2nd Grade ELA-Writing Curriculum

Course Description:
Across the writing genres, students learn to understand—and apply to their own writing—techniques they discover in the work of published authors. This writing course invites second-graders into author studies that help them craft powerful true stories. They engage in a poetry unit that focuses on exploring and using language in intentional ways. The students read closely and gather evidence from texts to craft persuasive arguments. Inspirational nonfiction texts are studied to help students design and write about experiments and other scientific information. And students learn how to create engaging narratives by stretching out small moments and writing in detail.

Scope and Sequence:

<table>
<thead>
<tr>
<th>Quarter</th>
<th>Unit</th>
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Unit 1: Taking Charge of Writing

Subject: Writing
Grade: 2nd Grade
Name of Unit: Taking Charge of Writing
Length of Unit: 5 weeks mid-August through September

Overview of Unit:
Second grade writers will be exposed to the many routines and procedures necessary to be efficient and effective writers in the writer’s workshop model. Writers will sketch ideas of different genres of writing as well as learn revising and editing strategies to strengthen their writing.

In Topic 1 (Bend 1) - Writers will learn the routines and procedures of the workshop model.
In Topic 2 (Bend 2) - Writers will learn how to sketch narrative, poetry, informational and opinion ideas to collect in their notebook. They will then take one of those ideas to write in a booklet in develop into a writing piece.
In Topic 3 (Bend 3) - Writers will learn strategies that entail the language standards embedded in revising and editing techniques.

Getting Ready for the Unit:
- Prepare writing supplies: writing folders, paper choices, writing tools, etc.
- Locate mentor text to use for the unit. Use any of the mentor text that came with your writing unit resources.

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.2.5: With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.
- RI.2.6: Identify the main purpose of a text, including what the author wants to answer, explain, or describe.
- L.2.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- L.2.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- L.2.5: Demonstrate understanding of word relationships and nuances in word meanings.
Supporting Standards for unit:

- L.2.1.A: Use collective nouns (e.g., group).
- L.2.1.B: Form and use frequently occurring irregular plural nouns (e.g., feet, children, teeth, mice, fish).
- L.2.1.C: Use reflexive pronouns (e.g., myself, ourselves).
- L.2.1.D: Form and use the past tense of frequently occurring irregular verbs (e.g., sat, hid, told).
- L.2.1.E: Use adjectives and adverbs, and choose between them depending on what is to be modified.
- L.2.1.F: Produce, expand, and rearrange complete simple and compound sentences (e.g., The boy watched the movie; The little boy watched the movie; The action movie was watched by the little boy).
- L.2.2.A: Capitalize holidays, product names, and geographic names.
- L.2.2.B: Use commas in greetings and closings of letters.
- L.2.2.C: Use an apostrophe to form contractions and frequently occurring possessives.
- L.2.2.D: Generalize learned spelling patterns when writing words (e.g., cage → badge; boy → boil).
- L.2.2.E: Consult reference materials, including beginning dictionaries, as needed to check and correct spellings.
- L.2.3: Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- L.2.3.A: Compare formal and informal uses of English
- L.2.5.: Demonstrate understanding of word relationships and nuances in word meanings.
- L.2.5.A: Identify real-life connections between words and their use (e.g., describe foods that are spicy or juicy).
- L.2.5.B: Distinguish shades of meaning among closely related verbs (e.g., toss, throw, hurl) and closely related adjectives (e.g., thin, slender, skinny, scrawny).
- SL.2.4: Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.
- SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 here for specific expectations.)

<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.2.5</td>
<td>topic and strengthen writing as needed by revising and editing</td>
<td>focus</td>
<td>apply</td>
<td>1</td>
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<tr>
<td>RI.2.5</td>
<td>main purpose of a text, including what the author wants to</td>
<td>identify</td>
<td>understand</td>
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**Essential Questions:**

1. What do I need to know as a writer about the routines and procedures to make sure I am using my time wisely and efficiently during workshop time?
2. How do I choose a topic to write about in narrative, poetry, informational, and opinion writing?
3. How do I use components of language to strengthen my writing when I revise and edit?

**Enduring Understanding/Big Ideas:**

1. When students know how to navigate through the components of the workshop model, they will focus on routines and procedures that will enable them to work more efficiently and effectively as writers and partners in writing.
2. Knowing the components of different writing genres, will give me ideas to write about when given the choice to elaborate on an idea I have already started.
3. Understanding the components of language techniques will help me strengthen my writing as I reflect on and make changes to my writing.

**Unit Vocabulary:**

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
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<tbody>
<tr>
<td>write</td>
<td>narrative</td>
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<tr>
<td>demonstrate</td>
<td>poetry</td>
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<tr>
<td>read</td>
<td>informational</td>
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<tr>
<td>speak</td>
<td>opinion</td>
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</table>
Engaging Experience 1
Teaching Point: Writers review what they know about the Workshop Structure from 1st grade (Mini-lesson, Composing time, Reflection circle) and develop transitioning signals
Suggested Length of Time:
Standards Addressed
  Priority: N/A
  Supporting: N/A
Detailed Description/Instructions:
  - One way to do this is to create a t-chart with the different components of the workshop model. Together fill out what the teacher is doing and what the students are doing in each component. Practice transitioning from each phase with a signal.

Bloom’s Levels: N/A
Webb’s DOK: N/A

Engaging Experience 2
Teaching Point: Writers have supplies that help them be good writers.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: N/A
  Supporting: N/A
Detailed Description/Instructions:
  - One way to do this is to show the students their writing folder, writer’s notebook, managing writing supplies, etc. Show them your writing notebook and how the cover represents you and what you might want to write about. They will then decorate their writer’s notebook to personalize it for writing ideas for the year during composing time.

Bloom’s Levels: N/A
Engaging Experience 3
Teaching Point: Writers have partners that help them create and listen to their writing.
Suggested Length of Time: 
Standards Addressed
  Priority: W.2.5
  Supporting: SL.2.4, SL.2.6
Detailed Description/Instructions:
  ● One way to do this is to have a chart created with the names of writing partners. Show them examples and non-examples of what it looks like to work with a partner. During composing time they can share their writer’s notebook with their partner.
Bloom’s Levels: Apply
Webb’s DOK: 3

Engaging Experience 4
Teaching Point: Writers have strategies to create narrative writing.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: RI.2.6
  Supporting: SL.2.4, SL.2.6
Detailed Description/Instructions:
  ● One way to do this is to model what it looks like to sketch an idea for a narrative. They can think of a person, place or thing and quickly sketch one of those ideas and write. Use familiar books that have narrative as mentor text.
Bloom’s Levels: Apply
Webb’s DOK: 3

Engaging Experience 5
Teaching Point: Writers have strategies to create poetry writing.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: RI.2.6
  Supporting: SL.2.4, SL.2.6
Detailed Description/Instructions:
- **One way to do this** is to model what it looks like to sketch an idea for a poem. They can think of a person, place or thing and quickly sketch one of those ideas and write. Use familiar books that have poems as mentor text.

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

**Engaging Experience 6**  
**Teaching Point:** Writers have strategies to create informative writing.  
**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
- **Priority:** RI.2.6  
- **Supporting:** SL.2.4, SL.2.6  
**Detailed Description/Instructions:**  
- **One way to do this** is to model what it looks like to sketch an idea for an informative piece. They can think of a topic they know well and quickly sketch one of those ideas and write. Use familiar books that have an informational structure as mentor text.  

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

**Engaging Experience 7**  
**Teaching Point:** Writers have strategies to create opinion writing.  
**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
- **Priority:** RI.2.6  
- **Supporting:** SL.2.4, SL.2.6  
**Detailed Description/Instructions:**  
- **One way to do this** is to model what it looks like to sketch an idea for an opinion piece. They can think of a topic that interests them and quickly sketch one of those ideas and write. Use familiar books, texts or resources that have opinions as mentor text.  

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

**Engaging Experience 8**  
**Teaching Point:** Writers tell their story numerous times before actually writing it on paper.  
**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
- **Priority:** RI.2.6  
- **Supporting:** SL.2.4, SL.2.6  
**Detailed Description/Instructions:**  
- **One way to do this** is to model what it looks like to retell your story idea to a partner before they actually start writing. You can model how to retell your story across your
fingers or show them how to flip their writing booklet they will write on, turning the pages as you change scenes or topics.

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

**Engaging Experience 9**  
**Teaching Point:** Writers often make a sketch of what is happening in their story to add details.  
**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
- **Priority:** RI.2.6  
- **Supporting:** L.2.3  
**Detailed Description/Instructions:**  
- **One way to do this** is to model what it would look like to choose one of your ideas and sketch a scene in your writer’s notebook. You will be starting the process of showing them how you are taking one of your ideas to print.

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

**Engaging Experience 10**  
**Teaching Point:** Writers take one of their ideas and begin writing across pages  
**Suggested Length of Time:** 2 mini-lessons  
**Standards Addressed**  
- **Priority:** RI.2.6  
- **Supporting:** W.2.5, W.2.6  
**Detailed Description/Instructions:**  
- **One way to do this** is to model what it would look like to choose one of your ideas and model writing it in a booklet.

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

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**Topic 3: Revising and Editing**

**Engaging Experience 11**  
**Teaching Point:** Writers often revise their work, looking at their words choice in the nouns they have selected.  
**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**
Priority: L.2.1, W.2.5
Supporting: L.2.1.a

Detailed Description/Instructions:

- **One way to do this** is to model looking at the nouns you have chosen to see if you need to change your word choice. Create an anchor chart depicting the difference between collective nouns, irregular plural nouns and reflexive pronouns.

Bloom’s Levels: Apply
Webb’s DOK: 3

**Engaging Experience** 12
Teaching Point: Writers often revise their work, looking at their words choice in the verbs they have selected.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

- Priority: L.2.1, W.2.5
- Supporting: L.2.1d

Detailed Description/Instructions:

- **One way to do this** is to model looking at the verbs you have chosen to see if you need to change your word choice. Create an anchor chart depicting the difference between past tense and irregular verbs.

Bloom’s Levels: Apply
Webb’s DOK: 3

**Engaging Experience 13**

**Teaching Point:** Writers often revise their work, looking at their words choice in the adjectives and adverbs they have selected.

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

**Standards Addressed**
- **Priority:** L.2.1, L.2.5, W.2.5
- **Supporting:** L.2.1e, L.2.5a

**Detailed Description/Instructions:**
- **One way to do this** is to model looking at the adjectives and adverbs you have chosen to see if you need to change your word choice. Create an anchor chart depicting the difference between adjectives and adverbs.

**Bloom’s Levels:** Apply

Webb’s DOK: 3

**Engaging Experience 14**

**Teaching Point:** Writers often revise their work, looking at their sentence length by looking at simple and compound sentences they have selected.

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

**Standards Addressed**
- **Priority:** L.2.1, W.2.5
- **Supporting:** L.2.1f

**Detailed Description/Instructions:**
- **One way to do this** is to model looking at the sentences in your piece to see if you have simple or compound. Create an anchor chart depicting the difference between the different kinds of sentences.
Engaging Experience 15

Teaching Point: Writers often revise their work, looking at their word choice and if there are shades of meaning within the words they have selected.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

- Priority: L.2.5, W.2.5
- Supporting: L.2.5b

Detailed Description/Instructions:

- One way to do this is to model looking at your word choices to see if you can change them to make them more interesting. Create an anchor chart depicting how to take a word and vary its meaning.

Bloom’s Levels: Apply

Webb’s DOK: 3

Engaging Experience 16

Teaching Point: Writers often edit their work, looking at whether they have capitalized holidays, product names, geographic names and the beginning of sentences in their writing piece.

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: L.2.2, W.2.5
Supporting: L.2.2a

Detailed Description/Instructions:
- **One way to do this** is to put your piece of writing under the document camera to have the class help with editing your piece.

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

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**Engaging Experience 17**

**Teaching Point:** Writers often edit their work, looking at whether they need to add apostrophes to contractions or to show possession.

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

**Standards Addressed**
- **Priority:** L.2.2, W.2.5
- **Supporting:** L.2.2c

**Detailed Description/Instructions:**
- **One way to do this** is to put your piece of writing under the document camera to have the class help with editing your piece.

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

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**Engaging Experience 18**

**Teaching Point:** Writers reflect on the changes they have made to their piece of writing and publish their final work.

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

**Standards Addressed**
- **Priority:** L.2.2, W.2.5
- **Supporting:** L.2.2a, L.2.2b, L.2.2c, L.2.2d, L.2.2e

**Detailed Description/Instructions:**
- **One way to do this** is to model what it will look like when you publish your piece of writing.

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

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**Post Assessment**

Administer the narrative on-demand writing assessment. See page 182, 183 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.

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 students’ 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 Points</th>
<th>Description</th>
<th>Suggested Length of Time</th>
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<tbody>
<tr>
<td>Teach Children the Writing Routines and Procedures</td>
<td>Writers review what they know about the Workshop Structure from 1st grade (Mini-lesson, Composing time, Reflection circle) and develop transitioning signals</td>
<td><strong>One way to do this</strong> is to create a t-chart with the different components of the workshop model. Together fill out what the teacher is doing and what the students are doing in each component. Practice transitioning from each phase with a signal.</td>
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<td>Writers have strategies to create narrative writing.</td>
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<td>Writers have strategies to create poetry writing.</td>
<td><strong>One way to do this</strong> is to model what it looks like to sketch an idea for a poem. They can think of a person, place or thing and quickly sketch one of those ideas and write. Use familiar books that have poems as mentor text.</td>
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<td>Writers have strategies to create informative writing.</td>
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<td>Writers often revise their work, looking at their words choice in the adjectives and adverbs they have selected.</td>
<td><strong>One way to do this</strong> is to model looking at the adjectives and adverbs you have chosen to see if you need to change your word choice. Create an anchor chart depicting the difference between adjectives and adverbs.</td>
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Writers often edit their work, looking at whether they need to add apostrophes to contractions or to show possession. **One way to do this** is to put your piece of writing under the document camera to have the class help with editing your piece.

Writers reflect on the changes they have made to their piece of writing and publish their final work. **One way to do this** is to model what it will look like when you publish your piece of writing.
Overview of Unit:
This poetry unit is divided into three bends, each one helping children deepen their understanding of poetry. First, students will learn that poets are sparked by objects and feelings that they translate to music on a page. This early part of the unit, with its special attention to sound, will develop students’ readers’ ears as they experiment with line breaks, as they come to understand that a poem is different than a story. A poem looks different from prose, and like breaks help a reader know when to pause. The unit progresses in Bend II, children will recognize that in a poem, choice and placement of words matter more than ever. They will admire and experiment with metaphor, deepening their ability to see like poets. You will not focus on teaching rhyme or forms such as haiku or diamante, but rather on meaning and crafting through repetition, metaphor, white space, and language. As you round Bend III, children will explore various natural structures of poems: story poems, poems with back-and-forth structure, list poems.

In Topic 1 (Bend 1) - Introduces the students to the sounds and feelings of poetry by having them read poems aloud in groups, with partners and alone. The brevity and music of poetry invites repeated readings, and by reading poems again and again, children will begin to internalize the varied rhythms of this genre. During these early days, children will explore objects and memories, recognizing the poetry in their own lives.

In Topic 2 (Bend 2) - The lessons in this bend focus on how poets use precise words, use repetition and convey feelings. Together you will notice how poems have different moods and how poets choose words and rhythms to match these moods. Children will collect poems in their folders, annotating them to indicate places where poets did something interesting with words, and you will encourage them to use these collected poems as mentors, experimenting with these same techniques.

In Topic 3 (Bend 3) - You will focus on structure, teaching students that poets use structures. The lessons in this bend will help children to “fly above” various poems, noticing particularly how they are sewn together. Your lessons will teach children to read like writers as they name how some poems are story poems, some are lists with twists, and some have a back-and-forth structure. This bend will not focus on forms such as limericks and haiku, but rather more natural structures that we often find in poetry. Your class will play with point of view, realizing that they can pretend to speak to something or as something or create imaginary back-and-forth conversation in the shape of poems. The bend will end as children revise their poems for careful language, edit and celebrate their poems in a variety of ways.
Getting Ready for the Unit:
Refer to the CD-ROM for a biography of suggested poetry books. Offer children a variety of poetry about a variety of topics. Poetry can touch all emotions. Be sure to choose many unrhymed poems and ones with great metaphors, interesting line breaks, repetition, alliteration, and clever points of view. Also check out digital resources for there are a handful of websites offering poems and poetry videos.
Your mentor text will be the book included in your resources, *Old Elm Speaks* by Kristine O’Connell George

Pre-Assessment (given prior to starting the unit):
**On-demand writing:**
“Writers, today I’m going to give you some time to write a poem about something that matters to you. Remember to use everything you know about writing poetry.” As you observe most of your students “finishing” their poems, you might ask them to take their revision pens and revise!
Along with the Writing Rubric, observe these behaviors:
- What do students think poetry is?
- What do students remember from studying poetry last year?
- Are students selecting meaningful topics?
- Do students write with details?
- How are students using line breaks, white space, and punctuation?

Priority Standards for unit:
- **W.2.3:** 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.
- **W.2.5:** With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.
- **RL.2.4:** Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song
- **SL.2.1:** Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.
- **L.2.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Supporting Standards for unit:
- **RL. 2.5:** Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.
- **RL.2.6:** Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.
- **W.2.8:** Recall information from experiences or gather information from provided sources to answer a question.
● L.2.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
  ○ L.2.1.A: Use collective nouns (e.g., group).
  ○ L.2.1.B: Form and use frequently occurring irregular plural nouns (e.g., feet, children, teeth, mice, fish).
  ○ L.2.1.C: Use reflexive pronouns (e.g., myself, ourselves).
  ○ L.2.1.D: Form and use the past tense of frequently occurring irregular verbs (e.g., sat, hid, told).
  ○ L.2.1.E: Use adjectives and adverbs, and choose between them depending on what is to be modified.
  ○ L.2.1.F: Produce, expand, and rearrange complete simple and compound sentences (e.g., The boy watched the movie; The little boy watched the movie; The action movie was watched by the little boy).
● L.2.2.A: Capitalize holidays, product names, and geographic names.
● L.2.2.B: Use commas in greetings and closings of letters.
● L.2.2.C: Use an apostrophe to form contractions and frequently occurring possessives.
● L.2.2.D: Generalize learned spelling patterns when writing words (e.g., cage → badge; boy → boih).
● L.2.2.E: Consult reference materials, including beginning dictionaries, as needed to check and correct spellings.
● L.2.3: Use knowledge of language and its conventions when writing, speaking, reading, or listening.
  ○ L.2.3.A: Compare formal and informal uses of English
● L.2.5: Demonstrate understanding of word relationships and nuances in word meanings.
  ○ L.2.5.A: Identify real-life connections between words and their use (e.g., describe foods that are spicy or juicy).
  ○ L.2.5.B: Distinguish shades of meaning among closely related verbs (e.g., toss, throw, hurl) and closely related adjectives (e.g., thin, slender, skinny, scrawny).
● SL.2.2: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.
● SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding on a topic or issue.
● SL.2.4: Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.
● SL.2.5: Create audio recordings of stories or poems; add drawings or other visual displays to stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.
● SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification.
<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>
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</thead>
<tbody>
<tr>
<td>W.2.3</td>
<td>narratives</td>
<td>write</td>
<td>apply</td>
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<tr>
<td></td>
<td>well-elaborated event or short sequence of events</td>
<td>recount</td>
<td>apply</td>
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<td></td>
<td>details</td>
<td>include</td>
<td>apply</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>actions, thoughts and feelings</td>
<td>describe</td>
<td>apply</td>
<td>2</td>
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<tr>
<td></td>
<td>temporal words to signal event order and provide a sense of closure</td>
<td>use</td>
<td>apply</td>
<td>2</td>
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<tr>
<td>W.2.5</td>
<td>topic and strengthen writing as needed by revising and editing</td>
<td>focus</td>
<td>apply</td>
<td>1</td>
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<tr>
<td>RL.2.4</td>
<td>how words and phrases supply rhythm and meaning in a story, poem or song</td>
<td>describe</td>
<td>apply</td>
<td>3</td>
</tr>
<tr>
<td>SL. 2.1</td>
<td>collaborative conversations with diverse partners about grade 2 topics and text</td>
<td>participate</td>
<td>apply</td>
<td>2</td>
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<tr>
<td>L.2.2</td>
<td>command of the conventions of standard English capitalization, punctuation, and spelling</td>
<td>demonstrate</td>
<td>apply</td>
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</table>
Essential Questions:
1. How can I write lots of poems by combining strong feelings or big thoughts with concrete details and carefully chosen words?
2. How can I live like a poet, seeing the world through the eyes of a poet, working to put what I see and feel into poems?
3. How can I write and rewrite poems so that I find honest, precise language, and use repetition, tone, and comparisons to say something that can't easily fit into ordinary words?
4. How can I explore different structures for my poems, trying to find a structure for each poem that matches what I want to say in that poem?
5. How can I revise my poems so I explore point of view and imagery?

Enduring Understanding/Big Ideas:
1. Poets choose topics that matter and that hold big feelings in moments or images.
2. Understanding structure, metaphor, word choice and repetition will strengthen the writing of poetry.
3. Knowing how to revise and edit poetry to focus on the rhythm of poetry.

Unit Vocabulary:

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
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</thead>
<tbody>
<tr>
<td>write</td>
<td>narrative</td>
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<td>demonstrate</td>
<td>poetry</td>
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<td>read</td>
<td>informational</td>
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<td>speak</td>
<td>opinion</td>
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<td>engage</td>
<td>pronouns</td>
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<td>verbs</td>
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<td>adverbs</td>
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<td>capitalization</td>
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<td>spelling</td>
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<td></td>
<td>language</td>
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</tbody>
</table>

Topic 1: Seeing with Poets’ Eyes

Engaging Experience 1
Teaching Point: Poet’s see with poets’ eyes. Poets look at things with their hearts and minds. They sometimes look at things from different angles or think about what things resemble. This helps poets write about the world in different, unusual ways.
Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: W.2.5, RL.2.4
Supporting: W.2.8

Detailed Description/Instructions:

- **One way to do this** is to show the children how one poet saw an object in a different, unusual way, contrasting it with the “regular” way someone might see the same object. Highlight the novelty in the poet’s vision, thinking aloud about how she might have done this. Show the class how you can practice seeing with poets’ eyes by looking a familiar object in a different way.

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

**Engaging Experience 2**

Teaching Point: One way to give your poems music is to pay attention to where you put words and where you don’t put words. Poets try a few different ways of breaking up their lines, reading the poem aloud after each try, until the poem is written in a way that sounds just right.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: W.2.5
Supporting: SL.2.1, L.2.1, L.2.2, L.2.3, L.2.5, L.2.6, SL.2.6

Detailed Description/Instructions:

- **One way to do this** is to show a familiar poem, written in prose and as a poem, and channel children to listen as you read the prose version in a blah way. Contrast this with reading the same poem written with the line breaks the author intended. Discuss why the line breaks support the meaning and the influence your reading. (Use the Goldfish poem on page 16 of your spiral)

Bloom’s Levels: Apply
Webb’s DOK: 2

**Engaging Experience 3**

Teaching Point: Poets think about a big idea, a big feeling, and then find the small moment, image, or object that holds that big feeling, that big idea.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: W.2.3, W.2.5
Supporting: SL.2.1, L.2.1, L.2.2, L.2.3, L.2.5, L.2.6, SL.2.6

Detailed Description/Instructions:

- **One way to do this** is to point out that poets need to find a topic that is big and that is also small and specific. Show how you generate such a topic with one of your ideas.
Show the children a chart on which you’ve listed some of the strategies you used to generate your idea for a poem.

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

**Engaging Experience 4**
**Teaching Point:** Before starting a new poem, poets often review their jotted down poem ideas, asking themselves, ‘Does this idea contain both strong feelings and concrete details?’ and they start new poems based on ideas that contain both of those elements.

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

**Standards Addressed**
- **Priority:** W.2.3, W.2.5, RL.2.4
- **Supporting:** SL.2.1, L.2.1, L.2.2, L.2.3, L.2.5, L.2.6, SL.2.6

**Detailed Description/Instructions:**
- One way to do this is to remind children of strategies they have learned for crafting poems. (See anchor chart on page 33). Demonstrate reading jottings from your Tiny Topics notepad. Think aloud as you examine your notes for both strong feelings and concrete details. Debrief reiterating the two questions that will help children decide if an idea could become a poem.

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

**Engaging Experience 5**
**Teaching Point:** When writers are trying to spell words so people can read their writing, they look at each word they’ve written and ask, “Does that look right? Look wrong?” When you find a word that doesn’t look right, it can help to spell that word a few different ways, looking to see if one looks right.

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

**Standards Addressed**
- **Priority:** W.2.5
- **Supporting:** SL.2.1, L.2.1, L.2.2, L.2.3, L.2.5, L.2.6, SL.2.6

**Detailed Description/Instructions:**
- One way to do this is to pretend to be a student and recruit the class to join you in checking whether the words in your poem or look right or not, in which case you’ll circle them (and return to them later). Demonstrate spelling each word two different ways, highlighting that you use what you know about spelling patterns to help.

**Bloom’s Levels:** Analyze
**Webb’s DOK:** 1
Engaging Experience 6
Teaching Point: Poets think carefully about the words they choose. They search for the exact, honest words, words that match what they are trying to say. Poets reread their poetry and ask themselves, ‘Are these words creating the image that I want?’ If not, poets revise.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
   Priority: W.2.3, W.2.5
   Supporting: SL.2.1, L.2.1, L.2.2, L.2.3, L.2.5, L.2.6, SL.2.6
Detailed Description/Instructions:
   • One way to do this is to use your own poem to model rereading, checking to see if the words match the image you are trying to portray. Walk students through the steps you take to make your language more precise. Debrief, listing the replicable steps children take to use more specific language in their poems.
Bloom’s Levels: Analyze
Webb’s DOK: 1

Engaging Experience 7
Teaching Point: Poets repeat things—words, sounds, and lines—to give their poems music and to make the meaning of their poems more clear.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
   Priority: W.2.5, RL.2.4
   Supporting: SL.2.1, L.2.1, L.2.2, L.2.3, L.2.5, L.2.6, SL.2.6
Detailed Description/Instructions:
   • One way to do this is to show an example of a poem with repetition. Point out one or two patterns, and show children how the poem might sound without them. ( Might use “Go Wind” on page 62)
Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 8
Teaching Point: Poets consider the mood they want their poems to convey. They write, thinking about the mood, and they read their poems and ask, ‘Does the mood match the meaning?’
Suggested Length of Time: 1 mini-lesson
Standards Addressed
   Priority: W.2.5
Supporting: SL.2.1, L.2.1, L.2.2, L.2.3, L.2.5, L.2.6, SL.2.6

Detailed Description/Instructions:

- One way to do this is to read aloud several poems with contrasting moods. Liken the poems to songs, suggesting there are different kinds of songs. (Could use poems on page 70)

Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 9

Teaching Point: Poets make meaning in their poems by comparing an object to a feeling-or anything at all- to something else.

Suggested Length of Time: 1 mini-lesson

Standards Addressed
  Priority: W.2.5, RL.2.4
  Supporting: SL.2.1, L.2.1, L.2.2, L.2.3, L.2.5, L.2.6, SL.2.6

Detailed Description/Instructions:

- One way to do this is to show children how to revise ordinary phrases to include comparisons (comparative language), by picturing what the ordinary phrase seems like or reminds you of. Debrief, unpacking the work you have just done.

Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 10

Teaching Point: A way to make a comparison even more powerful is to stick with it. A comparison can stretch all the way through a poem. One way to do this is to include actions that go along with the comparison.

Suggested Length of Time: 1 mini-lesson

Standards Addressed
  Priority: W.2.3, W.2.5
  Supporting: SL.2.1, L.2.1, L.2.2, L.2.3, L.2.5, L.2.6, SL.2.6

Detailed Description/Instructions:

- One way to do this is to return to the mentor poem “Lullaby” by Kristine O’Connell George and draw students’ attention to how she stretches out the comparison across the entire poem. Refer to the comparative language chart. Show the class a poem you wrote earlier in which the comparison exists in only one line, demonstrating how you can extend it.

Bloom’s Levels: Analyze
Webb’s DOK: 2
Engaging Experience 11
Teaching Point: When a poem writes a poem, the poet experiments with different structures. To do this, the poet studies what other authors have done and then tries those different structures on for size.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: W.2.5
Supporting: SL.2.1, L.2.1, L.2.2, L.2.3, L.2.5, L.2.6, SL.2.6
Detailed Description/Instructions:
● One way to do this is to teach by guided practice. You’ll be walking kids step by step through the process of thinking of a topic, then considering several structures, then trying them on. Reveal a poem with a very distinct text structure, and ask children to annotate it with their observations. Set two kids up to do so at the easel while others work at their rugs spots. Channel children to annotate a second poem, one with a contrasting and distinct structure, again thinking of this structure as a possibility for their intended poems.
Bloom’s Levels: Analyze
Webb’s DOK: 2

Engaging Experience 12
Teaching Point: Because poets think ‘What kind of structure will work for what I have to say?’ they become experts on different kinds of writing. To do this, poets study the structures that other poets use just like they study a feather, a stone. They see details and wonder, connect and question.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: W.2.3, W.2.5
Supporting: SL.2.1, L.2.1, L.2.2, L.2.3, L.2.5, L.2.6, SL.2.6
Detailed Description/Instructions:
● One way to do this is to remind children that one way to revise poetry is by studying mentor poems. Demonstrate reading a poem with the eyes of a poet, noticing details. Alternate between reading and pausing to name what the poet has done.
Bloom’s Levels: Analyze
Webb’s DOK: 1

Engaging Experience 13
Teaching Point: Poets ask themselves, ‘What do I hope my reader feels when reading this poem?’ and then they try to make sure they choose a structure for their poem that gets readers to feel what they want them to feel, to think what they want them to think.
Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: W.2.3, W.2.5
Supporting: SL.2.1, L.2.1, L.2.2, L.2.3, L.2.5, L.2.6, SL.2.6

Detailed Description/Instructions:

- One way to do this is to examine a poem you wrote in several forms, considering which best conveys your intended meaning. Debrief. Review the steps you took when trying structures on for size.

Bloom’s Levels: Analyze
Webb’s DOK: 2

Engaging Experience 14

Teaching Point: When experimenting with different kinds of poems, poets sometimes drop their own voice and take on the voice of another person or thing. Instead of writing about something, they write as that thing. Some call that kind of poetry a mask poem, because it is as if the poet is speaking through the mask of someone or something else.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: W.2.5
Supporting: RL.2.6, SL.2.1, L.2.1, L.2.2, L.2.3, L.2.5, L.2.6, SL.2.6

Detailed Description/Instructions:

- One way to do this is to show the children the mask poem on a chart, highlighting point of view, or how the poem was written through a mask. Invite children to share their thinking and ask them to notice how the mask poem is a way to show another point of view. Do a quick, oral demonstration of how you might draft a mask poem, using an everyday object in the classroom. Debrief what you just did in a way that makes it easy for children to generate mask poems.

Bloom’s Levels: Apply
Webb’s DOK: 3

Engaging Experience 15

Teaching Point: When poets revise, they look at a poem with brand-new eyes, asking ‘How can I make this work even better?’ One way to do this is to look for opportunities to show, not tell.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: W.2.5
Supporting: SL.2.1, L.2.1, L.2.2, L.2.3, L.2.5, L.2.6, SL.2.6

Detailed Description/Instructions:

- One way to do this is to explain that the entire purpose of poetry is to show, not tell, and provide a few quick examples. Share one of your poems that you have picked for
revision. Demonstrate the process of revising your poem so that it now shows something that was being told before.

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

**Engaging Experience 16**

**Teaching Point:** One way that poets edit their poems is by reading them aloud, listening for places where the words or lines do not sound right. Then, they go back to these places and write new lines, reading aloud, listening, and always asking, “Does that sound right?”

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

**Standards Addressed**
- **Priority:** W.2.5
- **Supporting:** SL.2.1, L.2.1, L.2.2, L.2.3, L.2.5, L.2.6

**Detailed Description/Instructions:**
- One way to do this is to demonstrate reading the first stanza of a poem out loud, listening for and rewriting lines that do not sound right.

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

**Engaging Experience 17**

**Teaching Point:** Students will find a way to publish their pieces digitally.

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

**Standards Addressed**
- **Priority:** W.2.5
- **Supporting:** SL.2.5

**Detailed Description/Instructions:**
- One way to do this is to use Glogster, Voicethread, PowerPoint, Google Slides, Keynote, Wordle or Taxedo to publish their poems.

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

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**Post Assessment**

**On-demand writing:** *Compare this writing from the one you gave them at the beginning of the unit.*

“Writers, today I’m going to give you some time to write a poem about something that matters to you. Remember to use everything you know about writing poetry.” As you observe most of your students “finishing” their poems, you might ask them to take their revision pens and revise!
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.

Engaging Scenario

Students should be prepared to share their poems by reading them aloud and posting them in the community or sharing them digitally with others.

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 poems 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 Points</th>
<th>Description</th>
<th>Suggested Length of Time</th>
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</thead>
<tbody>
<tr>
<td>Seeing with Poets’ Eyes</td>
<td>Poet’s see with poets’ eyes. Poets look at things with their hearts and minds. They sometimes look at things from different angles or think about what things resemble. This helps poets write</td>
<td><strong>One way to do this</strong> is to show the children how one poet saw an object in a different, unusual way, contrasting it with the “regular” way someone might see the same object. Highlight the novelty in the poet’s vision, thinking aloud about how she might have done this. Show the class how you can practice seeing with poets’ eyes by looking a familiar object in a different way.</td>
<td>1 mini-lesson</td>
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<td><strong>about the world in different, unusual ways.</strong></td>
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<td><strong>One way to do this</strong> is to show a familiar poem, written in prose and as a poem, and channel children to listen as you read the prose version in a blah way. Contrast this with reading the same poem written with the line breaks the author intended. Discuss why the line breaks support the meaning and the influence your reading. (Use the Goldfish poem on page 16 of your spiral)</td>
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<td><strong>One way to do this</strong> is to point out that poets need to find a topic that is big and that is also small and specific. Show how you generate such a topic with one of your ideas. Show the children a chart on which you’ve listed some of the strategies you used to generate your idea for a poem.</td>
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<td><strong>One way to do this</strong> is to remind children of strategies they have learned for crafting poems. (See anchor chart</td>
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When writers are trying to spell words so people can read their writing, they look at each word they’ve written and ask, “Does that look right? Look wrong?” When you find a word that doesn’t look right, it can help to spell that word a few different ways, looking to see if one looks right.

**One way to do this** is to pretend to be a student and recruit the class to join you in checking whether the words in your poem or look right or not, in which case you’ll circle them (and return to them later). Demonstrate spelling each word two different ways, highlighting that you use what you know about spelling patterns to help.

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<table>
<thead>
<tr>
<th>Delving Deeper</th>
<th>Poets think carefully about the words they choose. They search</th>
<th><strong>One way to do this</strong> is to use your own poem to model rereading, checking to see if the words match the image you are trying to portray. Walk students</th>
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1 mini-lesson
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<th>for the exact, honest words, words that match what they are trying to say. Poets reread their poetry and ask themselves, ‘Are these words creating the image that I want?’ If not, poets revise.</th>
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<td>Poets make meaning in their poems by comparing an object to a feeling—or anything at all—to something else. <strong>One way to do this</strong> is to show children how to revise ordinary phrases to include comparisons (comparative language), by picturing what the ordinary phrase seems like or reminds you of. Debrief, unpacking the work you have just done.</td>
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A way to make a comparison even more powerful is to stick with it. A comparison can stretch all the way through a poem. One way to do this is to include actions that go along with the comparison.

**One way to do this** is to return to the mentor poem “Lullaby” by Kristine O’Connell George and draw students’ attention to how she stretches out the comparison across the entire poem. Refer to the comparative language chart. Show the class a poem you wrote earlier in which the comparison exists in only one line, demonstrating how you can extend it.

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**Trying on Structures for Size**

When a poem writes a poem, the poet experiments with different structures. To do this, the poet studies what other authors have done and then tries those different structures on for size.

**One way to do this** is to teach by guided practice. You’ll be walking kids step by step through the process of thinking of a topic, then considering several structures, then trying them on. Reveal a poem with a very distinct text structure, and ask children to annotate it with their observations. Set two kids up to do so at the easel while others work at their rugs spots. Channel children to annotate a second poem, one with a contrasting and distinct structure, again thinking of this structure as a possibility for their intended poems.

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Because poets think ‘What kind of structure will work for what I have to say?’ they become experts on different kinds of writing. To

**One way to do this** is to remind children that one way to revise poetry is by studying mentor poems. Demonstrate reading a poem with the eyes of a poet, noticing details. Alternate between reading and pausing to name what the poet has done.

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1 mini-lesson
do this, poets study the structures that other poets use just like they study a feather, a stone. They see details and wonder, connect and question.

Poets ask themselves, ‘What do I hope my reader feels when reading this poem?’ and then they try to make sure they choose a structure for their poem that gets readers to feel what they want them to feel, to think what they want them to think.

| **One way to do this** is to examine a poem you wrote in several forms, considering which best conveys your intended meaning. Debrief. Review the steps you took when trying structures on for size. | 1 mini-lesson |

| One way to do this is to show the children the mask poem on a chart, highlighting point of view, or how the poem was written through a mask. Invite children to share their thinking and ask them to notice how the mask poem is a way to show another point of view. | 1 mini-lesson |
thing. Instead of writing about something, they write as that thing. Some call that kind of poetry a mask poem, because it is as if the poet is speaking through the mask of someone or something else.

When poets revise, they look at a poem with brand-new eyes, asking ‘How can I make this work even better?’ One way to do this is to look for opportunities to show, not tell.

One way that poets edit their poems is by reading them aloud, listening for places where the words or lines do not sound right. Then, they go back to these places and write new lines, reading aloud, listening, and always...
| asking, ‘Does that sound right? | Students will find a way to publish their pieces digitally. | One way to do this is to use Glogster, Voicethread, PowerPoint, Google Slides, Keynote, Wordle or Taxedo to publish their poems. | 1 mini-lesson |
This narrative unit is divided into three bends, each one helping children deepen their understanding of narrative writing and how authors take moments from their personal lives and write about them. First, students will learn that writers grab hold of particular moments, moments that stay with them, and let those moments spark ideas for their stories. Over the course of Bend I, you will teach your students ways to stretch out and magnify their small moments, writing these with great attention to detail and to crafting powerful beginnings and endings. The bend ends with a day of goal setting, where children can use the narrative checklist to assess their work and to set goals for themselves as writers. The unit progresses in Bend II, where you will spotlight writing with intentions and learning from author's’ craft. Children will be asked to name their intentions as writers-what they hope their readers will feel- and revising on the go. Using the mentor text *Owl Moon* by Jane Yolen, students will examine parts closely to consider what makes some parts so powerful and how did the author achieve that effect. As the bend progresses, the emphasis shifts to understanding why an author would use a particular craft move, and children will revise, paying attention to word choice and language. As you round Bend III, children will make reading and writing connections drawing on everything they have learned up until this point to discover craft moves in books they are reading on their own and to apply these to their own writing. There are two main goals in this bend: first, students will work with increasing independence, transferring what they have learned with teacher guidance and through shared inquiry to work that is largely self-initiated. Second, children will devote careful attention to revision and editing, aiming to make their writing as clear and powerful as it can be.

**In Topic 1 (Bend 1)** - These lessons focus on teaching your students ways to stretch out and magnify small moments from their lives, writing these with great attention to detail and to crafting powerful beginnings and endings. The bend ends with a day of goal setting, where children can use the narrative checklist to assess their work and to set goals for themselves as writers.

**In Topic 2 (Bend 2)** - You will spotlight writing with intentions and learning from author's’ craft. Children will be asked to name their intentions as writers-what they hope their readers will feel-and revising on the go. Using the mentor text *Owl Moon* by Jane Yolen, students will examine parts closely to consider what makes some parts so powerful and how did the author achieve that effect. As the bend progresses, the emphasis shifts to understanding why an author would use a particular craft move, and children will revise, paying attention to word choice and language.
In Topic 3 (Bend 3)-Here children will make reading and writing connections drawing on everything they have learned up until this point to discover craft moves in books they are reading on their own and to apply these to their own writing. They will end with a celebration in which the teacher introduces their new class of “master writers”.

Getting Ready for the Unit:
Select two mentor texts that will be front and center during your instruction. Your mentor text included in your resources, *Owl Moon* by Jane Yolen (featured in Bend I and II) and *The Leaving Morning* by Angela Johnson (featured in Bend III) Keep in mind the type of craft you want students to notice and admire. Mine these books for the craft moves intended to be explicitly taught as well as those you will guide children to “discover”. Find the sounds and rhythm within each story and the feelings they inspire. Then reread with a stack of Post-its noting what, exactly, each author does to create such powerful texts. Gather a variety of narrative stories that span your children’s just-right reading levels. Students will need something to record “Tiny Topics” from their lives. You will need objects, such as seashells or magnifying glass, to signify the work of looking at something closely to describe it in detail. Finally, you’ll need to have writing supplies for children to use: different kinds of paper, pens, markers, writing folders, and anything else you might imagine incorporating into this unit.

Pre-Assessment (given prior to starting the unit):
On-demand writing:
“I’m really eager to understand what you can do as writers of narratives, of stories, so today, will you please write the best personal narrative, the best Small Moment story that you can write. Make this be the story of one time in your life. You might focus on just a scene or two. You’ll have only forty-five minutes to write this true story, so you’ll need to plan, draft, revise, and edit in one sitting. Write in a way that allows you to show off all you know about narrative writing. In your writing make sure you:

● Make a beginning for your story
● Show what happened, in order
● Use details to help readers picture your story
● Make an ending for your story”

Along with the Writing Rubric, observe these behaviors:

● Are students writing about *one time*?
● Where they able to write a beginning, use transitions, and create an ending?
● Do students bring their characters to life with details?
● Do students choose strong words to help readers picture their story?
● How are students using spelling and punctuation rules?
Priority Standards for unit:

- W.2.3: 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.
- W.2.5: With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.
- RL.2.5: Describe the overall structure of a grade-appropriate story, including how the beginning introduces the story, middle (identify climax or problem), and the ending concludes the action.
- SL.2.4: Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.
- L.2.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Supporting Standards for unit:

- L.2.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- L.2.1.F: Produce, expand, and rearrange complete simple and compound sentences (e.g. The boy watched the movie; The little boy watched the movie; The action movie was watched by the little boy.)
- L.2.2.A: Capitalize holidays, product names, and geographic names.
- L.2.2.C: Use an apostrophe to form contractions and frequently occurring possessives.
- L.2.2.D: Generalize learned spelling patterns when writing words (e.g., cage → badge; boy → boi).
- L.2.2.E: Consult reference materials, including beginning dictionaries, as needed to check and correct spellings.
- L.2.3: Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- L.2.3.A: Compare formal and informal uses of English
- L.2.5: Demonstrate understanding of word relationships and nuances in word meanings.
- L.2.5.A: Identify real-life connections between words and their use (e.g., describe foods that are spicy or juicy).
- L.2.5.B: Distinguish shades of meaning among closely related verbs (e.g. toss, throw, hurl) and closely related adjectives (e.g., thin, slender, skinny, scrawny).
- RL.2.1: Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in grade-appropriate text.
- RL.2.4: Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.
- RL.2.1: Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in grade-appropriate text.
- RL.2.6: Identify the main purpose of a text, including what the author wants to answer, explain, or describe.
- RL.2.8: Describe the author’s purpose in writing grade-appropriate text, including the question or topic that the author wants to answer, explain, or describe.
- SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.
• SL.2.1.A: Follow agreed-upon rules for discussions (e.g. gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion.
• SL.2.1.B: Build on others’ talk in conversations by linking their comments to the remarks of others.
• SL.2.1.C: Ask for clarification and further explanation as needed about the topics and texts under discussion.
• SL.2.2: Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.
• SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 here for specific expectations.)
<table>
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<tr>
<th>expertise</th>
<th>command of the conventions of standard English capitalization, punctuation, and spelling</th>
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<td>L.2.2</td>
<td>demonstrate</td>
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**Essential Questions:**

1. How can I write narrative stories that recount a well-elaborated event or short sequence of events focused on a single topic?
2. How can I include details to describe actions, thoughts, and feelings, and use temporal words to signal event order as well as make my stories more exciting?
3. How can I provide a sense of closure to my stories?
4. How can I revise my stories to strengthen them?

**Enduring Understanding/Big Ideas:**

1. Writers can write narrative stories focused on a single topic.
2. I can include details to describe actions, thoughts, and feelings to make my story more exciting.
3. My stories have a sense of closure.
4. Revisions strengthen my stories.

**Unit Vocabulary:**

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<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
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<tbody>
<tr>
<td>write</td>
<td>narrative</td>
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<td>demonstrate</td>
<td>setting</td>
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<td>read</td>
<td>major/minor character</td>
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<td>capitalization</td>
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Topic 1: Studying the Masters for Inspiration and Ideas

Engaging Experience 1
Teaching Point: “Authors don’t just tell any stories. They tell meaningful stories.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
   Priority: W.2.3, SL.2.4
   Supporting: RL.2.5, SL.2.1, SL.2.2
Detailed Description/Instructions:
   • One way to do this introduce children to the master writers they will be studying, and read the beginning of a book by each one, pointing out how each story topic matters to its writer. While doing this begin an anchor chart describing “How to Write a Story”.
   • Another way to do this is brainstorm with your children possible ways an author might come up with a “Small Moment” story that matters and record the little details into personal notebooks.

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

Engaging Experience 2
Teaching Point: “Writers collect little, tiny details that they can later turn into stories.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
   Priority: W.2.3
   Supporting: SL.2.4
Detailed Description/Instructions:
   • One way to do this is demonstrate getting an idea for a “Small Moment” story from a tiny event and jotting it down in a notebook to develop later. Also begin making an anchor chart “Things that Make Us Stronger Writers” (Lucy Calkins book page 61)

Bloom’s Levels: Apply
Webb’s DOK: 1
Engaging Experience 3
Teaching Point: “Writers plan and let their stories grow by trying things out and thinking as they write.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.2.3, SL.2.4
  Supporting: RL.2.5
Detailed Description/Instructions:
  ● One way to do this have students practice telling their stories across their fingers.
  ● Another way to do this have students tell their story to a partner.
Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 4
Teaching Point: “Writers zoom in on small moments, to magnify it, by writing with lots of details.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.2.3
  Supporting: S.L.2.4
Detailed Description/Instructions:
  ● One way to do this is model for children how to envision a moment, step by step, and invite them to notice with you how a mentor author (like Jane Yolen in Owl Moon) uses details to draw the reader in. “How can I put a reader right into the world of my story?”
  ● Another way to do this is read the story
Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 5
Teaching Point: “Writers use strategies to bring their stories to LIFE.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.2.3, W.2.5
  Supporting: RL.2.5, SL.2.2
Detailed Description/Instructions:
  ● One way to do this is to begin an anchor chart of “Ways to Bring Stories to LIFE” and model using the first strategy of unfreezing people by making them move and/or talk with your own story.
Bloom’s Levels: Apply
Webb’s DOK: 3
Engaging Experience 6
Teaching Point: “Writers use strategies to bring their stories to LIFE”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.2.3, W.2.5
  Supporting: RL.2.5, SL.2.1
Detailed Description/Instructions:
  • **One way to do this** is to begin an anchor chart of “Ways to Bring Stories to LIFE” and model using the second strategy of telling your story in small steps with your own story.
Bloom’s Levels: Apply
Webb’s DOK: 3

Engaging Experience 7
Teaching Point: “Writers use strategies to bring their stories to LIFE”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.2.3, W.2.5
  Supporting: RL.2.5, SL.2.1
Detailed Description/Instructions:
  • **One way to do this** is to begin an anchor chart of “Ways to Bring Stories to LIFE” and model using the third strategy of bringing out the inside by making people FEEL and/or THINK with your own story.
Bloom’s Levels: Apply
Webb’s DOK: 3

Engaging Experience 8
Teaching Point: “Writers magnify their moments by writing with lots of details.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.2.3
  Supporting: SL.2.1
Detailed Description/Instructions:
  • **One way to do this** is to look at a mentor text to see the types of descriptive details the author used that pulled you into the story. Then, develop an anchor chart “Writers use descriptive details so readers can envision the story…” The chart should include strategies used by the mentor author and what it helps the reader envision. (See chart page 32 of Lucy Calkins “Improving Narrative Writing”).
Bloom’s Levels: Apply
Webb’s DOK: 3
Engaging Experiences 9/10
Teaching Point: “Writers spend lots of time writing and rewriting their endings.”
Suggested Length of Time: 2 mini-lesson
Standards Addressed
  Priority: RL.2.5, W.2.3, W.2.5
  Supporting: L.2.2, SL.2.2
Detailed Description/Instructions:
  ● One way to do this is have students work in partnerships to talk through possible ways their endings might go. Begin creating a temporary chart about what makes for a “good ending”.
  ● Another way to do this is have students read some mentor text for inspiration and then jot ideas on colored Post-it notes to be affixed to the story they are working on.
Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 11
Teaching Point: “Writers reread to make sure their writing says what they want it to say and makes sense.”
Suggested Length of Time:
Standards Addressed
  Priority: L.2.2, SL.2.4
  Supporting: L.2.2.A, L.2.2.E, SL.2.6, RL.2.4
Detailed Description/Instructions:
  ● One way to do this demonstrate how to reread your writing and stop after each page, reread and ask, ‘Did I use punctuation on this page so that my writing makes sense?’
  ● Another way to do this is to set students up to fix their stories’ punctuation, working in partnerships. Then share out some examples.
Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 12
Teaching Point: “Writers use strategies to create bold beginnings that hook their readers, making them want to read more.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: L.2.2, W.2.5
  Supporting: SL.2.1
Detailed Description/Instructions:
  ● One way to do this is create an anchor chart highlighting strategies for creating bold beginnings.
Bloom’s Levels: Apply
Webb’s DOK: 2

**Engaging Experience 13**

Teaching Point: “Writers don’t just make little ticky-tacky revisions, changing a word here, or deleting a line there, they edit with intention.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

- **Priority:** W.2.3, W.2.5
- **Supporting:** L.2.1.F

Detailed Description/Instructions:

- **One way to do this** is using your “teacher” writing, make large-scale revisions to your work. Focus on whole sections of your story and ask “Have I set up my story the way I want it to? Does it set the stage for what’s to come? Does it create the mood or tone I want? Does it hook readers, making them want to read on?” Do my sentences run on and on with a series of *ands*.

Bloom’s Levels: Analyze

Webb’s DOK: 1

**Engaging Experience 14**

Teaching Point: “Writers edit their writing for spelling mistakes.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

- **Priority:** W.2.5, L.2.2
- **Supporting:** L.2.2.D, L.2.2.E

Detailed Description/Instructions:

- **One way to do this** is using your “teacher” writing, edit your piece looking for spelling mistakes and where commas in a series could be inserted.

Bloom’s Levels: Analyze

Webb’s DOK: 1

**Engaging Experience 15**

Teaching Point: “Writers work hard to practice their craft, set goals, and make plans to work toward these goals.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

- **Priority:** W.2.5
- **Supporting:** SL.2.1

Detailed Description/Instructions:

- **One way to do this** introduce students to the “Narrative Writing Checklist” for second and third grade, and give each child a copy. Then, demonstrate how to compare your own writing against the checklist, setting goals for the unit.
Bloom’s Levels: Evaluate
Webb’s DOK: 3

Engaging Experience 16
Teaching Point: “Writers have mentors to help them think about what they need as well as help with and hold them to their goals.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: N/A
  Supporting:
Detailed Description/Instructions:
  • One way to do this create an anchor chart that bullets “Things that Make Us Stronger Writers”. (See Lucy Calkins book page 61)
Bloom’s Levels: Evaluate
Webb’s DOK: 3

Topic 2: Noticing Author’s Craft: Studying Imagery, Tension, and Literary Language

Engaging Experience 17
Teaching Point: “Writers revise-on the go- not just to add in details, but to bring out intent.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.2.5
  Supporting: R1.2.6
Detailed Description/Instructions:
  • One way to do this is to have students ask themselves, ‘What am I trying to do as a writer? What do I hope my reader gets out of this piece? Do I want my reader to feel a particular emotion?’ Then reread your own writing aloud, voicing various intentions you have for its effect on readers.
  • Another way to do this is to demonstrate how you decide on an intention-making the story funny-and revise accordingly.
Bloom’s Levels: Analyze
Webb’s DOK: 2

Engaging Experience 18
Teaching Point: “Writers write first, thinking about a story that matters to them. Then they think, ‘What am I trying to do as a writer in my piece? What kind of story am I trying to tell?’”
Suggested Length of Time: 1 mini-lesson
Standards Addressed

Priority: W.2.5
Supporting: RI.2.1, RI.2.6

Detailed Description/Instructions:

- One way to do this demonstrate how you generate an alternate intention and again review your work accordingly.
- Another way to do this is to model considering the possible intentions, and then choosing one for your revision.
- Another way to do this is to have students read their writing in small groups, using their voice to show their intentions.

Bloom’s Levels: Analyze
Webb’s DOK: 2

Engaging Experience 19

Teaching Point: “Writers use mentor text to look at the powerful parts of text and investigate, ‘How did the author write like this?’”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: RL.2.5
Supporting: RL.2.1, RI.2.1

Detailed Description/Instructions:

- One way to do this is to work together as a class, with Owl Moon and look at some powerful parts while asking ‘How did the author write this part?’ Invite students to notice what is powerful, name why it is powerful, and then figure out how to do it! Ask what, why, and how questions.
- Another way to do this is to create a chart ‘WHAT is powerful? WHY is it? HOW is it done?’

Bloom’s Levels: Analyze
Webb’s DOK: 3

Engaging Experience 20

Teaching Point: “Writers make their own writing more powerful by trying a professional writer’s craft moves within their own writing.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: W.2.5
Supporting: W.2.3

Detailed Description/Instructions:

- One way to do this demonstrate how to apply one of Jane Yolen’s craft moves in your own writing. For example: how to make the reader wonder what will happen next, and hope things will turn out a certain way.
Bloom’s Levels: Analyze
Webb’s DOK: 2

Engaging Experience 21
Teaching Point: “When writers revise, they study mentor authors, thinking not only, ‘What has this author done that I could try out?’ but also ‘Why has this author done this?’ Then they look at their own writing to be sure that they’ve emulated craft moves in ways that make sense-in ways that make their stories better.”
Suggested Length of Time:
Standards Addressed
  Priority: W.2.3, RL.2.5
  Supporting: SL.2.1, SL.2.2
Detailed Description/Instructions:
  ● One way to do this demonstrate the process you use to think about why the mentor author writes as they do. Then illustrate the problem you see in children’s writing by showing a time you emulated a craft move without aiming to accomplish something.
  ● Another way to do this is demonstrate revising your writing by using a craft technique in a way that enhances meaning and/or adding post-it notes to your writing in spots where you feel you could try a craft move.

Bloom’s Levels: Analyze
Webb’s DOK: 3

Engaging Experience 22
Teaching Point: “Writers don’t just revise whole parts of their writing. They also revise for the way their writing sounds.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.2.5, RL.2.4
  Supporting: L.2.5.B
Detailed Description/Instructions:
  ● One way to do this is read your story to the class and model reflecting on the language choices you have made.
  ● Another way to do this is give students an opportunity to revise your “teacher” writing.
Bloom’s Levels: Apply
Webb’s DOK: 3

Engaging Experience 23
Teaching Point: “Writers who are preparing their pieces for an audience think about all the things they have learned about editing making sure they’ve gotten all of those things ‘right’, before sharing their work.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.2.5
  Supporting: L.2.1

Detailed Description/Instructions:
  • One way to do this to hand out editing checklists to children that include all the editing techniques learned thus far this year. Today focus on new techniques such as capitalizing proper nouns. Using your teacher story model the new techniques and demonstrate how you look between the checklist and piece of writing to see what is and isn’t working.

Bloom’s Levels: Apply
Webb’s DOK: 3

Topic 3: Study Your Own Authors

Engaging Experience 24
Teaching Point: “Whenever you want some help on your writing, you can find it. Just choose a mentor text for yourself, and find what you admire, what you admire that part, and how the author wrote it. Then try the same move in your writing.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.2.5
  Supporting: N/A

Detailed Description/Instructions:
  • One way to do this to review the chart listing steps for “How to Learn Writing Moves from a Mentor Text and place post-it notes in places within writing where a new or different writing move could be inserted.
  • Another way to do this is demonstrate how you call on the help of a mentor author so children will self-initiate this work in ways that improve their writing.

Bloom’s Levels: Apply
Webb’s DOK: 3

Engaging Experience 25
Teaching Point: “When writers do something new, they don’t just try it once and give up. Writers are bold!”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.2.3, W.2.5
  Supporting:
Detailed Description/Instructions:
- **One way to do this** demonstrate trying something new you learned from a mentor author in your own story. Model first how daunting this can be.
- **Another way to do this** is model how to be bold, trying out a craft move in several different ways until the writing feels just right.

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

**Engaging Experience 26**
**Teaching Point:** “Master writers revise in the company of other writers.”
**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**
- **Priority:** W.2.5
- **Supporting:** SL.2.1

**Detailed Description/Instructions:**
- **One way to do this** by eliciting the help of one child in the class, setting them up to act as your writing partner. Model for the class how to give feedback and help each other. Remind children to be active listeners and talkers, to take turns in each role, to build on each other’s ideas rather than just offering their own thoughts, and to take into consideration each other’s intentions as writers as they talk.

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

**Engaging Experience 27**
**Teaching Point:** “As you fix up your writing for publication, it is important to be sure it is easy to read. Today I want to teach you that you can use strategies you are learning in word study to help you fix up your spelling.”
**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**
- **Priority:** L.2.2
- **Supporting:** L.2.2.D, L.2.2.E, L.2.3

**Detailed Description/Instructions:**
- **One way to do this** model how to edit for spelling by breaking a word down into syllables and thinking about the vowel sounds in each one.

**Bloom’s Levels:** Apply  
**Webb’s DOK:** 3
Post Assessment

On-demand writing: *Compare this writing from the one you gave them at the beginning of the unit.*

“I’m really eager to understand what you have learned as writers of narratives, of stories, so today, will you please write the best personal narrative, the best Small Moment story, that you can write. Make this be the story of one time in your life. You might focus on just a scene or two. You’ll have only forty-five minutes to write this true story, so you’ll need to plan, draft, revise, and edit in one sitting. Write in a way that allows you to show off all you know about narrative writing. In your writing make sure you:

- Make a beginning for your story
- Show what happened, in order
- Use details to help readers picture your story
- Make an ending for your story”

Along with the Writing Rubric, observe these behaviors:

- Are students writing about *one time*?
- Where they able to write a beginning, use transitions, and create an ending?
- Do students bring their characters to life with details?
- Do students choose strong words to help readers picture their story?
- How are students using spelling and punctuation rules?

**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.

Engaging Scenario

**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.
<table>
<thead>
<tr>
<th>Topic</th>
<th>Engaging Experience Teaching Points</th>
<th>Description</th>
<th>Suggested Length of Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studying the Masters for Inspiration and Ideas</td>
<td>“Authors don’t just tell any stories. They tell meaningful stories.”</td>
<td><strong>One way to do this</strong> introduce children to the master writers they will be studying, and read the beginning of a book by each one, pointing out how each story topic matters to its writer. <strong>Another way to do this</strong> is brainstorm with your children possible ways an author might come up with a “Small Moment” story that matters and record the little details into personal notebooks.</td>
<td>1 mini-lesson</td>
</tr>
<tr>
<td></td>
<td>“Writers collect little, tiny details that they can later turn into stories.”</td>
<td><strong>One way to do this</strong> is demonstrate getting an idea for a “Small Moment” story from a tiny event and jotting it down in a notebook to develop later. Also begin making an anchor chart “Things that Make Us Stronger Writers” (Lucy Calkins book page 61)</td>
<td>1 mini-lesson</td>
</tr>
<tr>
<td></td>
<td>“Writers plan and let their stories grow by trying things out and thinking as they write.”</td>
<td><strong>One way to do this</strong> have students practice telling their stories across their fingers. <strong>Another way to do this</strong> have students tell their story to a partner.</td>
<td>1 mini-lesson</td>
</tr>
<tr>
<td></td>
<td>“Writers zoom in on small moments, to magnify it, by writing with lots of details.”</td>
<td><strong>One way to do this</strong> is model for children how to envision a moment, step by step, and invite them to notice with you how a mentor author (like Jane Yolen in <em>Owl Moon</em>) uses details to draw the</td>
<td>1 mini-lesson</td>
</tr>
<tr>
<td>“Writers use strategies to bring their stories to LIFE.”</td>
<td><strong>One way to do this</strong> is to begin an anchor chart of “Ways to Bring Stories to LIFE” and model using the first strategy of unfreezing people by making them move and/or talk with your own story.</td>
<td>1 mini-lesson</td>
<td></td>
</tr>
<tr>
<td>“Writers use strategies to bring their stories to LIFE.”</td>
<td><strong>One way to do this</strong> is to begin an anchor chart of “Ways to Bring Stories to LIFE” and model using the second strategy of telling your story in small steps with your own story.</td>
<td>1 mini-lesson</td>
<td></td>
</tr>
<tr>
<td>“Writers use strategies to bring their stories to LIFE.”</td>
<td><strong>One way to do this</strong> is to begin an anchor chart of “Ways to Bring Stories to LIFE” and model using the third strategy of bringing out the inside by making people FEEL and/or THINK with your own story.</td>
<td>1 mini-lesson</td>
<td></td>
</tr>
<tr>
<td>“Writers magnify their moments by writing with lots of details.”</td>
<td><strong>One way to do this</strong> is to look at a mentor text to see the types of descriptive details the author used that pulled you into the story. Then, develop an anchor chart “Writers use descriptive details so readers can envision the story…” The chart should include strategies used by the mentor author and what it helps the reader envision. (See chart page 32 of Lucy Calkins “Improving Narrative Writing”).</td>
<td>1 mini-lesson</td>
<td></td>
</tr>
<tr>
<td>“Writers spend lots of time writing and</td>
<td><strong>One way to do this</strong> is have students work in partnerships to talk through</td>
<td>2 mini-lessons</td>
<td></td>
</tr>
<tr>
<td>rewritings their endings.</td>
<td>possible ways their endings might go. Begin creating a temporary chart about what makes for a “good ending”. <strong>Another way to do this</strong> is have students jot ideas on Post-it notes and then affix them to the story they are working on.</td>
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<tr>
<td>“Writers reread to make sure their writing says what they want it to say and makes sense.”</td>
<td><strong>One way to do this</strong> demonstrate how to reread your writing and stop after each page, reread and ask, ‘Did I use punctuation on this page on this page so that it makes sense?’ <strong>Another way to do this</strong> is to set students up to fix their stories’ punctuation, working in partnerships. Then share out some examples.</td>
<td>1 mini-lesson</td>
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</tr>
<tr>
<td>“Writers use strategies to create bold beginnings that hook their readers, making them want to read more.”</td>
<td><strong>One way to do this</strong> is create an anchor chart highlighting strategies for creating bold beginnings.</td>
<td>1 mini-lesson</td>
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</tr>
<tr>
<td>“Writers don’t just make little ticky-tacky revisions, changing a word here, or deleting a line there.”</td>
<td><strong>One way to do this</strong> is using your “teacher” writing, make large-scale revisions to your work. Focus on whole sections of your story and ask “Have I set up my story the way I want it to? Does it set the stage for what’s to come? Does it create the mood or tone I want? Does it hook readers, making them want to read on?”</td>
<td>1 mini-lesson</td>
<td></td>
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<tr>
<td>“Writers edit their writing for spelling mistakes.”</td>
<td><strong>One way to do this</strong> is using your “teacher” writing, edit your piece looking for spelling mistakes and</td>
<td>1 mini-lesson</td>
<td></td>
</tr>
<tr>
<td>Noticing Author's Craft: Studying Imagery, Tension, and Literary Language</td>
<td>where commas in a series could be inserted.</td>
<td>“Writers work hard to practice their craft, set goals, and make plans to work toward these goals.”</td>
<td>One way to do this introduce students to the Narrative Writing Checklist for second and third grade, and give each child a copy. Then, demonstrate how to compare your own writing against the checklist, setting goals for the unit.</td>
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<tr>
<td>“Writers have mentors to help them think about what they need as well as help with and hold them to their goals.”</td>
<td>One way to do this create an anchor chart that bullets “Things that Make Us Stronger Writers”. (See Lucy Calkins book page 61)</td>
<td>1 mini-lesson</td>
<td></td>
</tr>
<tr>
<td>“Writers revise-on the go- not just to add in details, but to bring out intent.”</td>
<td>One way to do this is to have students ask themselves, ‘What am I trying to do as a writer? What do I hope my reader gets out of this piece? Do I want my reader to feel a particular emotion?’ Then reread your own writing aloud, voicing various intentions you have for its effect on readers. Another way to do this is to demonstrate how you decide on an intention-making the story funny- and revise accordingly.</td>
<td>1 mini-lesson</td>
<td></td>
</tr>
<tr>
<td>“Writers write first, thinking about a story that matters to them. Then they think, ‘What am I trying to do as a writer in my piece? What kind of story am I trying to tell?’”</td>
<td>One way to do this demonstrate how you generate an alternate intention and again review your work accordingly. Another way to do this is to model considering the possible intentions, and then choosing one for your revision. Another way to do this is to have students read their writing in small</td>
<td>1 mini-lesson</td>
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</tbody>
</table>
groups, using their voice to show their intentions.

| “Writers use mentor text to look at the powerful parts of text and investigate, ‘How did the author write this?’” | **One way to do this** is to work together as a class, with *Owl Moon* and look at some powerful parts while asking ‘How did the author write this part?’ Invite students to notice *what* is powerful, name *why* it is powerful, and then figure out *how* to do it! Ask what, why, and how questions.  
**Another way to do this** is to create a chart ‘WHAT is powerful? WHY is it? HOW is it done?’ | 1 mini-lesson |
| --- | --- | --- |
| “Writers try professional writer’s craft moves within their own writing.” | **One way to do this** demonstrate how to apply one of Jane Yolen’s craft moves in your own writing. For example: how to make the reader wonder what will happen next, and hope things will turn out a certain way.  
**Another way to do this** is to demonstrate the process you use to think about why the mentor author writes as they do. Then illustrate the problem you see in children’s writing by showing a time you emulated a craft move without aiming to accomplish something. | 1 mini-lesson |
<p>| When writers revise, they study mentor authors, thinking not only, ‘What has this author done that I could try out?’ but also ‘Why has this author done this?’ Then they look at their own writing to be sure that they’ve emulated craft moves in ways that make sense-in ways that make their stories better.” | <strong>One way to do this</strong> demonstrate revising your writing by using a craft technique in a way that enhances meaning. | 1 mini-lesson |</p>
<table>
<thead>
<tr>
<th>Study Your Own Authors</th>
<th>“Whenever you want some help on your writing, you can find it. Just choose a mentor text for yourself, and find what you admire, what you admire that part, and how the author wrote it. Then try the same move in your writing.”</th>
<th><strong>One way to do this</strong> to review the chart listing steps for “How to Learn Writing Moves from a Mentor Text. <strong>Another way to do this</strong> is demonstrate how you call on the help of a mentor author so children will self-initiate this work in ways that improve their writing.</th>
<th>1 mini-lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>“When writers do something new, they don’t just try it once and give up. Writers are bold!”</td>
<td><strong>One way to do this</strong> demonstrate trying something new you learned from a mentor author in your own story. Model first how daunting this can be. <strong>Another way to do this</strong> is model how to be bold, trying out a craft</td>
<td>1 mini-lesson</td>
</tr>
</tbody>
</table>
move in several different ways until the writing feels just right.

| “Master writers revise in the company of other writers.” | **One way to do this** by eliciting the help of one child in the class, setting them up to act as your writing partner. Model for the class how to give feedback and help each other. Remind children to be active listeners and talkers, to take turns in each role, to build on each other’s ideas rather than just offering their own thoughts, and to take into consideration each other’s intentions as writers as they talk. | 1 mini-lesson |
| “As you fix up your writing for publication, it is important to be sure it is easy to read. Today I want to teach you that you can use strategies you are learning in word study to help you fix up your spelling.” | **One way to do this** model how to edit for spelling by breaking a word down into syllables and thinking about the vowel sounds in each one. | 1 mini-lesson |
Unit 4: Opinion: Writing About Reading

Subject: Writing
Grade: 2nd Grade
Name of Unit: Opinion: Writing About Reading
Length of Unit: Approx. 4 weeks
Overview of Unit:
Students will begin this unit writing letters - work that will be familiar to those who participated in the kindergarten opinion writing unit on persuasive letters. Across the first bend of this unit, students will draft letters about the characters they’ve met in their books, formulating opinions and supporting their ideas, providing reasons, and using details and examples from the text to support their claims. Of course, you’ll invite students to uncover their opinions about more than just the character they are getting to know; student will also writing about favorite scenes, illustrations across the text, and lessons learned.

In Topic 1 (Bend 1) - Helps students not only develop opinions about their reading, but to get energy for writing. They will learn to state opinions clearly, retell their stories so that their opinions make sense to readers, and revise their letters before sending them out into the world.

In Topic 2 (Bend 2) - Students will focus on raising the level of their letter writing. You’ll coach students to engage in some close reading as a way to spark new ideas and to push themselves to deepen their thinking, using their post-it notes to elaborate on their opinion pieces. To the untrained eye, there may be portions of this bend where the writing workshop looks strikingly similar to the reading workshop in that students will be learning to read and reread closely to come up with more ideas for opinions, more details and evidence to support their opinions, as well as fun conventions that authors and illustrators use to fancy up and make their writing interesting. Before students send their letters into the world, they will also participate in a punctuation inquiry and then work to incorporate the conventions that they are noticing in published books into their own writing.

In Topic 3 (Bend 3)- Students will shift gears, moving away from persuasive letters into more of an essay format as they write to persuade others that their favorite books are worthy of awards. This work will build on the first two bends as students continue to write their opinions about books and support those opinions with reasons and details from the text. However, now they will lift the level of this writing as they learn to incorporate quotations to supply further text evidence, make comparisons between books and across collections of books, as well as add introductions and conclusions, all in the service of teaching and persuading others.

Getting Ready for the Unit:
Because students are writing about reading, it is important that they have high-interest, just-right books are their fingertips throughout the unit. You will want to make sure you fill your classroom with baskets of books that children will be eager to read and write about. Children can write about read-aloud books, old favorites, or books they read last week or last year.

Refer to the CD-ROM for paper choices that accompany this unit.
You will choose two or three tests with which you will model your own writing about reading. These texts will weave through each of the bends and will help you demonstrate each step of the writing process. Suggestions are: *Mercy Watson to the Rescue* by Kate DiCamillo and *Pinky and Rex and the Bully* by James Howe.

**Pre-Assessment (given prior to starting the unit):**  
**On-demand writing:**

“Think of a topic or issue that you know and care about, an issue around which you have strong feelings. Tomorrow, you will have forty-five minutes to write an opinion or argument text in which you will write your opinion or claim and tell reasons why you feel that way. When you do this, draw on everything you know about essays, persuasive letters, and reviews. If you want to find and use information from a books or another outside source, you may bring that with you tomorrow. Please keep in mind that you’ll have forty-five minutes to complete this, so you will need to plan, draft, revise and edit in one sitting.”

“In your writing, make sure you:

- name your opinion
- give reasons and evidence to explain why you have that opinion
- writing ending”

Compare the on-demand writing pieces with the exemplar pieces in the Opinion/Argument Writing Learning Progression (in the *Writing Pathways; Performance Assessments and Learning Progression*, K-5 book)

**Priority Standards for unit:**

- **W.2.1**: Write opinion pieces in which they introduce the topic or book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g. because, and, also) to connect opinion and reasons, and provide a concluding statement or section.
- **W.2.5**: With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.
- **SL.2.1**: Participate in collaborative conversations with diverse partners about *grade 2 topics and texts* with peers and adults in small and larger groups.
- **SL.2.2**: Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.
- **L.2.1**: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- **L.2.2**: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
Supporting Standards for unit:

- L.2.1.A: Use collective nouns (e.g., group).
- L.2.1.B: Form and use frequently occurring irregular plural nouns (e.g., feet, children, teeth, mice, fish).
- L.2.1.C: Use reflexive pronouns (e.g., myself, ourselves).
- L.2.1.D: Form and use the past tense of frequently occurring irregular verbs (e.g., sat, hid, told).
- L.2.1.E: Use adjectives and adverbs, and choose between them depending on what is to be modified.
- L.2.1.F: Produce, expand, and rearrange complete simple and compound sentences (e.g., The boy watched the movie; The little boy watched the movie; The action movie was watched by the little boy).
- L.2.2.A: Capitalize holidays, product names, and geographic names.
- L.2.2.B: Use commas in greetings and closings of letters.
- L.2.2.C: Use an apostrophe to form contractions and frequently occurring possessives.
- L.2.2.D: Generalize learned spelling patterns when writing words (e.g., cage → badge; boy → boil).
- L.2.2.E: Consult reference materials, including beginning dictionaries, as needed to check and correct spellings.
- L.2.3: Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- L.2.3.A: Compare formal and informal uses of English
- L.2.5: Demonstrate understanding of word relationships and nuances in word meanings.
- L.2.5.A: Identify real-life connections between words and their use (e.g., describe foods that are spicy or juicy).
- L.2.5.B: Distinguish shades of meaning among closely related verbs (e.g., toss, throw, hurl) and closely related adjectives (e.g., thin, slender, skinny, scrawny).
- SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.
- SL.2.4: Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.
- SL.2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 here for specific expectations.)
<table>
<thead>
<tr>
<th>Standard</th>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped (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.2.1</td>
<td>opinions</td>
<td>write</td>
<td>apply</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>topic or book</td>
<td>introduce</td>
<td>remember</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>opinion</td>
<td>state</td>
<td>remember</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>reasons that support opinion</td>
<td>supply</td>
<td>understand</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>linking words (because, also, and)</td>
<td>use</td>
<td>apply</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>opinion and reasons</td>
<td>connect</td>
<td>understand</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>concluding statement or section</td>
<td>provide</td>
<td>understand</td>
<td>2</td>
</tr>
<tr>
<td>W.2.5</td>
<td>topic and strengthen writing as needed by revising and editing</td>
<td>focus</td>
<td>apply</td>
<td>1</td>
</tr>
<tr>
<td>SL.2.1</td>
<td>collaborative conversations with diverse partners about grade 2 topics and text</td>
<td>participate</td>
<td>apply</td>
<td>2</td>
</tr>
<tr>
<td>SL.2.2</td>
<td>key ideas or details</td>
<td>recount</td>
<td>remember</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>key ideas or details</td>
<td>describe</td>
<td>understand</td>
<td>1</td>
</tr>
<tr>
<td>L.2.1</td>
<td>command of the conventions of standard English grammar and usage</td>
<td>demonstrate</td>
<td>apply</td>
<td>1</td>
</tr>
<tr>
<td>L.2.2</td>
<td>command of the conventions of standard English capitalization, punctuation, and spelling</td>
<td>demonstrate</td>
<td>apply</td>
<td>1</td>
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</tbody>
</table>

**Essential Questions:**

1. How can I get better at writing my opinion about books, particularly by learning to state my opinion more clearly, give more reasons, and by using evidence from the books to support the reasons?

2. How can I write lots of letters to other readers that tell my opinions about characters, and how I get better at writing in ways that make people agree with my opinions?

3. How can I strengthen my writing muscles so that I am better at giving evidence to support an opinion? That is, how can I tuck in better retellings, quote, and discuss the details of the book, and say more?

4. How can I do really important things with my opinion writing, like writing nominations for my favorite books that convince others to care about those books too?
**Enduring Understanding/Big Ideas:**

1. Writers clearly state their opinions and support their opinions with evidence.

2. By using evidence, retelling important parts of texts, quoting, and discussing details a writer can make people agree with their opinion.

3. Writing nominations can convince others to care about my favorite books.

**Unit Vocabulary:**

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
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</thead>
<tbody>
<tr>
<td>write</td>
<td>opinion</td>
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<tr>
<td>demonstrate</td>
<td>argument</td>
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<tr>
<td>read</td>
<td>nouns</td>
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<tr>
<td>speak</td>
<td>pronouns</td>
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<td>listen</td>
<td>verbs</td>
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<tr>
<td>engage</td>
<td>adverbs</td>
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<tr>
<td>support</td>
<td>capitalization</td>
</tr>
<tr>
<td>evidence/reasons</td>
<td>punctuation</td>
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<td></td>
<td>spelling</td>
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<td></td>
<td>language</td>
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</tbody>
</table>

**Topic 1: Letter Writing: A Glorious Tradition**

**Engaging Experience 1**

**Teaching Point:** Writers who love stories (which is most writers!) often write letters to each other about favorite characters. One thing writers often do in these letters is explain their opinions about these characters.

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

**Standards Addressed**

- **Priority:** W.2.1, SL.2.2
- **Supporting:** SL.2.4

**Detailed Description/Instructions:**

- **One way to do this** is to demonstrate one way to get started writing a letter, by recalling opinions you have about a character. Demonstrate how you might begin a letter, recalling what students already learned about opinion writing from prior units of study.

- **Another way to do this** is to prompt your students to explain ideas, and have them join you as you think of some examples to support the idea you’ve grown about your character.

**Bloom’s Levels:** remember, understand, apply

**Webb’s DOK:** 1 and 2
Engaging Experience 2
Teaching Point: Writers often rehearse their writing with a partner by talking through big ideas about their books. To maximize their energy for writing, they talk about big ideas and often save the smaller details for their writing. That means as soon as they have some big ideas and are energized to write, they stop talking and get right to writing.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: SL.2.1
Supporting: L.2.1
Detailed Description/Instructions:
- **One way to do this** is to let your writers know that you want to help them get better at truly rehearsing for writing. Alert them to the trickiness of maximizing their energy for writing. Give an “antidemonstration”, in which you show what it looks like to lose energy by continuing to talk even after you come up with an idea for writing.
- **Another way to do this** is to do a quick demonstration or “fishbowl” of talking through an idea with a partner, and then of being mindful of stopping while you have energy to write, using a student with whom you’ve rehearsed. Recap what happened in your fishbowl demonstration, emphasizing how writers often talk past big ideas, and partners can help each other stop talking and start writing.

Bloom’s Levels: apply
Webb’s DOK: 2

Engaging Experience 3
Teaching Point: When writing about books, often there are parts that are told through the pictures. Writers, therefore, are always looking closely at the pictures in their books. Looking closely at the pictures sometimes allows you to see even more. This new information can help you to develop new opinions.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: N/A
Supporting: SL.2.4
Detailed Description/Instructions:
- **One way to do this** is to go back to a picture in the text and study it closely. Debrief, highlighting your use of the pictures to help you develop and support a new opinion.

Bloom’s Levels: N/A
Webb’s DOK: N/A

Engaging Experience 4
Teaching Point: Writers who write about books often need to retell part of the story to help their readers understand their opinion. If you don’t do a little bit of retelling, your readers might be confused.
Suggested Length of Time: 2 mini-lessons
Standards Addressed
Priority: W.2.1
**Supporting:** SL.2.2  
**Detailed Description/Instructions:**  
- **One way to do this is** to demonstrate how to explain more to your reader by retelling important parts that are connected to your opinion. Return to one of the sentences you just read as an example. Slow down your demonstration, really showing what it looks like to recall important parts and retell them.

**Bloom’s Levels:** remember and understand  
**Webb’s DOK:** 1 and 3

**Engaging Experience 5**  
**Teaching Point:** Writers can write even stronger letters by picturing their audience and then writing with that person in mind. One way to do this is to think about whether your audience is a new reader or someone who has also read the book. You write as if you were talking to that person.  
**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
- **Priority:** W.2.1  
- **Supporting:** L.2.1, L.2.2

**Detailed Description/Instructions:**  
- **One way to do this is** using your read-aloud text, engage your students in thinking about what a letter might sound like to someone who has already read the book. Emphasize how you think about what you would probably talk about if you were together.

- **Another way to do this is** to reinforce the work you just did by saying it again as a series of steps.

**Bloom’s Levels:** understand and apply  
**Webb’s DOK:** 1 and 3

**Engaging Experience 6**  
**Teaching Point:** When writers are ready to share their writing, they give it one last read, looking for ways to make it even better. They use all they have learned ever.  
**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
- **Priority:** W.2.5  
- **Supporting:** L.2.1 and L.2.2

**Detailed Description/Instructions:**  
- **One way to do this is** to gesture toward a chart of the Opinion Writing Checklist and offer a chance to turn to talk and process the various criteria they’ll be self-assessing.

**Bloom’s Levels:** apply  
**Webb’s DOK:** 1
Engaging Experience 7
Teaching Point: When writers want to write more, one way they get started is by planning. They take a minute to plan for what will go in each part of their letter, remembering all the different parts of a book they can write about.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.2.1
  Supporting: SL.2.2
Detailed Description/Instructions:
  • One way to do this is to invite students to recall some of the ways they developed opinions about books from Topic 1. Explain that they have graduated to a point where they can write about more than one opinion in a single letter. Debrief by walking students through the steps you took to plan your new letter.
Bloom’s Levels: understand and apply
Webb’s DOK: 1 and 3

Engaging Experience 8
Teaching Point: When writing about reading, writers don’t just read quickly over the parts they are writing about. Instead, they are wide-awake readers, reading closely and paying attention to little details that others might pass by. They, they use these details to grow new ideas and to write longer, more detailed letters.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.2.1, W.2.5
  Supporting: L.2.1, L.2.2, SL.2.1, SL.2.2
Detailed Description/Instructions:
  • One way to do this is to demonstrate by looking back at an important part of the touchstone text. Highlight the fact that you pause to attend closely to what’s in the text, saying or writing what you notice.
  
  • Another way to do this is to make it clear that noticing is not enough. Instead, writers need to ask, “What new ideas does this give me?” Debrief by explaining to students how you noticed new details and incorporated them into your planning.
Bloom’s Levels: remember, understand, apply
Webb’s DOK: 1 and 3

Engaging Experience 9
Teaching Point: After developing opinions about a book, writers search for many pieces of evidence to support each of their opinions.
Suggested Length of Time: 2 mini-lessons
Standards Addressed
Priority: W.2.1
Supporting: L.2.1, L.2.2

Detailed Description/Instructions:
- **One way to do this is** to let students know what you are aware that they are noticing details and using them to come up with an opinion. But now, they need to take it to the next level and search for even more details to support each of their opinions. Demonstrate taking an idea or opinion from a section of a letter and returning to a book to collect related details and evidence. Debrief, describing the process you followed to gather more details and evidence from the text.

Bloom’s Levels: understand and apply
Webb’s DOK: 1 and 3

**Engaging Experience 10**

**Teaching Point:** When you notice writers using capitals, it’s always worth studying what they are doing. It might give you ideas for what to write about. Like maybe I’ll write a letter about all the ways Nate the Great. And it will also give you ideas about how you might use capitals. We can start by looking at a letter, and see the capitals there. Then maybe you’ll look at your books, too.

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

**Standards Addressed**
- **Priority:** L.2.2
- **Supporting:** W.2.5

**Detailed Description/Instructions:**
- **One way to do this is** to name a question that will guide the class inquiry. In this case, “Why is the author using a capital letter here?” Set writers up to read a part of a letter about a book, letting them know that they should listen and read along, thinking about the inquiry question. Read through the mentor text a second time, reminding children of the guiding question and pushing them toward closer examination.

- **Another way to do this is** to pull the students back together and challenge them to think about the different uses of capitals across the writing. Remind them of the inquiry question and get them working to answer it with a partner. Add the children’s observations to the class chart.

Bloom’s Levels: apply
Webb’s DOK: 1

**Engaging Experience 11**

**Teaching Point:** Writers often add fun little extras to draw in and entertain the reader. They can study published books and ask themselves. “What did this author do to make this story more interesting and fun?” Then they try the same things in their letters.

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

**Standards Addressed**
- **Priority:** SL.2.2
- **Supporting:** W.2.5

**Detailed Description/Instructions:**
• **One way to do this is** to start a quick study of one of the books you have written about. Think out loud about what you see, noting not just the feature but why you think the author or illustrator included it. Start a quick chart to list different extras writers might include.

**Bloom’s Levels:** understand

**Webb’s DOK:** 1

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### Topic 3: Writing Nominations and Awarding Favorite Books

#### Engaging Experience 12

**Teaching Point:** Writers of nominations choose topics that they have strong opinions about. They then ask themselves, “What do judges need to know about his nominee to understand why it deserves an award?” They make their cases and support their opinion with reasons and details.

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

**Standards Addressed**
- **Priority:** N/A
- **Supporting:** SL.2.1

**Detailed Description/Instructions:**
- **One way to do this is** to walk students through the steps you take: first choosing a book to nominate, then thinking aloud about what makes your chosen book so special and the reasons why it is deserving of an award.

**Bloom’s Levels:** N/A

**Webb’s DOK:** N/A

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#### Engaging Experience 13

**Teaching Point:** Opinion writers sometimes use specific evidence, exact words from the book to support their thinking. You can reread your texts to find a part that proves what you hope to show. Then, you can use quotation marks to add those exact words to your writing. Before moving on, I added an additional bullet to an already familiar process chart from earlier in the unit, revising students’ growing repertoire to extend what they already know as opinion writers.

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

**Standards Addressed**
- **Priority:** W.2.1, W.2.5
- **Supporting:** L.2.1, L.2.2

**Detailed Description/Instructions:**
- **One way to do this is** to demonstrate how you use direct quotes from the touchstone text to support your opinion. Then, go back to the text to find evidence to support your opinion. Finally, add in the direct quote, using revision strips and quotation marks. Restate the entire teaching point, recapping your process, to reinforce the demonstration.

**Bloom’s Levels:** apply
**Engaging Experience 14**

**Teaching Point:** Nomination writers often make comparisons to support their opinions. When you’re writing about books, you can compare characters, series, or kinds of books to explain why you think one is better, or best.

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

**Standards Addressed**
- **Priority:** W.2.1
- **Supporting:** SL.2.2

**Detailed Description/Instructions:**
- **One way to do this is** to show your students how you compare similar books. Model how you think closely about what aspects of the book you are comparing, and then include this thinking in your writing. Debrief, reviewing the steps you went through to compare books and think closely about the comparison.

**Bloom’s Levels:** understand

**Webb’s DOK:** 3

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**Engaging Experience 15**

**Teaching Point:** As we are reading and noticing, we’ll be detectives, just like Nate the Great! We’ll be punctuation detectives, looking to answer the question “What kinds of jobs are rest stop punctuation doing?”

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

**Standards Addressed**
- **Priority:** L.2.2
- **Supporting:** L.2.1

**Detailed Description/Instructions:**
- **One way to do this is** to invite your writers to notice some rest stop punctuation in a few well-written sentence. Guide them through the steps of first noticing the punctuation and then asking themselves what the purpose of the punctuation is. Record punctuation observations in a class chart.

**Bloom’s Levels:** apply

**Webb’s DOK:** 1

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**Engaging Experience 16**

**Teaching Point:** Name the inquiry question. Let’s think about this big question: “What do nomination writers do to introduce and conclude their piece in captivating ways?” Then, we’ll be able to ask, “How can we do this in our nominations, too?”

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

**Standards Addressed**
- **Priority:** W.2.1
- **Supporting:** L.2.1, L.2.2

**Detailed Description/Instructions:**
- **One way to do this is** to set up writers to investigate a mentor text by guiding them through a series of steps that help students discover answers to the overarching
question. Then listen in and coach, to elicit and collect their comments. Coach children to study structure, voice, word choice, and craft as they work in pairs. Listen in and highlight observations that students make. Reconvene the group to elicit students’ observations. Repeat their observations using more precise language, and record these on sticky notes to add to a Venn diagram chart.

**Bloom’s Levels:** understand and apply  
**Webb’s DOK:** 2

**Engaging Experience 17**

**Teaching Point:** Writers use tools to help them evaluate their writing, figure out what they are doing well, and then make a plan for what they want to do better. You can use the Opinion Writing Checklist to reflect on your nominations.

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

**Standards Addressed**  
**Priority:** W.2.5  
**Supporting:** L.2.1, L.2.2

**Detailed Description/Instructions:**
- **One way to do this** is to use your own nomination writing to demonstrate the process of self-reflection and goal setting. Compare it to the criteria of the Opinion Writing Checklist and make a plan for moving forward. Model moving between the checklist and your own demonstration text, noting what you’ve done and have yet to do as an opinion writer.

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

**Engaging Experience 18**

**Teaching Point:** Writers work hard toward their goals, and when they meet those goals, they reexamine their writing and set brand-new goals.

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

**Standards Addressed**  
**Priority:** N/A  
**Supporting:** N/A

**Detailed Description/Instructions:**
- **One way to do this** is to introduce a process chart illustrating this ongoing cycle of work. Show children how you use the checklist to recall the goals you set yesterday, then retell the strategy you will use to work toward that goal.
  
- Another way to do this is to have the children to coach each other in partnerships talk through their process.

**Bloom’s Levels:** N/A  
**Webb’s DOK:** N/A

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**Post Assessment**
**On-demand writing:** Compare this writing from the one you gave them at the beginning of the unit.

“Think of a topic or issue that you know and care about, an issue around which you have strong feelings. Tomorrow, you will have forty-five minutes to write an opinion or argument text in which you will write your opinion or claim and tell reasons why you feel that way. When you this, draw on everything you know about essays, persuasive letters, and reviews. If you want to find and use information from a books or another outside source, you may bring that with you tomorrow. Please keep in mind that you’ll have forty-five minutes to complete this, so you will need to plan, draft, revise and edit in one sitting.”

“In your writing, make sure you:

- name your opinion
- give reasons and evidence to explain why you have that opinion
- writing ending”

Compare the on-demand writing pieces from the pre and post assessment.

**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 assessment.

**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 during the unit.
<table>
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<th>Topic</th>
<th>Engaging Experience Title</th>
<th>Description</th>
<th>Suggested Length of Time</th>
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| 1     | Writers who love stories (which is most writers!) often write letters to each other about favorite characters. One thing writers often do in these letters is explain their opinions about these characters. | **One way to do this** is to demonstrate one way to get started writing a letter, by recalling opinions you have about a character. Demonstrate how you might begin a letter, recalling what students already learned about opinion writing from prior units of study.  
**Another way to do this** is to prompt your students to explain ideas, and have them join you as you think of some examples to support the idea you’ve grown about your character. | 2 mini-lessons |
| 1     | Writers often rehearse their writing with a partner by talking through big ideas about their books. To maximize their energy for writing, they talk about big ideas and often save the smaller details for their writing. That means as soon as they have some big ideas and are energized to write, they stop talking and get right to writing. | **One way to do this** is to let your writers know that you want to help them get better at truly rehearsing for writing. Alert them to the trickiness of maximizing their energy for writing. Give an “antidemonstration”, in which you show what it looks like to lose energy by continuing to talk even after you come up with an idea for writing.  
**Another way to do this** is to do a quick demonstration or “fishbowl” of talking through an idea with a partner, and then of being mindful of stopping while you have energy to write, using a student with whom you’ve rehearsed. Recap what happened in your fishbowl demonstration, emphasizing how writers often talk past big ideas, and partners can help each other stop talking and start writing. | 1 mini-lesson |
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<th>When writing about books, often there are parts that are told through the pictures. Writers, therefore, are always looking closely at the pictures in their books. Looking closely at the pictures sometimes allows you to see even more. This new information can help you to develop new opinions.</th>
<th><strong>One way to do this is</strong> to go back to a picture in the text and study it closely. Debrief, highlighting your use of the pictures to help you develop and support a new opinion.</th>
<th>1 mini-lesson</th>
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<tr>
<td>1</td>
<td>Writers who write about books often need to retell part of the story to help their readers understand their opinion. If you don’t do a little bit of retelling, your readers might be confused.</td>
<td><strong>One way to do this is</strong> to demonstrate how to explain more to your reader by retelling important parts that are connected to your opinion. Return to one of the sentences you just read as an example. Slow down your demonstration, really showing what it looks like to recall important parts and retell them.</td>
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<td>1</td>
<td>Writers can write even stronger letters by picturing their audience and then writing with that person in mind. One way to do this is to think about whether your audience is a new reader or someone who has also read the book. You write as if you were talking to that person.</td>
<td><strong>One way to do this is</strong> using your read-aloud text, engage your students in thinking about what a letter might sound like to someone who has already read the book. Emphasize how you think about what you would probably talk about if you were together. <strong>Another way to do this is</strong> to reinforce the work you just did by saying it again as a series of steps.</td>
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<td>When writers are ready to share their writing, they give it one last read, looking for ways to make it even better. They use all they have learned ever.</td>
<td><strong>One way to do this is</strong> to gesture toward a chart of the Opinion Writing Checklist and offer a chance to turn to talk and process the various criteria they’ll be self-assessing.</td>
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<td>all the different parts of a book they can write about.</td>
<td>write about more than one opinion in a single letter. Debrief by walking students through the steps you took to plan your new letter.</td>
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<td><strong>2</strong> When writing about reading, writers don’t just read quickly over the parts they are writing about. Instead, they are wide-awake readers, reading closely and paying attention to little details that others might pass by. They, they use these details to grow new ideas and to write longer, more detailed letters.</td>
<td><strong>One way to do this is</strong> to demonstrate by looking back at an important part of the touchstone text. Highlight the fact that you pause to attend closely to what’s in the text, saying or writing what you notice. <strong>Another way to do this is</strong> to make it clear that noticing is not enough. Instead, writers need to ask, “What new ideas does this give me?” Debrief by explaining to students how you noticed new details and incorporated them into your planning.</td>
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<td><strong>2</strong> After developing opinions about a book, writers search for many pieces of evidence to support each of their opinions.</td>
<td><strong>One way to do this is</strong> to let students know what you are aware that they are noticing details and using them to come up with an opinion. But now, they need to take it to the next level and search for even more details to support each of their opinions. Demonstrate taking an idea or opinion from a section of a letter and returning to a book to collect related details and evidence. Debrief, describing the process you followed to gather more details and evidence from the text.</td>
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<td><strong>2</strong> When you notice writers using capitals, it’s always worth studying what they are doing. It might give you ideas for what to write about. Like maybe I’ll write a letter about all the ways Nate the Great. And it will also give you ideas about how you might use capitals. We can start by looking at a letter, and see the</td>
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| 2 | Writers often add fun little extras to draw in and entertain the reader. They can study published books and ask themselves. “What did this author do to make this story more interesting and fun?” Then they try the same things in their letters. One way to do this is to start a quick study of one of the books you have written about. Think out loud about what you see, noting not just the feature but why you think the author or illustrator included it. Start a quick chart to list different extras writers might include. | 1 mini-lesson |

| 3 | Writers of nominations choose topics that they have strong opinions about. They then ask themselves, “What do judges need to know about his nominee to understand why it deserves an award?” They make their cases and support their opinion with reasons and details. One way to do this is to walk students through the steps you take: first choosing a book to nominate, then thinking aloud about what makes your chosen book so special and the reasons why it is deserving of an award. | 1 mini-lesson |

<p>| 3 | Opinion writers sometimes use specific evidence, exact words from the book to support their thinking. You can reread your texts to find a part that proves what you hope to show. Then, you can use quotation marks to add those exact words to your writing. Before moving on, I added an additional bullet to an already familiar process chart from earlier in the unit, revising students’ growing repertoire to One way to do this is to demonstrate how you use direct quotes from the touchstone text to support your opinion. Then, go back to the text to find evidence to support your opinion. Finally, add in the direct quote, using revision strips and quotation marks. Restate the entire teaching point, recapping your process, to reinforce the demonstration. | 1 mini-lesson |</p>
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<td><strong>One way to do this</strong> is to invite your writers to notice some rest stop punctuation in a few well-written sentence. Guide them through the steps of first noticing the punctuation and then asking themselves what the purpose of the punctuation is. Record punctuation observations in a class chart.</td>
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<td>As we are reading and noticing, we’ll be detectives, just like Nate the Great! We’ll be punctuation detectives, looking to answer the question “What kinds of jobs are rest stop punctuation doing?”</td>
<td><strong>One way to do this</strong> is to set up writers to investigate a mentor text by guiding them through a series of steps that help students discover answers to the overarching question. Then listen in and coach, to elicit and collect their comments. Coach children to study structure, voice, word choice, and craft as they work in pairs. Listen in and highlight observations that students make. Reconvene the group to elicit students’ observations. Repeat their observations using more precise language, and record these on sticky notes to add to a Venn diagram chart.</td>
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<td>Name the inquiry question. Let’s think about this big question: “What do nomination writers do to introduce and conclude their piece in captivating ways?” Then, we’ll be able to ask, “How can we do this in our nominations, too?”</td>
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<td>Writers work hard toward their goals, and when they meet those goals, they reexamine their writing and set brand-new goals.</td>
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Unit 5: Information: Lab Reports and Science Books

Subject: Writing  
Grade: 2nd Grade  
Name of Unit: Information: Lab Reports and Science Books  
Length of Unit: 4-5 weeks  
Overview of Unit:
The aim of this unit is to teach students more about information writing and, specifically, about the kinds of information writing that scientists are apt to do. During mini-lessons and small groups students are taught not only about writing but also about force and motion and about the scientific method. This unit illuminates the work of being an information writer. Students will write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section. In the first bend of this unit, students will study a shared class science topic, which is unusual because usually in a writing workshop students pursue topics of their own choosing and their instruction focuses on writing well, not on the content. Children jot and sketch as they go, getting a four-page lab report booklet started in the meeting area, with their hypotheses on one page, their procedures on another, their result on a third, and their conclusions on a fourth. In the second bend of the unit, “Writing to Teach Others about Our Discoveries,” your goal will be to help your students begin to internalize the scientific procedures and writing processes they encountered in Bend 1 so they can teach others. By the end of this bend, students will be able to independently design and conduct an experiment, recording their processes on the lab reports they construct as they progress through the work.

In Topic 1 (Bend 1) - These lessons focus on the study of a shared class science topic. Children will “write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section”. They will do this both on their own and with guidance and support of one another as well as their teacher. They will “focus on a topic and strengthen writing as needed by revising and editing” and “participate in shared research and writing projects”.

In Topic 2 (Bend 2)- In “Writing to Teach Others About Our Discoveries” your goal will be to help your students begin to internalize the scientific procedures and writing processes they encounter in Bend 1 so they can teach others. You’ll ignite students’ enthusiasm for the new round of investigation by reminding them that they need to become real scientists, and to do so they should join the scientific community of their school. It will be essential that they communicate clearly all that they have learned. In this session, you will channel students toward writing to teach others about their discoveries. You’ll emphasize the importance of writing precise procedures so their experiments can be replicated. You’ll introduce mentor texts for students not only so that they can see how real-world lab reports go but also that they might revisit and improve lab reports already in progress. Students will be able to independently design and conduct an experiment, recording their processes on the lab reports they construct as they progress through the work. They’ll meanwhile learn ways to lift the level of their work. They’ll learn to write with domain specific vocabulary they’ve already written, revisiting the aspect of that work. They’ll learn too about the ways to elaborate, and, again, will use those ways both to write new lab reports and to revise previously written ones.
In Topic 3 (Bend 3) - This marks an important turning point. You’ll invite students to write an information book that teaches readers all about a topic that the writer knows well and that—here’s the trick—relates in some ways to the research children have just done on forces and motion. Now you are challenged to take a topic you know well related in some way to forces and motion and to teach that subject to readers. Whether they write about bicycling or golf or skateboarding or skating, a good deal of what they can say about forces and motion will be similar. You’ll help children apply their knowledge to these subjects, and you’ll help them learn from each other’s work.

Getting Ready for the Unit:
- Have books that support students as writers and scientists such as books that study force and motion that describe push or pull, friction, and gravity. You will also want to have a variety of texts that will support your children as writers.
- Gather a variety of physical objects related to the study of forces and motion like toy cars, ramps, meter or yard sticks, plastic spoons, cotton balls, masking tape, and rubber bands.
- Create some exemplar and demonstration pieces of writing to use during your minilessons, conferences, and small groups. Create a “bare bones” writing piece that could be used for revision purposes.

Pre-Assessment (given prior to starting the unit) On-demand writing:
See the On-Demand Performance Assessment Prompt on page 128 of Writing Pathways

Priority Standards for unit:
- W.2.2: Write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section.
- W.2.5: With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.
- RI.2.1: Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.
- RI.2.7: Explain how specific images (e.g., a diagram showing how a machine works) contribute to and clarify a text.
- SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.

Supporting Standards for unit:
- SL.2.1a: Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
- SL.2.1b: Build on others' talk in conversations by linking their comments to the remarks of others.
• SL.2.1c: Ask for clarification and further explanation as needed about the topics and texts under discussion.

• L.2.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

• L.2.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

• L.2.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 2 reading and content, choosing flexibly from an array of strategies.

• L.2.6: Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using adjectives and adverbs to describe (e.g., When other kids are happy that makes me happy).

<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>
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<tbody>
<tr>
<td>W.2.2</td>
<td>informative/explanatory texts</td>
<td>write</td>
<td>apply</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>topic</td>
<td>introduce</td>
<td>apply</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>facts and definitions to develop points</td>
<td>use</td>
<td>apply</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>a concluding statement or section</td>
<td>provide</td>
<td>apply</td>
<td>3</td>
</tr>
<tr>
<td>W.2.5</td>
<td>on a topic</td>
<td>focus</td>
<td>apply</td>
<td>2</td>
</tr>
<tr>
<td>RI.2.1</td>
<td>questions</td>
<td>ask and answer</td>
<td>understand</td>
<td>1</td>
</tr>
<tr>
<td>RI.2.7</td>
<td>how specific images contribute to clarify a text</td>
<td>explain</td>
<td>analyze</td>
<td>1</td>
</tr>
<tr>
<td>SL.2.1</td>
<td>in collaborative conversations with diverse partners</td>
<td>participate</td>
<td>apply</td>
<td>2</td>
</tr>
</tbody>
</table>

**Essential Questions:**

- What are ways to present all that I know about a topic?
- How do I become an expert in my area of study?
- What kinds of writing can be included in my presentation on one topic?

**Enduring Understanding/Big Ideas:**

- Writers gather information about their topic through a variety of ways.
- Writers grow knowledge by thinking like scientists.
- It is important in informational writing to also use mentor texts to emulate an authors’ ideas or approach.
### Unit Vocabulary:

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
</tr>
</thead>
<tbody>
<tr>
<td>write</td>
<td>narrative</td>
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<tr>
<td>demonstrate</td>
<td>setting</td>
</tr>
<tr>
<td>read</td>
<td>major/minor character</td>
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<tr>
<td>speak</td>
<td>problem</td>
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<tr>
<td>listen</td>
<td>details</td>
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<td>engage</td>
<td>experience</td>
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<tr>
<td>develop</td>
<td>purpose</td>
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<td>plan</td>
<td>entertain</td>
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<tr>
<td>editing</td>
<td>sequential order</td>
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<tr>
<td>revising</td>
<td>chronological order</td>
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<tr>
<td>proofreading</td>
<td>nouns</td>
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<tr>
<td>feedback</td>
<td>pronouns</td>
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<tr>
<td>organize</td>
<td>verbs</td>
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<td></td>
<td>adverbs</td>
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<td>adjectives</td>
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<td>capitalization</td>
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<td>punctuation</td>
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<td>spelling</td>
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<td></td>
<td>language</td>
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</tbody>
</table>

### Topic 1: Writing as Scientists Do

**Engaging Experience 1**

**Teaching Point:** When scientists conduct experiments to learn about the world, they have a certain way they usually write—they use lab report format. They record what they expect to happen in an experiment, and they record what they actually do in the experiment, then they record how things go and what they learn.

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

**Standards Addressed**

*Priority:* W.2.2  
*Supporting:* N/A

**Detailed Description/Instructions:**

- **One way to do this** is to teach through guided practice: Take children through the process of doing an experiment and writing a lab report. Coach them as they form and record a hypothesis, then conduct and record the experiment.

**Bloom’s Levels:** apply  
**Webb’s DOK:** 1
Engaging Experience 2
Teaching Point: Today instead of the regular minilesson, let’s figure something out together! You and I both know that there is a way to learn what scientists do to write their procedures right? How can we figure this out?
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.2.2, RI.2.1, RI.2.7
Supporting: N/A
Detailed Description/Instructions:
  • One way to do this is to name the question that will guide the inquiry. Set the children up for a mini-inquiry, preparing them to study mentor text for something they could try in their own writing. Introduce the mentor text, encouraging them to study it. Chart children’s observations about the mentor procedural text. (see page 15 for example)

Bloom’s Levels: Analyze
Webb’s DOK: 2

Engaging Experience 3
Teaching Point: Scientists don’t just follow someone else’s recipe to do an experiment. Scientists come up with their own experiments! They think ‘I wonder what would happen if…’ and then they try it! Just like writers go through a writing process, scientists go through a scientific process.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.2.2
Supporting: N/A
Detailed Description/Instructions:
  • One way to do this is to lay out some materials that kids can use when they devise their own innovations from an initial experiment. Demonstrate your step-by-step process: reread your lab report, think about how things could have gone differently, imagine a way to test things out, plan a new experiment, and then record it. Recall what you did that you hope students do when conducting their very different experiments.

Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 4
Teaching Point: Today I thought we would talk about this sort of thinking because it goes on the conclusion page of your lab report. I thought we’d try to study some conclusion pages together.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.2.2
Supporting: N/A
Detailed Description/Instructions:
• **One way to do this** is to introduce a mentor lab report, and coach writers to research the piece as they read through it, learning how their own writing could go. Scaffold students’ inquiry, collecting their observations on a class anchor chart (see page 32).

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

**Engaging Experience 5**  
**Teaching Point:** The more a person knows about a topic, the better he or she can write. Sometimes when you want to improve your writing—say, you’re writing about cars and snap cubes and staplers sliding down ramps—the best way to improve the writing is to learn more about how the world works. That is, sometimes the best way to improve your scientific writing is to learn more science.

**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
  - **Priority:** W.2.2  
  - **Supporting:** SL.2.1.c

**Detailed Description/Instructions:**  
• **One way to do this** is to elevate the idea of learning from a lecture by suggesting this occurs at colleges all the time. Explain that you will give a lecture twice and set children up to take notes.

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

**Engaging Experience 6**  
**Teaching Point:** Second-grade writers can figure out how to make their writing the best it can be. You can use the Information Writing Checklist to help you. You can read the checklist, then go back to your writing to see if you did these things. Once you have gone through the checklist, you can look at the items that you have not checked off and make writing goals for yourself.

**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
  - **Priority:** W.2.2, W.2.5  
  - **Supporting:** L.2.1, L.2.2

**Detailed Description/Instructions:**  
• **One way to do this** is to build excitement around the second and third grade checklist. Demonstrate using the checklist with your demonstration lab report and setting goals for upcoming work.

**Bloom’s Levels:** Apply  
**Webb’s DOK:** 1
Engaging Experience 7
Teaching Point: When scientists conduct an experiment, they remember all they know not only about science itself but about writing about science, too.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.2.2
  Supporting: L.2.6
Detailed Description/Instructions:
  • One way to do this is to ask children to bring past knowledge and experience, both to hypothesize and to plan their writing about this experiment. Channel children to plan and record a procedure for testing their hypothesis. Organize a fishbowl, with four volunteers going through the experiment that the class has planned, while you coach and the class records. Channel students to record their planned procedures, emphasizing the importance of precise procedures. Encourage them to record their results including the unit of measurement.

Bloom’s Levels: Understand
Webb’s DOK: 2

Engaging Experience 8
Teaching Point: Today I brought in an example of a results page for you to study. I want you to study this results page really closely and then answer this question: “How do scientists organize their results?”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.2.2, W.2.5
  Supporting: N/A
Detailed Description/Instructions:
  • One way to do this is to have children work in partnerships to study the mentor text, focusing on particular aspects. Set them up by pointing out some features you hope they will notice. Say “Let’s take a look at this mentor text. What do you notice about how this scientist organized her results? Look at the top half of the page. Hmm… it looks like there is a title to tell us what this is. Look at the visuals and read the words and numbers. What do you notice? Turn and talk to your partner.” Continue this process by focusing on different features (results page, graphs and charts, etc.).

Bloom’s Levels: Analyze
Webb’s DOK: 3

Engaging Experience 9
Teaching Point: Scientists compare their results with the results of other scientists who have done related experiments, asking “How do these results connect to my results?” and then they come up with new ideas to explore and new questions to answer.
**Suggested Length of Time:** 1-2 mini-lessons  
**Standards Addressed**  
- **Priority:** W.2.2, SL.2.1, RI.2.1  
- **Supporting:** SL.2.1.b, SL.2.1.c  
**Detailed Description/Instructions:**  
- **One way to do this** is to compare your results with those of a child in the class who conducted a related experiment, looking for connections and suggesting possible reasons why. Set children up to examine the next set of results you and the student each got, comparing and posing questions, and generating possible explanations.

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

---

**Engaging Experience 10**  
**Teaching Point:** Scientists study their results to learn, think, write and experiment more. They do this by first revisiting their experiment and asking, “What am I wondering? What else do I want to find out? What is my plan?” Then they experiment again.  
**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
- **Priority:** W.2.2, SL.2.1  
- **Supporting:** SL.2.1.a, SL.2.1.b  
**Detailed Description/Instructions:**  
- **One way to do this** is to set writers up to explore a new problem. Ask partners to say aloud the procedure for their revised experiment, discussing a variable they will change.

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

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**Engaging Experience 11**  
**Teaching Point:** Scientists use expert words-called technical vocabulary- to make their writing and their teaching more precise. All of you, as forces and motion experts, can do this, too. You can begin to use words that are particular to the topic you are studying in both your discussions about that topic and in your writing about it. You can “talk the talk”.  
**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
- **Priority:** W.2.2  
- **Supporting:** L.2.1, L.2.4, L.2.6  
**Detailed Description/Instructions:**  
- **One way to do this** is to teach the concept of technical language, inviting children to brainstorm domain-specific terms they know on topics they know well.

**Bloom’s Levels:** Apply  
**Webb’s DOK:** 3
Engaging Experience 12
Teaching Point: To write information books, writers might rehearse by talking, sketching, and then teaching people about their topic. Then, writers can use what they learn from sketching and teaching to help them revise their plan and write their texts.
Suggested Length of Time: 1-2 mini-lessons
Standards Addressed
  Priority: W.2.2, W.2.5
  Supporting: SL.2.1.b, SL.2.1.c
Detailed Description/Instructions:
  • One way to do this is to name and explain your topic choice. Demonstrate planning how your teaching (and writing) will go. Name what you have done in a way that is transferable to another day and another topic.

Bloom’s Levels: Understand
Webb’s DOK: 3

Engaging Experience 13
Teaching Point: Today I want to teach you how to use your quick sketches and plans from yesterday to help you draft your chapters. One way you can do this is by rereading each heading and looking at each sketch, imagining the words you will write. Then, you will write, write, write!
Suggested Length of Time: 1-2 mini-lessons
Standards Addressed
  Priority: W.2.2
  Supporting: N/A
Detailed Description/Instructions:
  • One way to do this is to demonstrate planning and writing chapters. Restate the strategy in clear and explicit language. Set students up to plan a chapter of a second-grader’s information book.

Bloom’s Levels: Understand
Webb’s DOK: 3

Engaging Experience 14
Teaching Point: When writers are trying out a new kind of writing, they often look at published writing to find examples of how it can go. Then they try it out themselves. In particular, today we will look at ways that writers of information books include scientific information in their writing.
Suggested Length of Time: 1-2 mini-lesson
Standards Addressed
  Priority: W.2.2
  Supporting: N/A
Detailed Description/Instructions:
- **One way to do this** is to tell students there are many ways science writers fit within information books. Explain that they can figure out some of them by looking at published texts. Then they can try out those ways. Point out techniques writers use to include science in an informational text. Show students an example of your own writing that incorporates this technique and channel them to think how to do likewise in their own books.

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

**Engaging Experience 15**  
**Teaching Point:** Nonfiction writers often use comparisons in their teaching books to show readers how the new thing they are explaining is similar to something readers already know.  
**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
- **Priority:** W.2.2  
- **Supporting:** L.2.6

**Detailed Description/Instructions:**
- **One way to do this** is to tell a story that illustrates how using comparisons can help readers understand something that is unfamiliar to them. Show an example from your demonstration text of using a comparison to help readers picture a detail.

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

**Engaging Experience 16**  
**Teaching Point:** When people are writing about science—explaining things that are not part of everyday experiences—they use special strategies to show the hidden story of their topic. For example, they might slow things down, or show the insides of things.  
**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
- **Priority:** W.2.2  
- **Supporting:** N/A

**Detailed Description/Instructions:**
- **One way to do this** is to explain and offer an example of slowing things down, writing lots of steps for one moment. Ask students to find a spot in your table of contents where that strategy might help, then talk to a partner about how that part might go. Demonstrate telling that slowed-down hidden story in one chapter of your topic. Explain and offer an example showing the insides of something. Ask students to find a spot in their tables of contents where that strategy might help, and then talk to a partner about how that part might go.

**Bloom’s Levels:** Apply  
**Webb’s DOK:** 3
**Engaging Experience 17**

**Teaching Point:** Writers give their information books an introduction and conclusion. When writing introductions and conclusions, writers try to get the reader’s attention so they can highlight important information about a topic.

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

**Standards Addressed**
- **Priority:** W.2.2
- **Supporting:** N/A

**Detailed Description/Instructions:**
- **One way to do this** is to show students how you browse a few mentor texts to come up with ideas for how you might introduce your own teaching book. It will be helpful to have a few introductions and conclusions pages from your set of mentor texts already tabbed and ready to go. As you project these pages onto a document camera, remind students that they are looking at this with you to spark ideas for how they might engage their readers right from the start.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 3

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**Engaging Experience 18**

**Teaching Point:** Writers reread their writing with the lens of making it easier to read. As you reread, you can use the items on the Informational Writing Checklist to help you focus your attention.

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

**Standards Addressed**
- **Priority:** W.2.2, W.2.5
- **Supporting:** L.2.1, L.2.2

**Detailed Description/Instructions:**
- **One way to do this** is to demonstrate using the checklist to edit a piece of writing. Demonstrate using the checklist to edit for capitalization and commas.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 1

---

**Post Assessment**

Administer the information on-demand writing assessment. See page 128 in the Writing Pathways book. *Compare this writing from the one you gave them at the beginning of the unit.*

**Rubric for Post Assessment**

Use the information writing rubric to score the on-demand. Take note of what students were able to do independently on the on-demand.
Engaging Scenario

**Engaging Scenario**

Have a publishing celebration in conjunction with a mini science fair. Students can individually or in groups set up some of their experiments they conducted during this unit. Alongside the experiments they can place their informational writing. Invite other classes in to visit your fair and see what your students have learned as both writers and scientists.

**Rubric for Engaging Scenario:**

Use the information 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 Title</th>
<th>Description</th>
<th>Suggested Length of Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic 1: Writing As Scientists Do</td>
<td>When scientist conduct experiments to learn about the world, they have a certain way they usually write—they use lab report format. They record what they expect to happen in an experiment, and they record what they actually do in the experiment, then they record how things go and what they learn</td>
<td><strong>One way to do this</strong> is to teach through guided practice: Take children through the process of doing an experiment and writing a lab report. Coach them as they form and record a hypothesis, then conduct and record the experiment.</td>
<td>2 mini lesson</td>
</tr>
<tr>
<td></td>
<td>Today instead of the regular minilesson, let’s figure something out together! You and I both know that there is a way to learn what scientists do to write their procedures right? How can we figure this out?</td>
<td><strong>One way to do this</strong> is to name the question that will guide the inquiry. Set the children up for a mini-inquiry, preparing them to study mentor text for something they could try in their own writing. Introduce the mentor text, encouraging them to study it. Chart children’s observations about the mentor procedural text.</td>
<td>1 mini lesson</td>
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<td>Scientists don’t just follow someone else’s recipe to do an experiment. Scientists</td>
<td><strong>One way to do this</strong> is to lay out some materials that kids can use when they devise their own</td>
<td>1 mini lesson</td>
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</table>
come up with their own experiments! They think ‘I wonder what would happen if…’ and then they try it! Just like writers go through a writing process, scientists go through a scientific process innovations from an initial experiment. Demonstrate your step-by-step process: reread your lab report, think about how things could have gone differently, imagine a way to test things out, plan a new experiment, and then record it. Recall what you did that you hope students do when conducting their very different experiments.

Today I thought we would talk about this sort of thinking because it goes on the conclusion page of your lab report. I thought we’d try to study some conclusion pages together

One way to do this is to introduce a mentor lab report, and coach writers to research the piece as they read through it, learning how their own writing could go. Scaffold students’ inquiry, collecting their observations on a class anchor chart (see page 32).

The more a person knows about a topic, the better he or she can write. Sometimes when you want to improve your writing—say, you’re writing about cars and snap cubes and staplers sliding down ramps—the best way to improve the writing is to learn more about how the world works. That is, sometimes the best way to improve your scientific writing is to learn more science.

One way to do this is to elevate the idea of learning from a lecture by suggesting this occurs at colleges all the time. Explain that you will give a lecture twice and set children up to take notes.

Second-grade writers can figure out how to make their writing the best it can be. You can use the Information Writing Checklist to help you. You can read the checklist, then go back to your writing to see if you did

One way to do this is to build excitement around the second and third grade checklist. Demonstrate using the checklist with your demonstration lab report and setting goals for upcoming work.
these things. Once you have gone through the checklist, you can look at the items that you have not checked off and make writing goals for yourself.

| Topic 2: Writing To Teach Others about Our Discoveries | When scientists conduct an experiment, they remember all they know not only about science itself but about writing about science, too. | One way to do this is to ask children to bring past knowledge and experience, both to hypothesize and to plan their writing about this experiment. Channel children to plan and record a procedure for testing their hypothesis. Organize a fishbowl, with four volunteers going through the experiment that the class has planned, while you coach and the class records. Channel students to record their planned procedures, emphasizing the importance of precise procedures. Encourage them to record their results including the unit of measurement. | 1 mini lesson |

Today I brought in an example of a results page for you to study. I want you to study this results page really closely and then answer this question: “How do scientists organize their results?”

| Topic: Writing To Teach Others about Our Discoveries | Today I brought in an example of a results page for you to study. I want you to study this results page really closely and then answer this question: “How do scientists organize their results?” | One way to do this is to have children work in partnerships to study the mentor text, focusing on particular aspects. Set them up by pointing out some features you hope they will notice. Say “Let’s take a look at this mentor text. What do you notice about how this scientist organized her results? Look at the top half of the page. Hmm… it looks like there is a title to tell us what this is. Look at the visuals and read the words and numbers. What do you notice? Turn and talk to your partner.” Continue this process by focusing on different. | 1 mini lesson |

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<table>
<thead>
<tr>
<th>Topic 3: Writing about Forces and Motion in Information Books</th>
<th>One way to do this is to name and explain your topic choice. Demonstrate planning how your teaching (and writing) will go. Name what you have done in a way that is transferable to another day and another topic.</th>
<th>1-2 mini lesson</th>
</tr>
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<tr>
<td>Scientists compare their results with the results of other scientists who have done related experiments, asking “How do these results connect to my results?” and then they come up with new ideas to explore and new questions to answer.</td>
<td>One way to do this is to compare your results with those of a child in the class who conducted a related experiment, looking for connections and suggesting possible reasons why. Set children up to examine the next set of results you and the student each got, comparing and posing questions, and generating possible explanations.</td>
<td>1-2 mini lessons</td>
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<td>Scientists study their results to learn, think, write and experiment more. They do this by first revisiting their experiment and asking, “What am I wondering? What else do I want to find out? What is my plan?” Then they experiment again.</td>
<td>One way to do this is to set writers up to explore a new problem. Ask partners to say aloud the procedure for their revised experiment, discussing a variable they will change.</td>
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<td>Scientists use expert words-called technical vocabulary-to make their writing and their teaching more precise. All of you, as forces and motion experts, can do this, too. You can begin to use words that are particular to the topic you are studying in both your discussions about that topic and in your writing about it. You can “talk the talk”.</td>
<td>One way to do this is to teach the concept of technical language, inviting children to brainstorm domain-specific terms they know on topics they know well.</td>
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</table>
them revise their plan and write their texts.

<table>
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<th>Today I want to teach you how to use your quick sketches and plans from yesterday to help you draft your chapters. One way you can do this is by rereading each heading and looking at each sketch, imagining the words you will write. Then, you will write, write, write!</th>
<th>One way to do this is to demonstrate planning and writing chapters. Restate the strategy in clear and explicit language. Set students up to plan a chapter of a second-grader’s information book.</th>
<th>1-2 mini lessons</th>
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<tbody>
<tr>
<td>When writers are trying out a new kind of writing, they often look at published writing to find examples of how it can go. Then they try it out themselves. In particular, today we will look at ways that writers of information books include scientific information in their writing.</td>
<td>One way to do this is to tell students there are many ways science writers fits within information books. Explain that they can figure out some of them by looking at published texts. Then they can try out those ways. Point out techniques writers use to include science in an informational text. Show students an example of your own writing that incorporates this technique and channel them to think how to do likewise in their own books.</td>
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<td>Nonfiction writers often use comparisons in their teaching books to show readers how the new thing they are explaining is similar to something readers already know.</td>
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<td>Topic</td>
<td>For example, they might slow things down, or show the insides of things.</td>
<td>Writers give their information books an introduction and conclusion. When writing introductions and conclusions, writers try to get the reader’s attention so they can highlight important information about a topic.</td>
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</table>
Unit 6: Writing Gripping Fictional Stories with Meaning and Significance

Subject: Writing
Grade: 2nd Grade
Name of Unit: Narrative: Writing Gripping Fictional Stories with Meaning and Significance
Length of Unit: 5 weeks

Overview of Unit: In this unit, you will remind children of what they already know about good narrative writing and then extend that repertoire, bearing in mind that the ultimate goal is for children to write well-elaborated short stories. This unit prioritizes story structure, spotlighting the plotting work that a short story writer does, emphasizing especially that a good story contains a scene (or small moment) or two and is told to build gripping tension. The character wants something and encounters trouble en route to that something. For your children, you capture this combination of motivations and obstacles by characterizing the stories they’ll be writing as “edge of the seat stories” or “trouble stories.” That is, this is not just about a character that does something (performs a magic trick in front of an audience). It is about a character who wants something, who encounters trouble. The story comes not from performing the magic trick, but from wanting to do well and struggling to master the trick. Tension can turn a sequential chain of events into something that feels like a story. To do this, teach your students how to develop characters in a way that builds tension, giving them dreams, desires, fears, and frustrations. Another big goal of this unit (and of any writing unit) is to increase the volume of writing your children produce.

In Topic 1 (Bend 1) - you will set children up to generate edge of the seat story ideas and then quickly choose one, first storytelling it to a partner before sitting down to write, write, write. Children will write several focused stories during this first bend, writing in booklets. To do this they will draw both on everything they have learned about good narrative writing and on new strategies that you teach—on storytelling focused Small Moment scenes rather than summarizing, on using detail to build tension, and on stretching out the most gripping parts.

In Topic 2 (Bend 2) - children will return to the stories they have written, revising these stories for greater meaning and tension. They may revise by writing whole new versions of their stories, reaching toward the goal of storytelling rather than summarizing. If they have written their stories in such a way that the drama unfolds on the pages, then their revision will mostly involve reworking their drafting booklets, revising like carpenters. They’ll add pages and flaps and extenders to their booklets as they learn how to stretch out the “heart” of the story (the part that gets readers gripping their seats in anticipation), how to complicate the problem, and also to build tension also by having the character attempt first one thing, then another, then another to solve the problem before finding a way to resolve things. In short, children will learn how to revise with intention, just as they did earlier in the year during the Lessons from the Masters unit.

In Topic 3 (Bend 3) - children will repeat the process, this time focusing on doing all that they can do to make their stories even better. Children will self-assess at the start of and throughout this bend, setting goals for themselves based on the narrative checklist, on charts around the room, and on what they see in their writing. To support this push toward writing the best stories
possible, you may teach them strategies to be sure that the parts of their story fit together or teach them to write more compelling endings, perhaps ones that convey a message to readers.

**Getting Ready for the Unit:**

- Read “Writing Gripping Fictional Stories with Meaning and Significance” pages 38-51 in the If Then...book or at this link: **Unit 5: Writing Gripping Fictional Stories with Meaning and Significance**

- Gather Texts for Students: You will want to select mentor texts to accompany your teaching so that you can provide your writers with examples. Some gripping picture to use during this unit include but are not limited to: *Shortcut*, by Donald Crews; *Too Many Tamale* by Gary Soto; *Koala Lou*, by Mem Fox; and *The Ghost-Eye Tree*, by Bill Martin. Or you might use parts of an early-reader chapter book series (Kate DiCamillo’s *Mercy Watson*, James Howe’s *Pink and Rex*, Barbara Park’s *Junie B. Jones*, or Suzy Kline’s *Horrible Harry* are some possibilities).

**Pre-Assessment (given prior to starting the unit):**

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

  - **On-demand writing:**

    “I’m really eager to understand what you can do as writers of narratives, of stories, so today, will you please write the best personal narrative, the best Small Moment story that you can write. Make this be the story of one time in your life. You might focus on just a scene or two. You’ll have only forty-five minutes to write this true story, so you’ll need to plan, draft, revise, and edit in one sitting. Write in a way that allows you to show off all you know about narrative writing. In your writing make sure you:

    - Make a beginning for your story
    - Show what happened, in order
    - Use details to help readers picture your story
    - Make an ending for your story”

Along with the Writing Rubric, observe these behaviors:

- Are students writing about one time?
- Where they able to write a beginning, use transitions, and create an ending?
- Do students bring their characters to life with details?
- Do students choose strong words to help readers picture their story?
- How are students using spelling and punctuation rules?
Priority Standards for unit:
- W.2.3: 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.
- W.2.5: With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.
- RL.2.5: Describe the overall structure of a grade-appropriate story, including how the beginning introduces the story, middle (identify climax or problem), and the ending concludes the action.
- SL.2.4: Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.
- L.2.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Supporting Standards for unit:
- RL.2.2 Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral
- RL.2.3 Describe how characters in a story respond to major events and challenges
- RL.2.6 Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud
- W.2.6 With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers
- SL.2.5 Create audio recordings of stories or poems; add drawings or other visual displays to stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings

<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>
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<tbody>
<tr>
<td>W.2.3</td>
<td>narratives</td>
<td>write</td>
<td>apply</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>well-elaborated event or short sequence of events</td>
<td>recount</td>
<td>apply</td>
<td>1</td>
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<tr>
<td></td>
<td>details</td>
<td>include</td>
<td>apply</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>actions, thoughts and feelings</td>
<td>describe</td>
<td>apply</td>
<td>2</td>
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<tr>
<td></td>
<td>temporal words to signal event order and provide a sense of closure</td>
<td>use</td>
<td>apply</td>
<td>2</td>
</tr>
<tr>
<td>W.2.5</td>
<td>topic and strengthen writing as needed by revising and editing</td>
<td>focus</td>
<td>apply</td>
<td>1</td>
</tr>
<tr>
<td>RL.2.5</td>
<td>overall structure of a story</td>
<td>describe</td>
<td>apply</td>
<td>2</td>
</tr>
</tbody>
</table>
how beginning introduces the story and the ending concludes the action | describe | apply | 2
---|---|---|---
a story appropriate facts | tell | apply | 1
experience with appropriate facts | recount | apply | 1
relevant details | describe | apply | 2
coherent sentences | tell | apply | 1
command of the conventions of standard English capitalization, punctuation, and spelling | demonstrate | apply | 1

**Essential Questions:**
1. How do fiction writers write with volume?
2. How do we write a story that is gripping to our readers?
3. How do writers revise to make their stories better?

**Enduring Understanding/Big Ideas:**
1. Writers set goals for their writing and have strategies to keep them writing long and strong.
2. Fiction writers create tension in their writing to keep their readers interested.
3. Writers use a variety of revision strategies to make their writing better.

**Unit Vocabulary:**

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
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<tbody>
<tr>
<td>fiction</td>
<td>small moment</td>
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<tr>
<td>jotting</td>
<td>elaborate</td>
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<td>sketching</td>
<td>dialogue</td>
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<td>tension</td>
<td>revise</td>
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<td>visualize</td>
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<tr>
<td>details</td>
<td>publish</td>
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<tr>
<td>lesson/moral</td>
<td>lead</td>
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</tbody>
</table>
Engaging Experience 1
Teaching Point: You have an exciting opportunity ahead of you. You are going to write edge-of-the-seat fiction stories. That means that you will write stories that keep your readers wanting more, one that makes them think, “Oh, how will this story end?” and “Oh my goodness, I can’t wait to turn the page.” Edge-of-the-seat fiction stories are exactly what you think they are: fiction stories that put readers, literally, on the edge of their seat!
Suggested Length of Time: 1-2 mini-lessons
Standards Addressed
  Priority: W.2.3
Supporting: N/A
Detailed Description/Instructions:
One way to do this is to read an example of a story that is fictional, but realistic, and keeps readers on their edge of their seat. For example, Shortcut, by Donald Crews; The Ghost-Eye Tree, by Bill Martin; Koala Lou, by Mem Fox; and Too Many Tamales, Gary Soto.
Another way to do this is to show tension-filled clips from movies, like the garbage incinerator scene from Toy Story 3; you can narrate and story-tell as the scene unfolds to show children how a writer builds tension.
Bloom’s Levels: Understand
Webb’s DOK: 1

Engaging Experience 2
Teaching Point: I want to remind you that before we write, it helps to take a little time to remember and to practice all the things we already know as writers.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.2.3
Supporting: N/A
Detailed Description/Instructions:
One way to do this is to show how we might make a list across our fingers of all that we already know about how to make a good story and then tell our story a couple of times, touching the pages and saying it aloud, recalling how to make this the best story in the world. We would do that before we write even a single word. We can use charts and lists in the classroom to remind us of ways to go about our work. We use everything we know about good writing to help us.
Bloom’s Levels: Remember
Webb’s DOK: 1

Engaging Experience 3
Teaching Point: When we want to write gripping, true stories, it often helps to think about times we felt something really strongly—times we were angry, excited, embarrassed, hopeful, or worried.
Suggested Length of Time: 2 mini-lessons
Standards Addressed
Priority: W.2.3, SL.2.4
Supporting: RL.2.3
Detailed Description/Instructions:
One way to do this is to model the strategy of thinking about “one time when’s” from books that they have read. A child might think, for example, of the awful embarrassment Pinky felt when he wet his pants during the spelling bee (in Pinky and Rex and the Spelling Bee). Then the use this to create a similar moment for a fictional character. The idea is to create a fictional character, zoom in on a strong emotion, and then create a time when the fictional character experienced that strong emotion.
Another way to do this is to model the strategy of starting with a small moment from one’s own life instead of from literature. These stories can be fictionalized or told from a different perspective to bring out the tension. For example, share thinking about a moment when you were lost in a grocery store as a child. In reality, you were only lost for a few minutes, but in a realistic fiction story, the character might have been lost for an entire day and maybe not in a grocery store but on the city streets.

Engaging Experience 4
Teaching Point: Writers have strategies for making our writing long and strong. We can recall a Small Moment story we’ve experienced—one we’re keen to write—and think, ‘How did it start? What happened first?’ then sketch or jot notes across the pages of our booklet and then write the story, making sure to stretch out the story, tucking in important little details.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.2.3, SL.2.5
Supporting: N/A
Detailed Description/Instructions:
One way to do this is to model telling a story aloud to yourself as you touch the pages of a booklet, and then share your story with a partner. Model jotting down your ideas or sketching quick pictures to capture your ideas for each page.
Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 5
Teaching Point: Writers work hard to write LOTS of fictional stories. They don’t stop when they get stuck, they have strategies to help them keep writing.
Suggested Length of Time: 2 mini-lessons
Standards Addressed
  Priority: W.2.3
Supporting: N/A
Detailed Description/Instructions:
One way to do this is to model setting a goal for yourself for how many stories you will write in a week. Model that instead of writing sprawling, long stories, you work to write one fictional story after another. Talk about if you get stuck in a story, you can put it aside for a while and start another story, revisiting the first story at another time.
Another way to do this is to model how to go back and revisit previous stories to add more. Show students how to go deeper into one story, adding more and stretching it out to show the importance of it all.

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

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**Engaging Experience 6**  
**Teaching Point:** Partners can help each other stretch out important parts of a story by listening, visualizing and asking questions.  
**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
- **Priority:** W.2.3, W.2.5  
- **Supporting:** N/A  
**Detailed Description/Instructions:**  
One way to do this model partner work by reading a piece of your writing to a student. Ask “What are you picturing?” or “Does this part make sense”. Give you partners some prompts to help with feedback such as, “I’m confused. Can you say more?” or “What do you really mean?”  
**Bloom’s Levels:** Analyze  
**Webb’s DOK:** 1

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**Engaging Experience 7**  
**Teaching Point:** Writers make sure that the most important part in our story is filled with details that help our reader know exactly what is happening and why.  
**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
- **Priority:** W.2.3  
- **Supporting:** N/A  
**Detailed Description/Instructions:**  
One way to do this is to modeling finding the heart of our story. We can think about the part that has the biggest meaning and is the most important to us and then make sure it has the kind of details that will help to situate the reader.  
**Bloom’s Levels:** Apply  
**Webb’s DOK:** 2

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**Engaging Experience 8**  
**Teaching Point:** Writers use other books to get ideas. As you read a book over, stop if you find a place you love and try that same move in your writing.  
**Suggested Length of Time:** 1-2 mini-lessons  
**Standards Addressed**  
- **Priority:** W.2.3  
- **Supporting:** N/A
**Detailed Description/Instructions:**

**One way to do this** is to show an example that weaves dialogue with character actions. For example “Emily walked into the kitchen where her mother stood cooking dinner. She said ‘Mom, I’m the only kid at school without a dog!’ Emily had her fingers crossed. Teach your students to use dialogue and actions in their writing.

**Another way to do this** is to remind children that when they revise fiction, they can draw on the exact same techniques they used for revision of personal narratives. Keep your charts that support elaboration and revision from previous units front and center.

**Bloom’s Levels:** Analyze

**Webb’s DOK:** 2

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**Engaging Experience 9**

**Teaching Point:** Writers not only sketch to plan what happens, they also plan how the character will feel on each page of the story.

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

**Standards Addressed**

- **Priority:** W.2.3
- **Supporting:** N/A

**Detailed Description/Instructions:**

**One way to do this** is to share with kids that one of the many secrets to good fiction writing is that writers pay attention to what’s happening both on the outside of the character, and the inside. One the outside a character might be walking down the street carrying a backpack. On the inside, he’s thinking, “I’m so nervous! I hope the other kids will like me!” As kids develop plans for new stories, they can begin to think about the internal journey of their characters (their thoughts, feelings, worries, struggles), as well as the external journey.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 3

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**Engaging Experience 10**

**Teaching Point:** When you are reading, you often think, “I bet such-and-such will happen next!” You want the readers of your stories to think like that, too, but they need your help. They need you to drop a hint here or there so they can begin to guess what might happen next.

**Suggested Length of Time:** 2-3 mini-lessons

**Standards Addressed**

- **Priority:** W.2.3
- **Supporting:** N/A

**Detailed Description/Instructions:**

**One way to do this** way to create tension is to make it hard for the main character to get what he or she wants. In a story about a girl who wants desperately to visit her grandmother in South America, the writer should create a situation that keeps her from getting on that plane! The writer might ask herself, “What will make this difficult to achieve? Does the girl’s father not want her to go? Is the girl afraid of flying? Is the plane ticket too expensive? Encourage your writers to ask, “What trouble will get in my character’s way, stop him from getting what he wants.
Another way to do this is to teach young writers to insert extra pages into the important parts of their stories to make sure they are telling those parts bit by bit, drawing them out. You are keeping them from just adding more pages at the end.

Another way to do this is to teach kids that often there are several “bumps in the road.” If you are modeling a story about the time two friends went bike riding and one had an accident, you might begin with the moment when one friend falls off her bike. Then, in the next part of your story, perhaps the other character notices that her friend has cut her upper lip and is bleeding. She tries to help her up to walk back home when she realizes that her friend has sprained her ankle and can’t move. Now the problem spirals from a fall off the bike into a major accident, leaving the reader thinking, “Oh no! How are they going to get out of this?”

Bloom’s Levels: Apply
Webb’s DOK: 3

Topic 3: Repeat the Process and Accumulate Lessons Along the Way

Engaging Experience 11
Teaching Point: Writers reflect on past work and set goals for future work.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: W.2.3
Supporting: N/A
Detailed Description/Instructions:
One way to do this is to have the students use the narrative writing checklist to self-assess. Model how to set goals and make plans of action for carrying out their self-selected goals.
Bloom’s Levels: Understand
Webb’s DOK: 2

Engaging Experience 12
Teaching Point: When writers revise, they might read through a whole piece just looking at one specific thing at a time.
Suggested Length of Time: 2 mini-lessons
Standards Addressed
Priority: W.2.3
Supporting: RL.2.6
Detailed Description/Instructions:
One way to do this is to reread your writing looking at your character’s’ dialogue, saying to yourself, “Is there something else this character could say that would show his personality. You might think about a person you know in real life who is like your character and think about what they would say and then add on to it.
Another way to do this is to highlight that one of the most important reasons for second graders to revise is to elaborate. If a child wrote, “For Jorge’s birthday, he got a bike,” teach this child
that he can cross out that summary of the event and instead story-tell exactly what happened, step by step. Injunctions to “add more information” or “add details” don’t necessarily help writers shift from summarizing to storytelling. Instead, such comments too often lead to pages that contain a lot of summary—pages like this: “For Jorge’s birthday, he got a bike. It was red and had a basket. He liked it. He was happy. It was a great, great bike.”

**Another way to do this is to** remind students to build up the tension in the story. For example, instead of writing, “Jorge got a bike,” the writer might write, “The box was really big. Jorge closed his eyes and wished. ‘Please, please, please let it be a bike,’ he thought. ‘Go on, open it,’ his dad said. Jorge pulled back the top and saw a red thing. Could it be? Then there was a basket. ‘A bike!’ Jorge yelled. He was happy.”

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

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**Engaging Experience 13**

**Teaching Point:** Writers add something about lessons the character learned as a way to end a story.

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

**Standards Addressed**
- **Priority:** W.2.3, RL.2.5
- **Supporting:** RL.2.2

**Detailed Description/Instructions:**

One way to do this is to model adding a lesson to a class story. For example, “From that day on, Anna always remember that she could take the time to make her grandma happy.” or “After that, Otto always remembered to keep his toys in his backpack unit recess time, and he didn’t get in trouble again.

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

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**Engaging Experience 14**

**Teaching Point:** Writers edit their writing to make it easy for the audience to read.

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

**Standards Addressed**
- **Priority:** L.2.2
- **Supporting:** N/A

**Detailed Description/Instructions:**

One way to do this is to use editing checklists you have used so far this year to show students how to edit their writing for proper punctuation, capitalization, and spelling.

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

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**Post Assessment**

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

**On-demand writing:** Compare this writing from the one you gave them at the beginning of the unit.
“I’m really eager to understand what you have learned as writers of narratives, of stories, so today, will you please write the best personal narrative, the best Small Moment story, that you can write. Make this be the story of one time in your life. You might focus on just a scene or two. You’ll have only forty-five minutes to write this true story, so you’ll need to plan, draft, revise, and edit in one sitting. Write in a way that allows you to show off all you know about narrative writing. In your writing make sure you:

- Make a beginning for your story
- Show what happened, in order
- Use details to help readers picture your story
- Make an ending for your story”

Along with the Writing Rubric, observe these behaviors:

- Are students writing about one time?
- Where they able to write a beginning, use transitions, and create an ending?
- Do students bring their characters to life with details?
- Do students choose strong words to help readers picture their story?
- How are students using spelling and punctuation rules?

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.

Engaging Scenario

Your children will write many pieces during this unit, and you will likely have each child pick one that he or she will publish. Encourage students to reread their pieces to find the one that builds the most tension and/or carries the most significance. Then you might make your celebration an “accountable talk” celebration. Ask your authors to read their stories aloud to the class and then give the class time to talk about these moments.

In preparation for this, children might practice reading these stories in their best read-aloud voices, slowing down at parts and then reading with excitement at others.

Use a digital tool to create audio recordings of stories (SL.2.5, W.2.6)

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 Title</th>
<th>Description</th>
<th>Suggested Length of Time</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Topic 1: Generating and Writing Several Short Fiction Books</strong></td>
<td>You have an exciting opportunity ahead of you. You are going to write edge-of-the-seat fiction stories. That means you will write stories that keep you readers wanting more, one that makes them think, “Oh on, how will this story end?” and “Oh my goodness, I can’t wait to turn the page.” Edge-of-the-seat fiction stories are exactly what you think they are: fiction stories that put readers, literally, on the edge of their seat!</td>
<td>One way to do this is to read an example of a story that is fictional, but realistic, and keeps readers on their edge of their seat. For example, Shortcut, by Donald Crews; The Ghost-Eye Tree, by Bill Martin; Koala Lou, by Mem Fox; and Too Many Tamale, Gary Soto. Another way to do this is to show tension-filled clips from movies, like the garbage incinerator scene from Toy Story 3; you can narrate and story-tell as the scene unfolds to show children how a writer builds tension</td>
<td>1-2 mini lesson</td>
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<td>I want to remind you that before we write, it helps to take a little time to remember and to practice all the things we already know as writers.</td>
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**One way to do this** is to model telling a story aloud to yourself as you touch the pages of a booklet, and then share your story with a partner. Model jotting down your ideas or sketching quick pictures to capture your ideas for each page.

<p>| 1 mini-lesson | 108 |</p>
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<tr>
<th>Topic 2: Revise with Intention: Pull Readers to the Edges of Their Seats</th>
<th>Writers work hard to write LOTS of fictional stories. They don’t stop when they get stuck, they have strategies to help them keep writing.</th>
<th><strong>One way to do this</strong> is to model setting a goal for yourself for how many stories you will write in a week. Model that instead of writing sprawling, long stories, you work to write one fictional story after another. Talk about if you get stuck in a story, you can put it aside for a while and start another story, revisiting the first story at another time. <strong>Another way to do this</strong> is to model how to go back and revisit previous stories to add more. Show students how to go deeper into one story, adding more and stretching it out to show the importance of it all.</th>
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<td>Partners can help each other stretch out important parts of a story by listening, visualizing and asking questions.</td>
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<tr>
<td>Topic 2: Revise with Intention: Pull Readers to the Edges of Their Seats</td>
<td>Writers make sure that the most important part in our story is filled with details that help our reader know exactly what is happening and why.</td>
<td><strong>One way to do this</strong> is to modeling finding the heart of our story. We can think about the part that has the biggest meaning and is the most important to us and then make sure it has the kind of details that will help to situate the reader.</td>
<td>1 mini-lessons</td>
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<td>Writers use other books to get ideas. As you read a book over, stop if you find a place you love and try that same move in your writing.</td>
<td><strong>One way to do this</strong> is to show an example that weaves dialogue with character actions. For example “Emily walked into the kitchen where her mother stood cooking dinner. She said ‘Mom, I’m the only kid at school without</td>
<td>1-2 mini-lessons</td>
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Emily had her fingers crossed. Teach your students to use dialogue and actions in their writing.

**Another way to do this** is to remind children that when they revise fiction, they can draw on the exact same techniques they used for revision of personal narratives. Keep your charts that support elaboration and revision from previous units front and center.

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<th>Writers not only sketch to plan what happens, they also plan how the character will feel on each page of the story.</th>
<th><strong>One way to do this</strong> is to share with kids that one of the many secrets to good fiction writing is that writers pay attention to what’s happening both on the outside of the character, and the inside. One the outside a character might be walking down the street carrying a backpack. On the inside, he’s thinking, “I’m so nervous! I hope the other kids will like me!” As kids develop plans for new stories, they can begin to think about the internal journey of their characters (their thoughts, feelings, worries, struggles), as well as the external journey.</th>
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<td>When you are reading, you often think, “I bet such-and-such will happen next!” You want the readers of your stories to think like that, too, but they need your help. They need you to drop a hint here or there so they can begin to guess what might happen next.</td>
<td><strong>One way to do this</strong> way to create tension is to make it hard for the main character to get what he or she wants. In a story about a girl who wants desperately to visit her grandmother in South America, the writer should create a situation that keeps her from getting on that plane! The writer might ask herself, “What will make this difficult to achieve? Does the girl’s father not want her to go? Is the girl afraid of flying? Is</td>
<td>2-3 mini-lessons</td>
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the plane ticket too expensive? Encourage your writers to ask, “What trouble will get in my character’s way, stop him from getting what he wants. Another way to do this is to teach young writers to insert extra pages into the important parts of their stories to make sure they are telling those parts bit by bit, drawing them out. You are keeping them from just adding more pages at the end. Another way to do this is to teach kids that often there are several “bumps in the road.” If you are modeling a story about the time two friends went bike riding and one had an accident, you might begin with the moment when one friend falls off her bike. Then, in the next part of your story, perhaps the other character notices that her friend has cut her upper lip and is bleeding. She tries to help her up to walk back home when she realizes that her friend has sprained her ankle and can’t move. Now the problem spirals from a fall off the bike into a major accident, leaving the reader thinking, “Oh no! How are they going to get out of this?”

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<th>Topic 3: Repeat the Process and Accumulation Lessons Along the Way</th>
<th>Writers reflect on past work and set goals for future work.</th>
<th><strong>One way to do this</strong> is to have the students use the narrative writing checklist to self-assess. Model how to set goals and make plans of action for carrying out their self-selected goals.</th>
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<td>1 mini-lesson</td>
<td>When writers revise, they might read through a whole piece just looking at one specific thing at a time.</td>
<td><strong>One way to do this</strong> is to reread your writing looking at your character’s’ dialogue, saying to yourself, “Is there something else this character could say that</td>
<td>2 mini-lessons</td>
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would show his personality. You might think about a person you know in real life who is like your character and think about what they would say and then add on to it.

**Another way to do this** is to highlight that one of the most important reasons for second graders to revise is to elaborate. If a child wrote, “For Jorge’s birthday, he got a bike,” teach this child that he can cross out that summary of the event and instead story-tell exactly what happened, step by step.

Injunctions to “add more information” or “add details” don’t necessarily help writers shift from summarizing to storytelling. Instead, such comments too often lead to pages that contain a lot of summary—pages like this: “For Jorge’s birthday, he got a bike. It was red and had a basket. He liked it. He was happy. It was a great, great bike.”

**Another way to do this is to** remind students to build up the tension in the story. For example, instead of writing, “Jorge got a bike,” the writer might write, “The box was really big. Jorge closed his eyes and wished. ‘Please, please, please let it be a bike,’ he thought. ‘Go on, open it,’ his dad said. Jorge pulled back the top and saw a red thing. Could it be? Then there was a basket. ‘A bike!’ Jorge yelled. He was happy.”

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<th>Writers add something about lessons the</th>
<th><strong>Another way to do this</strong> model adding a lesson to a class story. For example, “From that day on,</th>
<th>I mini-lesson</th>
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<td>Character learned as a way to end a story.</td>
<td>Anna always remember that she could take the time to make her grandma happy.” or “After that, Otto always remembered to keep his toys in his backpack unit recess time, and he didn’t get in trouble again.</td>
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<td>Writers edit their writing to make it easy for the audience to read.</td>
<td><strong>One way to do this</strong> use editing checklists you have used so far this year to show students how to edit their writing for proper punctuation, capitalization, and spelling.</td>
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