show the students how you thoughtfully think of a title for your story rather than just quickly naming your story the first thing that comes to mind. Explain that sometimes writers think about a title after they write their story.

● **Another way to do this** is to model thinking aloud to create a title for a book you wrote with the class. Show the students how you thoughtfully think of a title for your story rather than just quickly naming your story the first thing that comes to mind. Explain that sometimes writers think about a title after they write their story.

**Bloom’s Levels:** Apply  
**Webb’s DOK:** 2

**Engaging Experience 13**

**Teaching Point:** Another way authors fancy up their books is by including a page at the end called “About the Author”. It is so nice to have this part, because readers often want to know more about the authors they love.

**Suggested Length of Time:** 1 mini lesson

**Standards Addressed**

- **Priority:** W.1.3  
- **Supporting:** N/A

**Detailed Description/Instructions:**

- **One way to do this** is to model looking at the “about the author” page in Jane Yolen’s book *Owl Moon*. Point out that the blurb tells about other books Jane Yolen has written. It also tells where she is from and what she likes to do. Make an anchor chart titled *What Might Go Into an “About the Author” Blurb*. (See page 126 in *Authors As Mentors* for a sample anchor chart)

**Bloom’s Levels:** Apply  
**Webb’s DOK:** 2
Post Assessment

Administer the narrative on-demand writing assessment (see page 182 in the Writing Pathways book)

**Rubric for Post Assessment**
Use the narrative writing rubric to score the on-demand. Take note of what students were able to do independently on this on-demand narrative assessment.

Engaging Scenario

**Engaging Scenario**
The students bring one book to share in small group by a mentor author that inspired them. The students discuss this author and read their own published pieces. They should discuss the mentor they chose, why they chose them, and how they emulated the authors in their own stories.

**Rubric for Engaging Scenario:**
Use the narrative writing rubric to score the published piece. Take note of what students were able to do with coaching and support.
## Summary of Engaging Learning Experiences for Topics

<table>
<thead>
<tr>
<th>Topic</th>
<th>Engaging Experience Teaching Point</th>
<th>Description</th>
<th>Suggested Length of Time</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Learning to Live Like an Author</strong></td>
<td>Authors find ideas for stories in everyday life.</td>
<td><strong>One way to do this</strong> is to look through several of the mentor texts you have read to the class and discuss how/why the author may have gotten the idea for the story. <strong>Another way to do this</strong> is to show a video clip of Bill Martin Jr. sharing how he got the idea for <em>Brown Bear Brown Bear</em>. <a href="https://www.youtube.com/watch?v=S4-54K.SKvM&amp;safe=active">https://www.youtube.com/watch?v=S4-54K.SKvM&amp;safe=active</a> <strong>Another way to do this</strong> is to introduce Tiny Topics notepads to the students and model how they can collect seed ideas in the notebook.</td>
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<td></td>
<td>Authors tell their stories bit-by-bit using transitions</td>
<td><strong>One way to do this</strong> study a mentor text pointing out how the author told the story bit-by-bit and used transition words. Create a chart of transition words found in the mentor author’s texts.</td>
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<td>Writing Stronger and Longer Drafts Under the Influence of An Author: Writers Study Authors They Admire</td>
<td>Authors provide some sense of closure to their stories. <strong>One way to do this</strong> study mentor text exploring all the ways the authors end their stories. Make an anchor chart of ways to end a story.</td>
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<th>Where?</th>
<th>What do you see?</th>
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<td>slows reader down, something more is going to happen</td>
<td>dot, dot, dot</td>
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1 mini-lessons
4-5 mini-lessons
1 mini-lesson
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<thead>
<tr>
<th>Topic 3: Deeper More Thoughtful Revisions</th>
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<tr>
<td>Writers study their own favorite authors to discover even more craft moves.</td>
<td><strong>One way to do this</strong> is to set students up to study authors of their choosing. Students can work in partners or individually to notice craft moves of other authors. Students may notice similar craft moves to the author the class studied but you will want to push them to discover new techniques. Students can take notes or make a chart similar to the anchor chart the class created.</td>
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<td>Partners listen closely to their writing partner, ask questions, and give suggestions for making their writing stronger.</td>
<td><strong>One way to do this</strong> is to model starting partner work by asking questions rather than the writer reading his/her piece. The listener can ask questions such as: “What are you working on as a writer? How is it going? How else could you have written that? What are you planning on doing next?” Once the listening partner has an idea of what the reading partner is working on, the reading partner can read aloud her draft-or a section of her draft-and as she does so, she can</td>
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<tr>
<td>Topic 4: Wrapping Up the Unit</td>
<td>Writers look through all of their drafts and decide which piece they want to publish.</td>
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<td>Writers use checklists to revise and edit their writing to make it the best that it can be.</td>
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<td></td>
<td>Writers are very thoughtful about the titles they select for their stories.</td>
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<td>Another way authors fancy up their books is by including</td>
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<td>a page at the end called “About the Author”. It is so nice to have this part, because readers often want to know more about the authors they love.</td>
<td>where she is from and what she likes to do. Make an anchor chart titled <em>What Might Go Into An “About the Author” Blurb</em>. (See page 126 in <em>Authors As Mentors</em> for a sample anchor chart)</td>
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