

Grade 2 Sampler



UNITS OF STUDY

in Opinion, Information, *and* Narrative Writing

A COMMON CORE WORKSHOP CURRICULUM



LUCY CALKINS

with Colleagues from the Teachers College Reading and Writing Project

Grade 2 Components

Professional and Classroom Support

A Guide to the Common Core Writing Workshop crystallizes the essential principles, methods, and structures of effective writing workshop instruction.

The *Resources for Teaching Writing* CD-ROM provides unit-specific print resources to support your teaching throughout the year.

Four Units of Study

- ◆ Are organized around the three types of writing mandated by the Common Core—*opinion, information, and narrative writing*
- ◆ Lay out six weeks of instruction (18–22 sessions) in each unit
- ◆ Include all of the teaching points, minilessons, conferences, and small-group work needed to teach a comprehensive workshop curriculum
- ◆ Model Lucy and her colleagues' carefully crafted teaching moves and language

Writing Pathways:

Performance Assessments and Learning Progressions, K–5

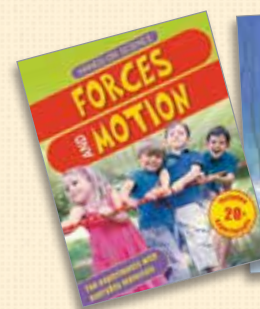
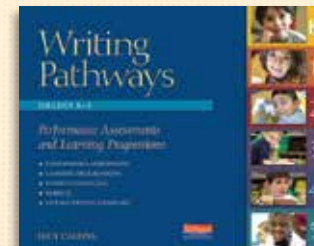
- ◆ Is organized around a K–5 continuum of learning progressions across opinion, information, and narrative writing
- ◆ Includes performance assessments, student checklists, rubrics, and leveled writing exemplars

If... Then... Curriculum: Assessment-Based Instruction

- ◆ Offers five concise units of study per level
- ◆ Presents alternative assessment-based units that support targeted instruction and differentiation

Units of Study Trade Book Pack

- ◆ Includes four age-appropriate trade books referenced in the units of study (*recommended*)
- ◆ Models effective writing techniques, encourages students to read as writers, and provides background knowledge



Welcome to this sampler of the Grade 2 components in the Units of Study in Opinion, Information, and Narrative Writing series. The first pages of this sampler provide an overview of the units of study. They describe the instructional pathways each unit follows and how this journey is subdivided into bends, or parts. This overview describes how each bend builds on the learning in the previous bend and sets the stage for the learning in the next bend. Likewise, it describes how each larger unit of study builds on the learning in past units and sets the stage for learning in future units and grades. The tables of contents that follow delineate the steps of the journey and map in detail the learning students will see and experience.

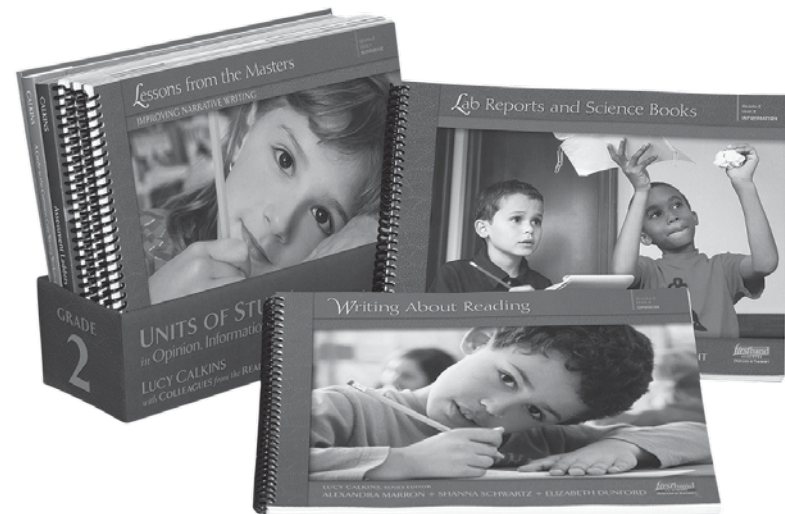
The bulk of this sampler is the first bend from Unit 1, *Lessons from Masters: Improving Narrative Craft*. This bend, “Studying the Masters for Inspiration and Ideas,” extends your students’ journey into narrative writing. This in-depth look allows you to see how learning is progressively built in each unit and how students become immersed in the writing process. In addition to mapping your teaching points, minilessons, conferences, and small-group work, each session also includes Lucy’s coaching commentary. In these side-column notes, Lucy is at your side explaining proven strategies, offering professional insight, and coaching you through the nitty-gritty details of teaching.

Also included are samples of the instructional resources that support these core units. *Writing Pathways* shows you the types of learning progressions, checklists, and benchmark writing samples that will help you evaluate your students’ work and establish where students are in their writing development. *If... Then... Curriculum* describes the alternate units you can use to enhance or differentiate your instruction. The samples from the resources CD-ROM show you the wealth of teaching tools that support each unit. And finally, the trade book pack lists the mentor texts that support instruction.

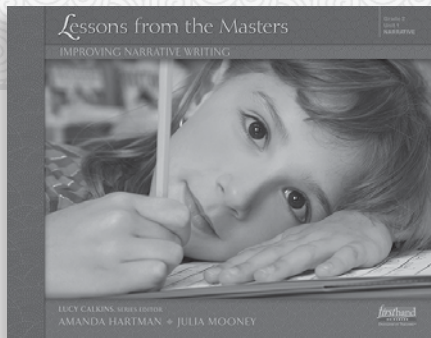
As you review this Grade 2 sampler, it is important to remember that the goal of this series is to model thoughtful, reflective teaching in ways that enable you to extrapolate guidelines and methods, so that you will feel ready to invent your own clear, sequenced, vibrant instruction in writing.

“Second grade students enter the school year with burgeoning powers, chomping at the bit to do something a bit new and very “cool.” Second grade allows writers to extend the basic skills they will have developed during the kindergarten and first-grade writing workshops.”

—Lucy Calkins



- ◆ Units of Study Overview and Contents *pages 2–12*
- ◆ UNIT 1: *Lessons from Masters: Improving Narrative Craft* (Narrative Writing)
BEND I: “Studying the Masters for Inspiration and Ideas” *pages 13–79*
- ◆ *Writing Pathways: Performance Assessments and Learning Progressions, K–5* *pages 76–79*
- ◆ *If... Then... Curriculum: Assessment-Based Instruction* *pages 80–83*
- ◆ *Resources for Teaching Writing CD-ROM* *pages 84–87*
- ◆ Units of Study Trade Book Pack *page 88*
- ◆ About the Grade 2 Authors *back cover*



OVERVIEW AND CONTENTS FOR UNIT 1

Lessons from the Masters *Improving Narrative Writing*

Amanda Hartman and Julia Mooney (Lucy Calkins, series editor)

“Writers,” you’ll say to the children as you introduce this unit, “I bet you’re wondering how Jane Yolen and Angela Johnson came up with the ideas for their books *Owl Moon* and *The Leaving Morning*. Maybe, in the middle of their regular lives, Jane and Angela grabbed hold of particular moments and then let those moments spark ideas for their stories.” You might then say, “Starting today, each one of you is going to live like these master writers, finding small moments to write about from your own lives!” Over the course of Bend I, you will teach your students ways to write their small-moment stories, paying attention to detail and crafting powerful beginnings and endings. The bend ends with a lesson in which children use the narrative writing checklist to assess their work and set goals for themselves.

In the next bend you will spotlight writing with intention and learning from authors’ craft. You’ll begin by asking children to name their intentions as writers—what they hope their readers will feel—and then revise their story to accomplish these intentions. You’ll lead children in an inquiry into what makes *Owl Moon* so powerful; together, you will examine a couple of parts of the story closely to consider what effects they have on readers and how the author has achieved these effects. Then you will teach students ways to try out these craft moves in their own writing. As the bend progresses the emphasis shifts to understanding why an author would use a particular craft move. Children will revise with that in mind, paying attention, too, to word choice and language.

In the final bend you’ll set children up to make reading and writing connections—to draw on everything they have learned up until this point to discover craft moves in books they are reading on their own and apply these moves to their own writing. There are two main goals in this bend. First, students will work with increasing independence, transferring what they have learned under your guidance and through shared inquiry to work that is now mostly self-initiated. Second, children will devote careful attention to revising and editing, aiming to make their writing as clear and as powerful as it can be. The bend ends with a celebration in which you introduce your new class of “master writers” to their audience.

Welcome to Unit 1

BEND I ♦ **Studying the Masters for Inspiration and Ideas**

1. Discovering Small Moments that Matter: Generating Ideas for Writing

In this session, you’ll teach children that one way they can learn to write meaningful, beautiful stories is to study the craft of mentor authors.

2. Capturing Story Ideas: Tiny Topics Notepads

In this session you’ll teach children that writers capture everyday moments and save them as possible story ideas to write later.

3. Stretching Out Small Moments

In this session, you’ll teach children what it looks and sounds like when writers tell the whole story of a tiny moment.

4. Writing with Detail: Magnifying a Small Moment

In this session, you’ll teach students that writers zoom in on a small moment in their stories, magnifying it with details so that their reader can take it in with all their senses.

5. Revising with the Masters: Crafting Powerful Endings

In this session, you could teach students that writers spend lots of time writing and rewriting their endings, working hard to bring their stories to a satisfying conclusion.

6. Rereading like Detectives: Making Sure Writing Makes Sense and Sounds Right

In this session, you’ll teach children that writers reread their writing like detectives, checking the ending punctuation to make sure it makes sense and sounds right to the reader.

7. Working Hard: Setting Goals and Making Plans for Writing Time

In this session, you’ll teach students that writers get stronger by looking at their writing, making plans, and setting goals.

BEND II ♦ Noticing Author’s Craft: Studying Imagery, Tension, and Literary Language in *Owl Moon*

8. Revising with Intent

In this session, you’ll teach students that writers revise on the go, to create a particular effect on the reader.

9. Close Reading: Learning Writing Moves from a Text

In this session, you’ll teach students that writers use books as writing resources. They study different parts of books and think, “Could I write like this?”

10. Learning to Write in Powerful Ways: Trying Out Craft Moves Learned from Mentor Authors

In this session, you’ll teach students that writers make their writing more powerful by trying out craft moves learned from mentor authors.

11. Learning to Write in Powerful Ways: Trying Out a Second Craft Move

In this session, you could teach students that writers need repeated practice at trying out different craft moves from mentor authors. One craft move they might try out is writing clues that will help add drama to their stories.

12. Emulating Authors in Ways that Matter: Revising in Meaningful Ways

In this session, you’ll teach students that when writers study mentor authors they think not only what this author has done that I could try out but why this author had done this. Then they revise to make sure that they’ve emulated craft moves in ways that make sense.

13. Mining Mentor Texts for Word Choice: Studying and Revising for Precise and Specific Language

In this session, you’ll teach students that writers edit for not only standard conventions but also for the way their writing sounds. They can use mentor authors to learn about precise, beautiful language.

14. Rereading and Quick Editing: Preparing for a Mini-Celebration

In this session, you could teach students that before sharing their work with readers, writers use editing checklists to make sure their writing is ready for an audience.

BEND III ♦ Study Your Own Authors

15. Learning Craft Moves from Any Mentor Text

In this session, you’ll teach students that writers can learn from any mentor author at any time.

16. Being Bold: Trying New Craft Moves

In this session, you’ll teach children that writers are bold. They try new things in their writing, even if they aren’t perfect at these, and then they see if the new things they tried work in their writing.

17. Writers Can Help Each Other: Partners Offer Feedback

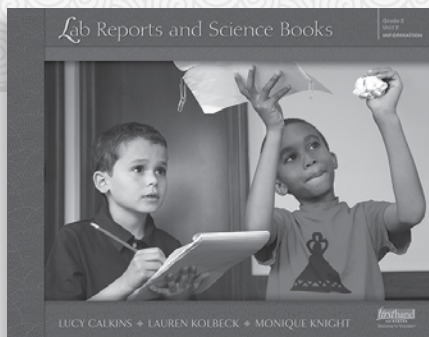
In this session you could teach students that writers work alongside other writers, helping each other revise their writing so that it is as good as it can be.

18. Editing and Preparing for Publication

In this session, you’ll teach children that writers get their writing ready for publication by making sure it is easy to read. This means that they check their spelling, punctuation, and word choice.

19. A Celebration

In this session you could teach students that writers send their writing out into the world by sharing it with an audience, and celebrating all they have accomplished.



OVERVIEW AND CONTENTS FOR UNIT 2

Lab Reports and Science Books

Lucy Calkins, Lauren Kolbeck, and Monique Knight

In the first bend in this unit students write about a shared science topic. This is unusual: in a writing workshop students usually pursue topics of their own choosing, and the instruction centers on writing. In the opening of this unit, however, children conduct an entire forces-and-motion experiment, jotting and sketching as they do so, and then write a four-page lab report—their hypotheses on one page, procedures on another, results on a third, conclusions on a fourth. Later, you'll help students reflect on and improve this writing, but for now it is enough to move through the process.

In the second bend your goal will be to help your students master the writing processes they experienced in Bend 1. You'll ignite students' enthusiasm for the new round of investigation by reminding them that scientists participate in scientific conversations and that they too need to join the scientific community of their school by communicating clearly all they have learned. You'll also introduce mentor texts so that students can revisit and improve lab reports already in progress. By the end of this bend your students will be able to design and conduct an experiment independently, writing lab reports as they progress through the work. They'll learn to write with domain-specific vocabulary and to elaborate as they write new lab reports and revise previously written ones.

In the third and final bend of the unit 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 hard part!—relates to the topic of the first part of the unit, forces and motion. You will, of course, support them extensively in this hard work! Whether they write about bicycling or golf or skateboarding or skating, a good deal of what they say about forces and motion will be similar, allowing you to teach whole-class sessions that are also easily tailored to each child's writing. You'll help children apply their knowledge to these subjects and earn from one another's work.

A good deal of your teaching throughout this unit will help children with the special challenges of this sort of information writing. To model how to do this kind of writing, you'll rely on a mentor text. In the first bend we recommend John Graham's *Hands-On Science: Forces and Motion*. In bend three we recommend Stephen Biesty's *Incredible Cross Sections*. You'll help students read these texts closely, studying techniques the authors have used and thinking about the reasons the authors made the choices they did. This close analytic reading reflects the craft and structure requirements of the Common Core State Standards for Reading Informational Text (2.4, 2.5, 2.6), and it ties reading and writing workshop tightly together.

Welcome to Unit 2

BEND I ♦ Writing as Scientists Do

1. Learning to Write about Science

In this session, you'll teach students that scientists study the world around them, pose questions and hypotheses, conduct experiments, and write about their results in lab reports.

2. Studying a Mentor Text: Procedural Writing

In this session, you'll teach students that writers study mentor texts when learning to write a new kind of writing, like procedural writing, asking what the author has done that they could try as well.

3. New Wonderings, New Experiments

In this session, you'll teach students that scientists—like writers—go through a process. And just like writers, scientists come up with their own ideas for what to write about. They decide on a question they want to find out about and then plan and test their question with an experiment, recording all the steps as they go.

4. Authors Share Scientific Ideas/Conclusions

In this session, you'll teach students that scientists spend a lot of time writing and thinking about their conclusions. They push themselves to ask Why? and then offer the best explanation they can based on their results. In this way, their conclusions often lead to more investigations and research.

5. Scientists Learn from Other Sources as Well as from Experiments

In this session, you'll teach students that when scientists want to improve their writing, they learn more about what it is they are investigating. That is, scientists improve their writing by learning more science and then revise their writing based on what they've learned.

6. Student Self-Assessment and Plans

In this session, you'll teach students that writers self-assess, making sure their writing reflects all they know how to do. Then they set goals for themselves, making plans to improve as writers of informational texts.

BEND II ♦ Writing to Teach Others about Our Discoveries**7. Remember All You Know about Science and about Scientific Writing for New Experiments**

In this session, you'll teach students that scientists bring all they know about writing and about science to new experiments, drawing on all their knowledge to write well and conduct precise and replicable experiments.

8. Studying a Mentor Text: The "Results" Page

In this session, you could teach students that writers look to mentor texts for ideas about how to organize their writing.

9. Comparing Results and Reading More Expert Materials to Consider New Questions

In this session, you'll teach students that scientists compare the results of their experiments against other scientists' results, using these comparisons to grow and extend their thinking.

10. Designing and Writing a New Experiment

In this session, you'll teach students that scientists revisit their initial experiments and ask, "What do I still wonder?" Then, they use their initial results and writing to generate new experiments.

11. Editing: Domain-Specific Language

In this session, you'll teach students that scientists use domain-specific language when speaking and writing about their topics. They do this so that they are as precise as they can be when talking about their experiments and to show their audience that they are experts in their field.

BEND III ♦ Writing about Forces and Motion in Information Books**12. Drawing on All We Know to Rehearse and Plan Information Books**

In this session, you'll teach students that writers choose topics they know a lot about and are experts on to write information books. Before writers write their information books, they plan how their information will go.

13. Tapping Informational Know-How for Drafting

In this session, you'll teach students that writers draft the chapters of their books by looking back at their tables of contents and their plans and deciding what they will write first, then next.

14. Studying Mentor Texts: Integrating Scientific Information

In this session, you'll teach students that writers look at mentor texts to find ideas for their own writing. When studying information books, writers look to see how the authors integrate scientific information into their writing in a way that connects to their topics.

15. Using Comparisons to Teach Readers

In this session, you'll teach students that writers use comparisons in their information books. They compare something that is new for their readers to something their readers already know.

16. Showing Hidden Worlds with Science Writing

In this session, you'll teach students that science writers use special strategies to share hard-to-understand concepts with their readers. Some of these strategies include slowing down the writing, magnifying pictures or images, and drawing pictures to show the insides of objects.

17. Introductions and Conclusions: Addressing an Audience

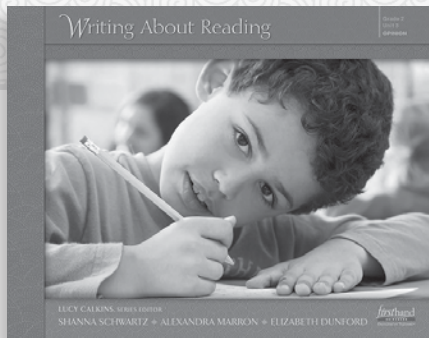
In this session, you could teach children that writers of information books craft introductions that engage their readers' attention and write conclusions that highlight key information about their topics.

18. Editing: Aligning Expectations to the Common Core

In this session, you'll teach students that writers edit their books by rereading and making their writing easier to read, inserting capitals, commas, and apostrophes where appropriate.

19. Celebration: Writing and Science Exhibition

In this session, you could teach students that writers share their information books and lab reports with others, inviting their audience to participate in their hands-on experiments and sharing with them their scientific findings.



OVERVIEW AND CONTENTS FOR UNIT 3

Writing About Reading

Shanna Schwartz, Alexandra Marron, and Elizabeth Dunford
(Lucy Calkins, series editor)

Students begin this unit by writing letters about the books they are reading to other potential readers of these books. During the first bend students will draft letters about the characters they've met in their books, formulating ideas and opinions, providing reasons for these ideas and opinions, and using details and examples from the text to support their claims. You'll also invite students to write about favorite scenes and illustrations and lessons learned. You will teach children 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 Bend II students will focus on raising the level of their letter writing. You'll coach them in close reading as a way to deepen their thinking and spark new ideas for writing. You will teach students that writers read and reread closely in order to come up with more ideas for their writing, more details and evidence to support their opinions, and more craft moves that authors and illustrators use to make their points convincing and their writing interesting. Before students send their letters about their books out into the world they will also participate in a punctuation inquiry and then incorporate the conventions they are noticing in published books into their own writing.

In the final bend students will shift gears, moving away from persuasive letters into persuasive essays as they write to convince 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. They will lift the level of this writing as they learn to incorporate quotations to supply further text evidence, make comparisons between books and collections of books, and develop strong introductions and conclusions, all in the service of teaching and persuading others. This work leads to a class book fair in which invited visitors listen to students' book-award announcements.

Welcome to Unit 3

BEND I ♦ Letter Writing: A Glorious Tradition

1. Writing Letters to Share Ideas About Characters

In this session, you'll teach students that writers are often inspired by their reading and reach out to others to share their ideas about characters.

2. Getting Energy for Writing by Talking

In this session, you'll teach students that writers use conversations as rehearsals for writing, but they need to be mindful of their writing energy.

3. Writers Generate More Letters: Developing New Opinions by Looking at Pictures

In this session, you'll teach students that writers look closely at the pictures in their books to help them develop opinions.

4. Writers Make Their Letters about Books Even Better by Retelling Important Parts

In this session, you'll teach students that writers who write about books often need to retell part of the story in order to help their readers fully understand their opinion.

5. Keeping Audience in Mind

In this session, you'll teach students that writers write with a specific audience in mind, angling their writing towards their readers and writing as if they are talking to them.

6. Using a Checklist to Set Goals for Ourselves As Writers

In this session, you could teach students that writers use checklists to make sure they are doing everything they know to do to make their opinion pieces the best they can be, and they set goals for themselves to become even better opinion writers.

BEND II ♦ Raising the Level of Our Letter Writing**7. Writing about More than One Part of the Book**

In this session, you'll teach students that one way writers make their letter writing stronger is by writing opinions about more than one part of the book and planning for the different parts of their letter before drafting.

8. Reading Closely to Generate More Writing

In this session, you'll teach students that when writing about reading, writers read closely and carefully, paying attention to details that other may pass over. They use these details to grow new ideas.

9. Gathering More Evidence to Support Each of Our Opinions

In this session, you'll teach students that when supporting opinions about a text, writers look for multiple pieces of evidence to support their idea.

10. Why Is the Author Using a Capital Here?

In this session, you'll teach children that authors can turn to mentor texts whenever they have a question about writing. In this case, they'll inquire into how and why an author uses capital letters.

11. Publishing Our Opinions for All to Read

In this session, you'll teach students that writers often add fun little extras to fancy up their writing and draw in and entertain their readers.

BEND III ♦ Writing Nominations and Awarding Favorite Books**12. And the Nominees Are . . .**

In this session, you'll teach students that writers of nominations choose topics that they have strong opinions about, making cases for them by including evidence.

13. Prove It! Adding Quotes to Support Opinions

In this session, you'll teach students that opinion writers use specific evidence from the book to support their thinking. Sometimes the portion of the text that proves their opinion can be added directly to their writing through the use of quotation marks.

14. Good. Better. Best.

In this session, you'll teach students that writers often make comparisons to support their opinions. When writing about books, they compare characters, series, or kinds of books to explain why they think one is better or best.

15. Giving Readers Signposts and Rest Stops

In this session, you'll teach students that writers use mid-sentence punctuation to help highlight ideas for their readers.

16. Writing Introductions and Conclusions to Captivate

In this session, you'll teach students that writers read and study the work of other writers, and then try to incorporate what they have learned into their own writing. In this case, the focus will be on writing introductions and conclusions.

17. Using a Checklist to Set Writerly Goals

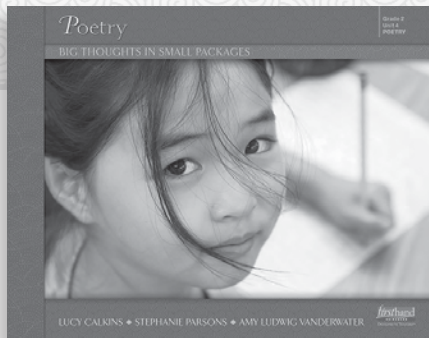
In this session, you'll teach students that writers use tools to help them evaluate their writing, figure out what they are doing well, and then make a plan for what they want to do better.

18. Keeping the Elaboration Going

In this session, you could teach students that when writers meet one writing goal, they set a new goal for themselves. Writers work continuously to get better.

19. Awarding Our Favorites: A Book Fair Celebration

In this session, you could teach students that writers share their books—and nominations—with an audience, in the hopes of convincing them to read the books they love.



OVERVIEW AND CONTENTS FOR UNIT 4

Poetry

Big Thoughts in Small Packages

Lucy Calkins, Stephanie Parsons, and Amy Ludwig VanDerwater

Children come to the classroom with the poetry they've encountered in their lives—they sing songs, play clapping games, whisper prayers, remember lines from rhyming picture books. You'll begin this unit by immersing kids in poems—they'll read poems aloud as a class, in groups, with a partner, or even alone. After spending this time with favorite poems, they'll have many mentor texts to call on as they proceed through the unit. At the beginning of the unit you will set up a table or corner displaying humble and beautiful objects from nature: small rocks, nests, shells, shed snake skins, pine cones, and the like. The work of poetry is not simply making marks on paper; it is the work of deepening observation. These early days are inner work, deep seeds that will later flower into leafy poems.

Gradually you will teach children ways poets write about the world, and children will write about these natural objects, making comparisons and experimenting with line breaks. They will soon move on to write about their own topics, just as they have in all the previous units, learning that their own stories and wonderings can be shaped into poems too. You will teach them ways poets choose topics that matter and show big feelings with moments or images. Your class will discover poems in their own lives and will discuss where the writers of favorite poems may have found their inspiration. Throughout this unit your goal will be to strengthen students' understanding of structure and metaphor, word choice, and repetition. Children will bring these understandings to all their future writing. Once children learn the power of a repeating line in poetry, they will be more likely to recognize the power of repetition in a narrative or essay. Students will see that spelling counts in poetry too, and they will learn strategies for editing their poems. Early on, you will have a minicelibration honoring students' first poems.

In Bend II your students will have even more opportunities to work—and play—with language. Children can use each lesson and technique you teach as they write a new poem or revise a previously written one. This portion of the unit will focus on choosing precise words and literary devices, playing with repetition, and listening for mood.

In Bend III you will continue coaching children on all aspects of poetic language. You'll focus especially on ways poets choose and use a variety of poetic structures, perhaps using the trade book *Old Elm Speaks*, by Kristine O'Connell George. You will encourage children to experiment with lists and stories, questions and answers, and other common poetic forms. You will coach children to play with point of view in their poems—pretend to speak to something or as something or create imaginary back-and-forth conversations. At the end of the unit children revise and edit their poems and celebrate by sharing them in a variety of ways.

Welcome to Unit 4

BEND I ♦ Seeing with Poets' Eyes

1. Seeing with Poets' Eyes

In this session, you'll teach students that poets see the world through special lenses. They see with both their hearts and minds, and they write about the world in fresh, unusual ways.

2. Listening for Line Breaks

In this session, you'll teach students that poets are intentional about their line breaks, trying out a few different ways until their words look and sound right to them.

3. Putting Powerful Thoughts in Tiny Packages

In this session, you'll teach students that poets choose topics that mean a lot to them, and then they anchor those topics in a meaningful small moment, images, or object.

4. Poets Find Poems in the Strong Feelings and Concrete Details of Life

In this session, you'll teach students that poets are always on the lookout for poems, mining their notebooks and their lives for ideas that have both strong feelings and concrete details.

5. Editing Poetry

In this session, you'll teach students that poets edit their poems, paying close attention to spelling. Young poets circle words that look incorrectly spelled and draw on strategies to fix these.

BEND II ♦ Delving Deeper: Experimenting with Language and Sound to Create Meaning

6. Searching for Honest, Precise Words: Language Matters

In this session, you'll teach students that poets think carefully about the words that they choose, searching for precisely the right ones to match what they are trying to say.

7. Patterning Through Repetition

In this session, you'll teach students that poets repeat words, lines, sounds, and images to give their poems rhythm, sound, and music, and to bring out the meaning.

8. Poems Are Moody

In this session, you'll teach students that poets consider the mood they want a poem to convey, and they make sure that the mood matches the poem's meaning.

9. Using Comparisons to Clarify Feelings and Ideas

In this session, you'll teach students that one way poets make meaning is to compare one thing to another.

10. Stretching Out a Comparison

In this session, you'll teach students that one way poets make a comparison powerful is to stretch it across many lines, adding in actions that correlate with the comparison.

BEND III ♦ Trying Structures on for Size

11. Studying Structure

In this session, you'll teach students that poets experiment with different structures. In this case, students will study two mentor poems with different structures (a conversation poem and a list poem) and add these structures to their repertoire.

12. Studying a Mentor Text With Poets' Eyes

In this session, you'll teach students that poets often study other poems to learn about how they are structured, and they try out those new structures in their own poems.

13. Matching Structures to Feelings

In this session, you'll teach students that there is a relationship between structure and meaning in poetry. Poets choose a structure that is the right fit for what they want to say.

14. Playing with Point of View

In this session, you'll teach students that poets sometimes write from a point of view other than their own.

15. Revising Poems: Replacing Feeling Words with Word Pictures

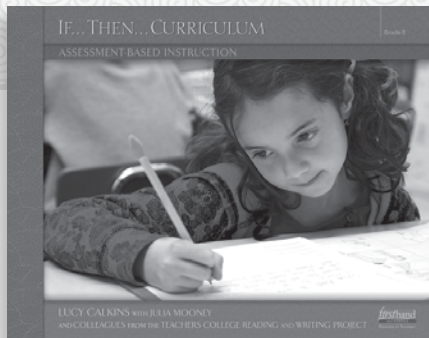
In this session, you'll teach students that poets revise by replacing vague feeling words with images that show rather than tell.

16. Editing Poems: Reading Aloud to Find Trouble Spots

In this session, you'll teach students that poets often read their poems aloud to find trouble spots.

17. Presenting Poems to the World: An Author's Celebration

In this session, you'll celebrate students work as poets, and they'll have an opportunity to share their poems with the larger community.



CONTENTS

If... Then... Curriculum *Assessment-Based Instruction*

Lucy Calkins *with* Julia Mooney
and Colleagues from the Teachers College Reading and Writing Project

Introduction: Second-Grade Writers and Planning Your Year

Part One: Alternate and Additional Units

Launching with Small Moments

If your students have not had a Small Moments unit prior to this year, THEN you might want to teach this unit before Lessons from the Masters: Improving Narrative Writing.

Information Books: Using Writing to Teach Others All About Our Favorite Topics

If your students need a more foundational information writing unit before writing across the curriculum, THEN you might want to teach this unit before turning to Lab Reports and Science Books.

Writing Gripping Fictional Stories with Meaning and Significance

If you want to extend your students' skills in narrative writing, THEN you might want to teach this unit to expose them to writing realistic fiction.

Writing Persuasive Reviews

If you want to give your students the tools for persuasive essay writing, THEN you might want to teach this unit after Writing about Reading to prepare them for essay writing in third grade.

Independent Writing Projects across the Genres

If you want to set your children up for their "at home writing life," giving them a chance to choose from a variety of genres and practice writing in a variety of forms, THEN you might want to teach this unit at the end of the year before students venture into the summer months.

Part Two: Differentiating Instruction for Individuals and Small Groups: If... Then... Conferring Scenarios

NARRATIVE WRITING

Structure and Cohesion

- If the story lacks focus ...*
- If the story is confusing or seems to be missing important information ...*
- If the story has no tension ...*
- If the writer is new to the writing workshop or this particular genre of writing ...*

Elaboration

- If the writer has created a story that is sparse, with little elaboration ...*
- If the writer seems to throw in a lot of random details ...*
- If the story is swamped with dialogue ...*
- If the writer does what you teach, that day ...*

Language

- If the writer summarizes rather than story-tells ...*
- If the writer struggles with spelling ...*
- If the writer does not use ending punctuation when she writes ...*
- If the writer struggles with end punctuation ...*
- If the writer has capital letters throughout the sentences, not just at the beginnings of them ...*

The Process of Generating Ideas

- If the writer struggles with thinking about an idea for a story ...*
- If the writer returns to the same story repeatedly ...*

The Process of Drafting

- If the writer has trouble maintaining stamina and volume ...*
- If the writer starts many new pieces but just gives up on them halfway through ...*
- If the writer tends to write short pieces with few words or sentences ...*
- If the writer's folder lacks volume of pieces ...*
- If the writer struggles to work independently ...*

The Process of Revision

- If the writer rarely adds to the writing without prompting and support ...*
- If the writer usually adds to his writing rather than take things away ...*
- If the writer tends to revise by elaborating, rather than narrowing and finding the focus of the piece ...*
- If the writer does not seem to be driven by personal goals so much as by your instructions ...*

The Process of Editing

- If the writer does not use what she knows to edit her piece ...*
- If the writer does not use what he knows about editing while writing ...*
- If the writer does not know what in her piece needs editing ...*

INFORMATION WRITING

Structure and Cohesion

- If the writer is new to this particular genre ...*
- If the writer has not established a clear organization for his book ...*
- If the writer does not have a clear beginning and/or ending to her text ...*
- If information is overlapping in various sections ...*
- If the writer has included facts as she thinks about them ...*

Elaboration

- If the writer provides information in vague or broad ways ...*
- If each section is short and needs to be elaborated upon ...*
- If the writer goes off on tangents when elaborating ...*
- If the writer uses only one way to elaborate in her writing ...*
- If the writer writes with lots of good information, but it is in helter-skelter order ...*
- If the writer invents or makes up information about the topic to elaborate ...*

Language

- If the writer does not use a variety of end punctuation in her text ...*
- If the writer does not use all that he knows about letter sounds/vowel patterns to write words ...*
- If the writer does not use domain-specific vocabulary ...*

The Process of Generating Ideas

If the writer chooses topics about which he has little expertise ...

The Process of Drafting

If the first draft is not organized ...

If the writer has some sections that have more writing and information than others ...

The Process of Revision

If the writer is “done” before revising ...

If the writer does not have a large repertoire of strategies to draw from ...

If the writer is unsure how to revise her writing and does not look to use the tools available in the classroom ...

If the writer tends to revise by elaborating, rather than narrowing and finding the focus of the text or chapter ...

The Process of Editing

If the student has edited but has missed several mistakes or would otherwise benefit from learning to partner-edit ...

If the writer edits quickly and feels done, missing many errors ...

If the writer has made an abundance of end punctuation marks throughout the text that do not make sense ...

OPINION WRITING

Structure and Cohesion

If the writer is new to the writing workshop or this particular genre of writing ...

If the writer dives into his piece without discussing the topic or introducing what the piece is about ...

If the writer’s piece has ideas and information scattered throughout in a disorganized fashion ...

Elaboration

If the writer is struggling to elaborate ...

If the writer uses some elaboration strategies some of the time ...

If the writer’s piece lacks voice ...

If the writer has provided evidence, usually in a one-line summary statement ...

Language

If the writer struggles with spelling ...

If the writer struggles to write longer or “harder” words on the page ...

If the writer struggles with comma usage ...

If the writer tends not to use specific and precise language as he writes about his opinion ...

The Process of Generating Ideas

If the writer struggles to generate meaningful topics worth exploring ...

The Process of Drafting

If the writer doesn’t have a plan before he begins to write ...

The Process of Revision

If the writer fills the pages as she drafts and only writes to the bottom of the page when she revises ...

If the writer tends to have a limited repertoire of elaboration strategies ...

If the writer tends to give information and reasons in her piece that are not connected to her original opinion ...

The Process of Editing

If the writer edits for one thing but not for others ...

If the writer only uses or knows one way to edit her spelling ...

Studying the Masters for Inspiration and Ideas

BEND I



SAMPLE BEND



Session 1

Discovering Small Moments That Matter

Generating Ideas for Writing

IN THIS SESSION, you'll teach children that one way they can learn to write meaningful, beautiful stories is to study the craft of mentor authors.

GETTING READY

- ✓ Plan to start your minilesson before children gather in the meeting area.
- ✓ Writing center, set up to include five-page booklets, single sheets of paper, revision strips and flaps, and writing caddies with pens, staplers, Post-it® notes, and date stamps
- ✓ A preassigned table monitor
- ✓ *Owl Moon* by Jane Yolen and *The Leaving Morning* by Angela Johnson or other mentor texts that show writerly craft (see Teaching)
- ✓ Your own Tiny Topics spiral notepad, 2" × 1", with Small Moment ideas already written, or in mind to share with the class (see Teaching and Active Engagement)
- ✓ Writing folders, one for each student, with a red dot on one side, for finished pieces, and a green dot on the other side, for in-process pieces (see Share)
- ✓ Mentor texts and anchor charts from previous year (see Share)
- ✓ Piece of student writing from the day (see Share)

COMMON CORE STATE STANDARDS: W.2.3, W.2.8, W.2.10; RL.2.1, RL.2.5, RL.2.10, RL.3.1; SL.2.1, SL.2.4; L.2.1, L.2.2, L.2.3, L.3.3.c

2

THIS SESSION REPRESENTS the official launch of your second-grade writing workshop. You will want to create ribbon-cutting excitement, so that children feel as if they are embarking on a whole new chapter in their writing lives—because they are! The difference between the little kids who graduated first grade and the big ones who now return as second-graders is enormous. It can sometimes feel as if in two short months they have done a whole year's worth of growing up. Entering second-graders express themselves with greater precision and confidence, they have a new awareness of the world outside themselves, and the stories they tell feel richer—you will want to capitalize on this in your writing workshop.

Remind your students of all they learned to do last year in Small Moment writing, and tell them that because of this learning, they are ready for more sophisticated writing work—they are ready to learn from the masters. “Master writers,” you’ll say, “don’t just tell *any* stories; they tell *meaningful* ones. Master writers create powerful books that people across the world read again and again and again.” Then read just the opening lines of each of the two mentor texts the class will study in this unit—we recommend *Owl Moon* by Jane Yolen and *The Leaving Morning* by Angela Johnson, two beautifully crafted picture books—and marvel at how the openings alone carry such weight.

Then turn the reins over to your students. Suggest that the class conduct an inquiry. Say, “I wonder how these two authors came up with their ideas—what do you think?” and see what ideas children generate. Hopefully they’ll recognize that both Jane and Angela chose to write about memorable moments—ones that stood out from everyday life. Help students realize that these authors have experienced moments that made them think, “There’s a powerful story here”—and that children have had those moments, too. That is, you’ll aim to convey not only that Jane and Angela are masterful writers, but that children can learn to write in similar ways. You will want your children to adore these two writers and also to identify with them.

GRADE 2: LESSONS FROM THE MASTERS

“Second-graders express themselves with greater precision and confidence, they have a new awareness of the world outside themselves, and the stories they tell feel richer.”

You'll want your students to take something else from this first day. You'll want them to understand that Jane and Angela didn't just come up with a story and “poof!” write it down. They had a process. Suggest that perhaps they carried little story idea notebooks (or Tiny Topics notepads, as you'll call them), in which they jotted ideas as these occurred to them. Tomorrow you'll give each student their very own Tiny Topics notepad. For now, you'll set them up to think in partnerships about moments from their own lives that matter enormously to them. Then you'll send them off to write, write, write!

SESSION 1: DISCOVERING SMALL MOMENTS THAT MATTER





MINILESSON

Discovering Small Moments That Matter

Generating Ideas for Writing

CONNECTION

Remind children of the materials and routines of writing workshop and give them a chance to practice gathering.

Children were seated at their tables—not in the meeting area—as I began today’s writing workshop. “Second-graders, it’s time for writing workshop. Just like in first grade, every day we will have time set aside to work on writing projects. At the end of each unit, we will then publish our final products. Do you remember how you all had writing celebrations last year? Remember when you read your work to an audience and received all that wonderful feedback? I remember. I attended a few at the end of the year! You all wrote so much and took such pride and care in making those published pieces. This year, we are going to do the same thing!”

I walked over to where I had set up our writing center, to the various baskets of paper, caddies with tools, and baskets of books that students had read and used last year as mentor texts. “This is our writing center. You will see that there are booklets and single sheets, strips and flaps, books you studied last year, and writing caddies.” I held up an example of each of these. “These caddies are filled with pens, staplers, Post-it® notes, date stamps, and one folder for each of you—with your name at the top!”

“Today, we begin our first unit of study! I have selected six of you to be table monitors.” I gestured to a list names.

“Your job is to collect the caddies, place them on the table, and distribute the folders to each table where your new classmates sit. Over the next week, we will switch this job around, so that you all can practice it. Later, we will decide on class jobs for the next couple of months. For now, let’s practice getting ready. Let’s try it! Table monitors, set up the writing materials. Second-graders, gather in the meeting area, quickly and”—I gave a dramatic pause and almost whispered—“quietly.”

◆ COACHING

Notice that children aren't yet in the meeting area when this teaching begins. That would have been easy to miss until midway into this minilesson, a reminder that you need to read a minilesson entirely through before teaching it.

It is essential that children transfer all they learned from a preceding year into this new writing workshop. We hope, therefore, that your teaching reminds children of what they've already learned to do and conveys that they enter this new year already poised to learn and do yet more. We recognize, however, that you'll alter this introduction if most of your children didn't have opportunities to write when they were in first grade.

Create a drumroll around this unit and remind students of all they learned about writing stories last year.

Once children were seated with their eyes on me, I said, “Do you know that I’ve been counting down the days of summer thinking about this moment? And now here it is—the start of your lives as second-grade writers! We are going to do some really special work to launch this year.”

Leaning in I said, “We are going to learn from *master* writers. That means writers who stand out even among other published writers. Writers whose books are so powerful, so moving, and so beautifully crafted that people from all over the world read them again and again and again.

“Your teachers from last year told me that you *already* know how to write Small Moment stories about things that have happened to you. And they said that you also already know how to tell the exact actions the people in your stories make—and what they are thinking and feeling.” I looked incredulous and said, “Is that true?” The kids nodded.

“Your teachers also told me that you learned how to do some things that professional writers do to fancy up their writing, like write three dots to build excitement, and write exciting parts with big bold words so that readers use a big, bold voice to read them. I couldn’t believe it. I told those teachers, ‘No way did first-graders do that!’” The kids were already on their knees, protesting that in fact they *had* tried out these craft moves last year.

“Is that right? In that case, I’m *certain* you’re ready to learn from the masters. Are you game to try?” They nodded vigorously.

❁ **Name the teaching point.**

“Today, I want to teach you that master authors don’t just tell *any* stories. They tell *meaningful* stories. Paying attention to the kinds of stories they choose to tell can inspire you when you are trying to come up with your own meaningful stories.”

TEACHING

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.

“Look at this, writers,” I said, holding up Jane Yolen’s book, *Owl Moon*, as if it were gold. “This book was written by a master writer named Jane Yolen. It’s called *Owl Moon* and it’s about a time when Jane’s daughter, Heidi, went looking for owls late one night with her father.” I leafed through the pages and said, “Jane felt that this one small moment was so special—this one owling trip that her husband and daughter shared in the woods—that she stretched it out across all these pages.” I leafed through the book to show kids. “We’re going to read this book together later. I’ll just read the beginning of it now. As I do, listen to how Jane shows us how special this moment was.”

You’ll alter this so that it matches whatever you believe your children did learn during the preceding year. It may not yet be the case in your school that teachers across a grade teach in ways that are shared, allowing you to count on your children bringing a background to second grade. But hopefully your school is working toward that goal. The Common Core State Standards convey a very strong message to all of us: we can’t bring students to high levels of achievement if we can never count on any prior instruction. And, yes, it does take a village to raise a child!

It was late one winter night, long past my bedtime, when Pa and I went owling. There was no wind. The trees stood still as giant statues. And the moon was so bright the sky seemed to shine. Somewhere behind us a train whistle blew, long and low, like a sad, sad song.

“Isn’t that beautiful, writers? See how quiet and bright that night was, and how precisely Jane describes it? From just those opening lines we can already tell how special that particular experience was.

“I want to show you another book. Listen to the first line from this book, called *The Leaving Morning*. Angela Johnson wrote this one. It’s a story about when her family moved. Listen to how it begins.”

The LEAVING happened on a soupy, misty morning, when you could hear the street sweeper. Sssshhshsh.

“The *Leaving*. Isn’t that an unusual way to describe a moving day? Like Jane, Angela uses images and sounds to bring her first page to life—and you can tell that this day left its mark on her.

“Writers, do you see how carefully these two master writers worded their opening lines? Even without hearing the rest of their books, it’s so clear that these small moments have BIG meaning for these authors, isn’t it?”

Brainstorm with your children possible ways that Jane Yolen and Angela Johnson—and any author—might come up with a Small Moment story that matters.

“I wonder how these two authors came up with their ideas. Jane, for example. How did she imagine a story about her husband taking their daughter owling one night? And Angela—what do you think made her write about the ‘Leaving’? Hmm, . . . Turn and tell the person sitting next to you what you think.”

After a couple of minutes, I reconvened the group. “Writers, I could tell you were thinking really hard just now, trying to figure out how these writers came up with their ideas. Some of you noticed that both authors recorded things that happened to them, or that happened to people they know. That’s definitely one way authors get ideas. Some of you noticed, too, that these aren’t just everyday moments. Angela didn’t write about any ol’ morning, and Jane didn’t write about any ol’ night. Angela and Jane picked moments that stood out from everyday ones. Maybe in the middle of their regular lives, they grabbed hold of moments that stayed with them, moments that got them thinking, ‘Hey, I could write a story about that.’ For years, people have tried to figure out what makes a good story. Jane Yolen once said, ‘I like books that touch my head and my heart at the same time’ (janeyolen.com).” As I said this, I touched my head and heart. “That’s powerful, right? Books that make you think *and* feel?”

Tell children you think Jane Yolen and Angela Johnson probably use a notepad to record the little details that later become stories.

“Small moment ideas occur to writers all the time—so writers know that they need to be prepared to get an idea down on paper, even if there isn’t time to write the whole story right then and there. Maybe Jane overheard her husband and daughter slip out of bed to go owling in the middle of the night, and she was too sleepy to write that story, so she just wrote the idea in a Tiny Topics notepad like this.” I held up a tiny spiral notepad. “Maybe she wrote ‘David and

Notice that you can cup your hands around tiny segments of a text, reading a line or two aloud, to make your point. It’s rare for you to do large swatches of read-aloud within a minilesson.

This is a long minilesson already, so resist the temptation to go on and on. Brevity is important.

Your children will not all have the chance to talk, and they surely won’t finish talking before the turn-and-talk time is over. Your goal is to ignite a certain kind of involvement, and just two minutes of talk accomplishes that goal.

It takes imagination for the author study to inform children’s work because all we have to go on is the author’s final text, not the author’s process. This allows you to imagine the author doing whatever you want your kids to do! I emphasize the lifework of writing not because of our study of Angela Johnson and Jane Yolen, in particular, but because by second grade, children are ready to have meaningful, wide-awake writing lives. We use the author study, then, as a forum for teaching that writers live differently.

Helen—up in the night.’ And I’m sure Angela didn’t have time to write about her family’s move in the middle of packing everything up! So she probably grabbed her Tiny Topics notepad and just quickly jotted, ‘The Leaving.’”

ACTIVE ENGAGEMENT

Share your tiny notepad ideas with children. Then ask them to think of a Small Moment story idea and to tell that topic to the person sitting next to them. Suggest that they try to name why this moment matters.

“Writers, last night I tried to do what Jane and Angela and so many writers do. I sat in my favorite chair and thought about little moments that stood out for me—ones I might want to write about. Bit by bit, ideas crept in. Like one time when I was your age and I got a big role in the class play—I was so scared, I didn’t think I had it in me to get on that stage—but then I did it! And I felt proud. I thought to myself, ‘Yes, there is a story there that I might tell,’ and I grabbed hold of it.

“Right now, think of a small moment that’s happened in your life—one that stands out from all everyday moments—and tell that idea to your partner. See if you can also say why that moment matters. When it’s your turn to listen, be the kind of listener who cares. Ask for more information if you don’t yet understand why this moment was so special.”

I gave children a minute to talk, and listened in to their conversations. Isabelle said to Jordan, “I can write about how, when I went skating, the ice was slippery. I almost fell. My sister held my hand.” She gestured to show how her out-stretched arms helped her maintain her balance while skating.

Isabelle acted like she was done and Jordan said, “So why was that moment special?” I gave him a thumbs up.

“Um, ‘cause I was proud that I didn’t fall. And my sister helped me,” Isabelle said.

“I’m going to write about when I was with my dad in the park and I was trying to knock icicles down from the trees,” Jordan said.

“Did you get any icicles?” Isabelle asked, but before Jordan could answer, it was time to reconvene the class.

Whispering, Jordan said, “Yeah, ‘cause my dad put me on his shoulders! Then I could reach.”

Ask writers to get started by telling the beginning of one story to their partner.

“Writers, I’m hearing such wonderful ideas about small moments that have happened in your own lives—ones that stand out to you from your everyday lives. I don’t want you to lose any momentum, so right now, turn again to the person sitting next to you, and try out a story beginning. See if you can start your story in a way that shows the reader just how special this moment was to you. Turn and start to story-tell!”



Notice, here, that as you position students to try out the strategy and generate topics for writing, you can simultaneously teach them about being good listening partners. You might, for example, ask your students to listen to and extend each other’s thoughts just by asking the question “Why?” This allows each writer to reflect on his or her topic a bit more, focusing on meaning. Teaching students to respond to one another in this way gives them a concrete model of how to work together to extend and focus their ideas. In the long term, this will be a supportive structure in improving both your writers and their writing.

LINK

Remind children that master writers can influence them. Direct them to begin writing and, as they work, name aloud the ways they do so efficiently.

After just a moment, I interrupted so children would still have energy to tell their stories in writing. “Authors can be so inspirational! They influence our own ideas, they fill us with beautiful language, they remind us of why we love to read and write! For the next few weeks, you are going to mentor yourselves to authors and learn from books, like they are your teachers!

“This year, because you are older and wiser, not only will you get straight to your writing, but you will also craft powerful literature, just like the authors whose books line our shelves. Writers, who is ready to begin? If you have an idea, you can stand up, walk to the writing center, get paper, and then head to your table—quickly and quietly.” No one moved. Without talking, I leaned down toward the students gathered closest to me, nodded, and motioned to the writing center, “Why don’t you all go ahead, and we will watch you get started.”

“There goes April. She is walking to the center and picking a five-page booklet! Now she is headed to her table. There is Mohammed. He is already at his table and what is he doing? Looks like he is taking out a pen and starting to write his name. Yes, that is what he is doing. Will he take the date stamp next? Yes! He remembers! And look over here.” I walked over to another table. “Rocio has already started writing. She remembers, too! Who else remembers? If you have an idea, place your thumb on your knee. When I wave my hand over your head you can get up and get started—quickly and quietly.”

You will want to decide how the author you have selected can help children with the very beginning of their writing process. You won’t want to say, “Jane Yolen wrote about owling with her dad and you can write about something you did with your dad, too,” because you are hoping children learn strategies (not topics) from authors they admire. You could help children emulate Jane’s process of mining her life for topics. I decided to focus not on helping children know what they could write about, but on reminding them to zoom in on tiny, specific topics.



Cultivating Independent Writers

THE FIRST DAYS OF WORKSHOP will tell your students everything—these early days set the tone and expectation for the whole year. You will want to make sure you are providing a rigorous workshop that also inspires and motivates. Working with your students in one-to-one conferences and small groups will be crucial. When does one start these conversations? Right at the very beginning.

Initially, you can anticipate that students will need reminders about ways to solve problems on their own. You'll need to remind them of ways to figure out hard words, how to start a new piece when they are done, how to use sketches to realize what else to write, or how to keep their conversations in support of their writing.

During the first week of workshop, you may want to make your conferences very quick, or work with whole tables at one time. This not only allows you to keep the workshop flowing, but also gives you the chance to meet and talk with all your students a few times during the week. You can also use the on-demand assessment that you did prior to the beginning of the unit to prioritize conferences and to set up small groups.

In one-to-one conferences you hold the first week of workshop, you will want to notice what each student is doing as a writer. You will want to carefully read a student's writing and ask a few quick questions. While you will already have a sense of the writer from the on-demand assessment, you can learn more from these short conversations. You might inquire about how the student got her idea for a story, what her plans are next when she finishes the page or the piece, or how she chose the details that are on the page. When you ask children about their process as they work, you will see which students are aware of the strategies they are using and which ones need the strategies named, so that they can draw on and reference these in the future. Naming what a student has done and reminding that child to use that strategy again in other places or pieces is a powerful move. It conveys the expectation that writers reuse skills again and again, and positions students to do likewise, often in deeper, more nuanced ways.

MID-WORKSHOP TEACHING

Finding Meaning in Everyday Moments

As students were working, I called for their attention. "Writers, some of you have told me that you can't think of any special moments in your lives. All you can think of are things you do every day, like eat and play. That got me thinking: meaningful moments are sometimes ordinary! Remember *Night of the Veggie Monster*? The book you read last year about the little boy who dreaded eating vegetables? George McClements (2008) was inspired by his picky-eater son to write that story. And what a great story! But it was about something meaningful that happened during an everyday dinner. Remember? His son realized, after all that fuss, that the pea wasn't so bad after all! Each one of you has lots of moments like that. You might want to thumb through books on our shelves to see if they spark ideas. Of course, you won't take those writers' exact story ideas—just like you won't take Jane's story about owling, or Angela's about 'The Leaving.' But you might find that these stories remind you of moments in your *own* lives worth writing about."

Often, in addition to conferring with individuals and small groups, you will voice over during the workshop time, to encourage stamina. You might say things like, "Wow, this room really *sounds* like a room of writers! Keep your pens moving!" Or, "I see someone starting a new piece, because she has finished her first story. We can all remember to do that." These voiceovers—comments that narrate and name the positive things happening in the workshop—not only give little minor teaching tips but also give the room energy!

In these ways, you will begin to build a highly motivating environment, one that welcomes your second-graders to this new, rigorous year.



SHARE

Organizing Ongoing and Finished Writing Projects

Introduce writing folders to the class, explaining that one pocket is for writing that is finished and one is for writing that is ongoing.

"Writers," I called out from the middle of the classroom, holding up multicolored folders. "I have something for our writing! A treasure chest of sorts! Just like last year, this year you will keep all of your writing in a folder with two pockets. Does anyone remember how to use these two sides?"

"I remember," April called out. "Stop and go!"

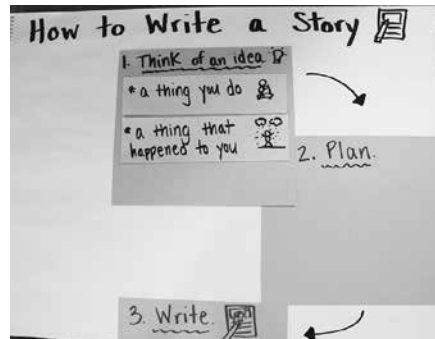
"That's right. This side," I pointed to the green-dot side, "is your 'Go!' side. It is the side for pieces you are still working on. This side," I pointed to the red-dot side, "is the 'Stop!' side. It is the side for work that is done."

"I am going to give each of you your own folder. Will you do two things? First, decide whether your writing goes on the green-dot side or the red-dot side and put it inside the folder. Second, label the green-dot and red-dot sides with words that show what they are to help you remember. You might write 'Go' and 'Stop' or 'Still working' and 'Feels like I finished,' or 'Ongoing work' and 'Finished work.' You decide."

"Once you're done labeling each side of your folder, bring it to the rug with you."

Share writing from today's workshop that reflects last year's teaching and elicit children's responses.

I revealed some charts and mentor texts from last year that I had placed on the blackboard tray, in a display. As children gathered on the rug, I let children have a moment to exclaim over them. "I'm going to read a few of the pieces you wrote today. As I do, will you notice some things from last year's teaching that your classmates have done to make their Small Moment stories the best they could be? These charts and books can remind you of what you learned last year."



Make a fuss as you pass out the writing folders, reminding students of the special care writers take to keep their writing safe. These folders will become an important tool for them this year, as they have been in previous years, so make sure you take the time to review how they will work.



"Listen to the last page of Fabiha's story. (See Figure 1–1.) Notice what she remembered to do from the first-grade chart when telling her small moment." I read just one page of Fabiha's writing.

One bright sunny day, me and my brother were playing in the Xbox. "I'm bored," I said lying down on the bed. "Me too," my brother said. "I wish we had something else to do" I said.

"So what do you see on our chart that Fabiha remembered to include?" To give children some support, I ran my pen under the quotation marks, the words *One bright sunny day*, and under the part about lying down on the bed. "Turn and tell your partner what you notice—more than one thing!" I gave children a moment to reflect.

"She made people talk in her story," Grace said.

"She told what people did. She said that they were playing on the Xbox," Brandon said. "And lying on the bed!"

"She told us the setting!" Stephen called out.

Encourage students to draw on last year's instruction as they write.

"Fantastic observations. I know you might be thinking, 'I forgot to do those things in my story!' Don't worry, writers, we will have workshop time every day, just like you had in kindergarten and first grade, so you can work on your stories. Tomorrow you can revise your work to include some of the things you noticed here, and when you start new pieces, you won't want to forget these moves that make small moments so powerful!

"Writers, quickly and quietly get up from your spot on the rug, go back to your tables, and put your treasure chest of writing in your caddies, at your tables. Table monitors, can you please make sure that you take all the writing materials to the writing center? Off you go!"

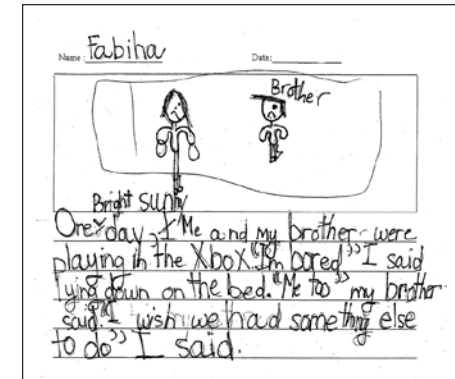


FIG. 1–1 This first page of Fabiha's Small Moment story shows how she added a variety of details to stretch out the beginning.



Session 2

Capturing Story Ideas

Tiny Topics Notepads

IN THIS SESSION, you'll teach children that writers capture everyday moments and save them as possible story ideas to write later.

GETTING READY

- ✓ Two Jane Yolen quotations (see Connection and Share)
- ✓ 2" × 1" Tiny Topics notepads, one for each child; buy spirals and cut them in thirds (see Connection)
- ✓ A pen for the Active Engagement of the minilesson
- ✓ Construction paper that will fit neatly on the covers of the Tiny Topics notepads; write each child's name on a cover and paper-clip these onto the spiral notebooks; have extras on hand (see Share)
- ✓ Your Tiny Topics notepad (see Teaching)
- ✓ A couple of student examples (Share)
- ✓ *Owl Moon* by Jane Yolen, to be read in its entirety after this second session and before Session 3, during read-aloud

COMMON CORE STATE STANDARDS: W.2.3; RL.2.1; SL.2.1.a; L.2.1, L.2.2, L.2.3

12

PROFESSIONAL WRITERS KNOW the importance of keeping a small notebook on hand wherever they go because they know that an idea can strike at any moment—and that it can just as easily be forgotten. Today, you'll give each child their very own Tiny Topics notepad so that they, too, can capture their ideas as they occur. This may seem like small business—and it's true that today's teaching is relatively simple—but you'll convey two important messages through it.

The first is that story ideas live all around us, in the smallest moments and objects. Ideas are in the details of life, in the ladybug that lands on your finger, the touch of your grandmother's hands, the grin on the new kid's face when she gives you a turn on the swings. Ideas that lead to powerful stories often stem from the tiniest things—if you slow down and take note of them.

The second message is that people who notice the details and imagine ways to spin these into stories live differently. They live as writers. "From today on," you'll say, "you'll live differently because you'll become the kind of person who doesn't just turn into a writer during writing workshop, but who lives *life* as a writer. You'll wake up as a writer, eat breakfast as a writer, walk to school as a writer, go to bed as a writer—everywhere you go and everything you do from this day on you will do as a writer." The notepad will embody this new emphasis on living wide-awake, attentive lives, like real authors.

The hope is that today's teaching will inspire a flurry of ideas, and that children will find significance in observations of their own, unprompted. However, if you think your particular class of students will need additional scaffolding, you might remind children of the strategies for generating ideas that they learned last year: thinking about things that they have done or that have happened to them, or of times they had strong feelings.

Of course, you won't want children to spend the entire workshop finding and jotting ideas in their notepads. You'll share the kinds of details you notice and show your class how you quickly jot just a few words as a reminder to yourself, and then pick one to write about. You'll give children a chance to practice this themselves before sending them off to write, write, write.

GRADE 2: LESSONS FROM THE MASTERS



MINILESSON

Capturing Story Ideas

Tiny Topics Notepads

CONNECTION

Ask table monitors to set up workshop and, meanwhile, convene writers.

"Table monitors, remember where the caddies are? Folders and writing tools? Please set up workshop for us. Everyone, come to the meeting area with a pen. There is something special waiting for you at your rug spot. I know you may be tempted to take a look at it and investigate, but if you wait just a few minutes, I'll explain to you exactly what it is."

Remind students to watch for little things that could become stories and to record these in their Tiny Topics notepads.

I read aloud the quotation I'd written on chart paper, which comes from Jane Yolen's website, janeyolen.com.

"Every time I get an idea, I write it down and file it in my Idea File."

"Writers, we need to keep 'idea files,' too. I was thinking you all might want to live writerly lives just like Jane, Angela, and other writers in the world. I've got something very special for each of you, right there on the rug in front of you!" I held up one of the tiny notepads. "This is a Tiny Topics notepad. It can be *your* 'idea file.' Yesterday, you learned that writers like Jane Yolen write with details because they live with details—you can, too! Writers find stories in the lost mitten—the walk in the rain—footprints in the snow—and they jot them down to write out later."

✿ Name the teaching point.

"Today, I want to teach you that just as writers collect little, tiny details that they can later turn into stories, you can do the same thing. You can do this at lunch, at home, on the playground—whenever you find a good idea or remember something you want to write, you can just jot it down."

◆ COACHING

Prior to students gathering in the meeting area, I had set out Tiny Topics notepads on each of their rug spots.

Details convey worlds more than generalizations. Had I said simply, "Writers find stories in small details," I wouldn't have stirred children's imaginations nearly as much as with the statement, "Writers find stories in the lost mitten—the walk in the rain—footprints in the snow..."

TEACHING

Demonstrate getting an idea for a story from a tiny event and jotting it down to develop later.

“So, if you are out in the world or in school and come up with a great idea for a story, write it down for later! Let’s practice a little, right here, right now. Let’s in our mind take a little trip through our day so far. Let’s see if a little detail could spark a story for us!

“I’ll go first. Let me think about the day so far. Oh, I know an example! Earlier I looked at those birds we heard singing outside our window. They were beautiful, but disrupting our reader’s workshop! Remember? I could write that down in my tiny notepad. But I don’t want to write down ALL those words. I want to just write a couple of words to hold on to that idea. I could write, ‘birds singing’ or ‘birds disturbing us.’ Either one will help me remember what my story is so that I can write about it later. I’m going to write down, ‘birds disturbing us.’ Just three words. Here I go.” I opened my Tiny Topics notepad and wrote quickly in front of the children and held it up for them to see.

“Did you see that? Did you see how I jotted just a quick, short reminder? But *what* I wrote will remind me about the story that I want to write.”

ACTIVE ENGAGEMENT

Ask children to think back over their day to find a small moment that could become a story, then jot it down to write about later.

“Right here, before you start working on your writing, give this a try. Do you have an idea for a future story? Are there things happening around this classroom that you could turn into one? Think across your day so far. Think for a moment and jot down one, two, or even more ideas in *your* Tiny Topics notepad.” I gave children a minute of silence, knowing some—only some—would use this time to write.

“Writers, may I stop you? Isabelle already wrote two things. On one page, she jotted, ‘almost falling on the ice.’ That’s one tiny topic she could write about. On the next page, she wrote, ‘too small coat’ because last night she tried on her coat and the sleeves came to here on her”—I gestured to my elbow—“and she could write about how that felt! If she decides to turn that into a story, will she write the whole story here, in her Tiny Topics notepad?”

“Noooooo!” the students chorused.

“You’re right. She’d get a booklet like this”—I held up a five-page booklet from the writing center—“to write her whole story. Keep going—try to get one more idea!” I gave students a few more seconds to try to get one more idea down on the page. I watched Patrick, and as soon as he finished writing “win game” I stopped the class.

Today’s minilesson presents the concept that we get ideas for stories from the memorable moments of our lives. Then the minilesson channels writers to reread their notebooks, expecting to find ideas that could be developed into stories.

All the kids won’t grasp what to put into the notepads (a phrase capturing their topic idea, as in “knocking down icicles”) versus the booklets (the Small Moment story, like those they’ve written all year). You may need to confer or lead strategy lessons to help them.

Share the writing a few students did to help generate even more ideas.

"Let's hear from some others. What did you jot down on your notepad to turn into a story?" I invited the class to share out.

"'Purring on the chair' because my cat sleeps next to me," Ramon said.

"'Mom left,'" Grace said. "It's a story about when my mom left me in my class and she forgot to say good-bye to me."

"I wrote, 'cherry pie' and I can almost taste it right now!" Justin said.

LINK

Convey that jotting down small moment story ideas is a habit that will serve children for a lifetime of writing.

"You are all thinking of so many moments that will make fabulous stories!" I said. "Today, tonight, tomorrow—and forever!—be on the lookout for the small things in your lives that could make memorable stories and catch them! Write them down! Be like Jane Yolen; be a writer. Listen and look closely and don't let everything pass you by. You'll be able to write with details because you'll live with details. Start now!"

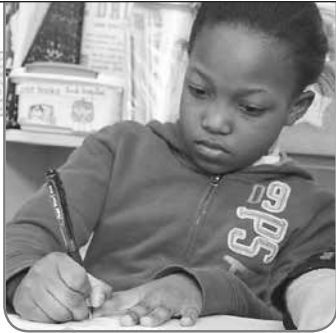
Remind writers of strategies they know to get an idea, and ask them to use those or other ideas to get started writing.

"Remember, if you don't have an idea yet for a story, you can do a few things as a writer." I used my fingers to list off the suggestions. "You can get inspiration from our books in the writing center; you can look at your Tiny Topics notepad for an idea that you jotted; or, you can spend a little time thinking about the details in this room or in your day, weekend, or life. Once you have a few ideas, though, start your writing! We are all going to fill up our folders with stories. Good luck writers. Off you go!"

I know that as children call out ideas, this will help stir the imaginations of those who need some support.

Because this is early in a new unit, I want children to be inspired. I want them to believe, as I do, that there is something majestic about finding significance in the small moments of our lives and writing these as stories. I also want to spell out very concrete, doable strategies they can use today.





CONFERRING AND SMALL-GROUP WORK

Supporting Elaboration Before and After Children Write

AS YOU CONFER WITH STUDENTS in the first few days of school, you will find that you will need to support some kids in saying more—either from the start or after they’ve written their story. If they haven’t yet written the story, it helps to ask them to tell it to you. As I pulled up a chair next to Mallika, I began by asking her what her writing plan for the day was. She told me that her plan was to write about the super-market, going shopping with her mom.

I pressed on, knowing the importance of hearing a child’s plan for writing. “How will that story go, Mallika? I know you haven’t written it, but how will you tell it?” If, as I listen to the child’s story, it sounds like a sort of “laundry list” of actions, I tend to follow up by asking, “What made this time so memorable? What was the main thing that happened?” “I accidentally put the food in the wrong cart!” Mallika said.

“Really? That’s so funny! What actually happened? Walk me through everything!” Generally, once children have had a chance to rehearse their stories a bit, the words flow more smoothly. By giving Mallika a chance to oral story-tell with me, I knew she’d be able to write faster and longer. I dictated her first words to her, waited as she wrote a few of them, and then left her to write (see Figure 2–1). When she came up for air, I said, “Mallika, do you realize that you wrote longer about this story and more quickly than ever? What worked for you today is something you can try from now on—you can always tell your story to a writing partner before you write. That kind of rehearsal works for many writers, and it certainly worked for you today!”

Of course, you won’t always be able to talk to a child before the youngster embarks on a story, so there are times when your interaction will occur after a story is written.

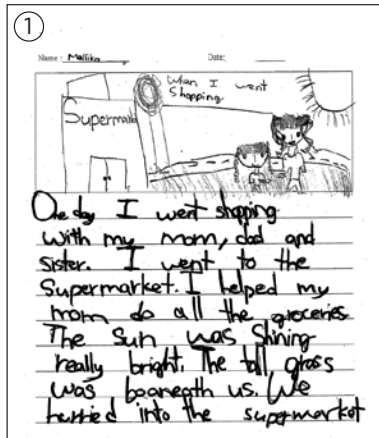
MID-WORKSHOP TEACHING **Give Your Writing a Small Moment Check**

“One, two, three, eyes on me,” I chanted, from the middle of the classroom. No one stopped writing or chatting. I tried once more, “Writers!” Suddenly all the writers looked up from their tables. “One, two, three, all eyes on me!” I chanted again. “Thank you for looking at me! I have something I want to quickly teach you. When I need your attention, I am going to always sing, ‘One, two, three, eyes on me.’ And you all can chant back, ‘One, two, eyes on you!’ Shall we try it?” We practiced once more.

“There is one more thing that I want to teach you. Last year, you all wrote small moment stories. You wrote about tiny topics, small seed ideas. Remember, you didn’t write about the big topic—the watermelon—you chose one small idea. Well, I have noticed that some of your stories are those *big* stories that seem to have lots of little seed stories in them—lots of tiny topics! This happens to me all the time. In fact, just the other day, instead of writing about just one small moment, I wrote about

my whole trip to the beach. I wrote about going for a swim in the ocean with my friend Frances, looking for shells alone by the shore, and eating lunch on the sand. I need to pick just one of these moments to write about. I can jot down the others in my Tiny Topics notepad to write about another day. That gives me a whole lineup of stories to write! I can rip off the pages of this story and put them in the ‘Work in Progress’ side of my folder.

“Look at the story you are writing right now. Are you writing a story about a small moment, like my story about the birds singing, or is your story more similar to this beach story, that has lots of Tiny Topics inside of it? If you are writing about a lot of moments, pick just one and write down the extra story ideas in your notepad for a new day. Pull those pages off and put them into your folder. If you are writing a Small Moment story, keep going. Then when you finish, just give it a double check! Give it the ‘Small Moment’ check.”



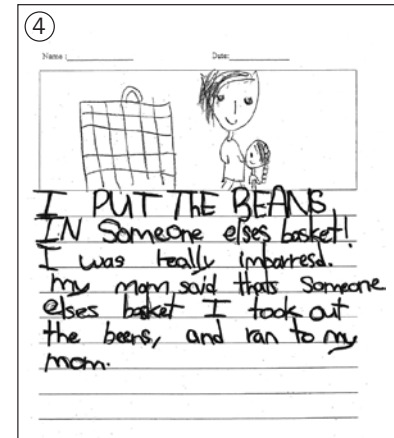
One day I went shopping with my mom, dad and sister. I went to the supermarket. I helped my mom do all the groceries. The sun was shining really bright. The tall grass was beneath us. We hurried into the supermarket.



My mom told me to put some food in a basket. The food was some okra beans. I held the okra beans in my hand and walked.



I went towards my basket. I was looking somewhere else. I didn't know what I was doing. So by accident . . .



I PUT THE BEANS IN someone else's basket! I was really embarrassed. My mom said, "That's someone else's basket." I took out the beans and ran to my mom.

FIG. 2-1 This piece shows how the writer, Mallika, stretched out her small moment across pages after she had an opportunity to rehearse it first.

I watched Grace write quickly, one sentence on one page, another sentence on the next page, and another on the next. Her handwriting was larger than normal, and she was racing through each page. Midway through the fourth page (and the fourth line), I complimented Grace on finding a topic and turning it into a small moment, but then pressed to see if she had plans for revision. "So, can you tell me your plans for your story?" I leaned in closely.

"Well, I just wrote it. And now you can read it, and the kids can," Grace said as she packed the story away in her writing folder and closed the folder securely.

"Grace, I'm confused." I brought the story out and read it:

I thought my mom had left me.
I looked for her
And I couldn't find her.

And I looked some more.

And then

I found her.

It doesn't look like you've gone back to revise your story yet. I would understand your quick dismissal of this story if it was one you didn't care about, but this sounds like one that really matters! And it took you about five seconds to write it! Don't you think it deserves more time?"

With a bit of nudging to see and say more, Grace said aloud what she saw in her mind's eye, and then added that to the page. Then I reminded her that writers imagine a story moment by moment, almost like a movie, to find and record the details their stories need.



SHARE

Collecting Ideas for Small Moment Stories

Remind children of how to gather efficiently for the share portion of the workshop, and praise their independence.

“Writers, it’s time to gather. Will you put your writing in your folders and place your folders and writing tools in the caddies? Hold onto your Tiny Topic notepads though, and bring those to the meeting area with you. Table monitors, please clean up the writing and put everything in the writing center. Everyone else, join me in the meeting area, quickly and quietly.

When children were all seated in the meeting area I said, “I saw that in workshop, you were all very busy writing. I even noticed that when some of you finished, you didn’t just sit there, wondering what was going to happen next. Instead, you took out your tiny notepads and started a new story. That is independence for you!”

Remind children of a strategy they can use when they are stuck. In this case, remind them they can look at and listen to the world around them for writing ideas.

“But sometimes, writing doesn’t always go so smoothly even for me. Sometimes, I feel stuck and wonder, ‘What should I write about? I have nothing to say.’ That will probably happen to you one of these days, too.

“So what can we do when we’re stuck? Here’s what one of our master writers—Jane Yolen—has to say. This is from her website:


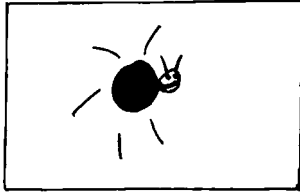

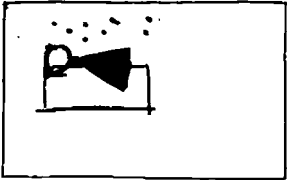
I am always asked where I get my ideas from. That is a very difficult question to answer, since I get my ideas from everywhere: from things I hear and things I see, from books and songs and newspapers and paintings and conversations. (janeyolen.com)

“She’s wise, Jane! What an important reminder: Writers can get an idea from almost anything! Don’t forget to look and listen all around you when you are trying to find what to write about.

"Right now, can you share with the person next to you what your idea was today and where it came from?" I listened in to children's conversations and shared a few examples, like Elizabeth's firefly story (see Figure 2–2).

"Before you go, listen because this is important. I'm going to give each one of you a cover for your Tiny Topics notepad. Tonight, find and note in your pad some small moments from your life, and also decorate this cover for your notepad so that it is your own. Don't forget! Tomorrow, you'll share more of the tiny topics you found!"

"Right now, if you sit at table 1, will you please come and get your cover from me? Then you can put your cover and your Tiny Topics notepad in your cubby to take home tonight. If you sit at table 2, . . ."

<p>①</p>  <p>me and my mom went to catch and see fire flies. Once when I was three years old me and my mom went to catch fire flies we waited a little</p>	<p>②</p>  <p>until the fire flies came Then we saw them their lights were glowing bright. My mom caught one. I tried to catch one also. Then suddenly I</p>	<p>③</p>  <p>caught one I yelled out! Then we caught more and more. We would let them go each time we caught them. then we would watch them</p>	<p>④</p>  <p>all go. Then we would go home go to bed and dream about fire flies.</p>
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Me and my mom went to catch and see fireflies. Once when I was three years old me and my mom went to catch fireflies. We waited a little

until the fireflies came. Then we saw them! Their lights were glowing bright. My mom caught one. I tried to catch one also. Then suddenly I

caught one. I yelled out! Then we caught more and more. We would let them go each time we caught them. Then we would watch them

all go. Then we would go home, go to bed, and dream about fireflies.

FIG. 2–2 In Elizabeth's Small Moment story, she stretches the idea from her Tiny Topic notepad across pages, telling the reader bit by bit what happened.



Session 3

Stretching Out Small Moments

IN THIS SESSION, you'll teach children what it looks and sounds like when writers tell the whole story of a tiny moment.

GETTING READY

- ✓ Students' Tiny Topics notepads and pencils (see Connection)
- ✓ Your own Tiny Topics notepad with details jotted on a few pages (see Teaching)
- ✓ Your own five-page booklet (see Teaching)
- ✓ Sharpened pencils, pens
- ✓ Scissors, tape, and staplers for revision
- ✓ Stapled booklets for writers, each containing four or five pages
- ✓ *Owl Moon* by Jane Yolen, or other mentor text, which you will have read with your class the day prior during your read-aloud (see Share)
- ✓ Post-it notes (see Share)
- ✓ Lanyards, or yarn, to turn the Tiny Topics notepads into necklaces (see Share)

TODAY'S TEACHING builds directly on what your students learned in the previous session. Children will come to school with tiny topics, tiny moments, inscribed in their notepads. Your challenge will be to help them turn these jotted notes into well-structured Small Moment stories. Last year, if your students were in a writing workshop, they will have had ample opportunity to practice Small Moment stories. Today, you will quickly remind them of the lessons they learned during their Small Moment and Fiction study: how to plan for how their stories will unfold across a series of pages, to write focused narratives, and to write with details. Then you will introduce two new elements to the planning work children will try out today. You will teach them that writers often record a few key words at the top of each page as reminders of what will go on that page, and you will teach them how to plan each *portion* of a story. Specifically, you will teach that just as a story has a beginning, middle, and end, so too does each of a story's parts. In this way, then, you add to children's writing-planning repertoire while also increasing the level of sophistication with which they plan—and the degree of detail and elaboration with which they will soon write.

Before today's minilesson, it will be important to have read *Owl Moon* to the class at least once, and preferably the day before, during read-aloud so that it is fresh in children's minds. Today, when you reread it, talk with the class about what Jane Yolen may have written down as she planned for writing this story.

In the teaching portion of this session, you will demonstrate telling your own story across your fingers, jotting a few key words on each page of a booklet, and then you will show how to plan the beginning, middle, and end of just one part of your own story. You'll offer children a chance to try this work themselves, in partnerships, before they go off to write.

COMMON CORE STATE STANDARDS: W.2.3; RL.2.1, RL.2.5, RL.2.10; SL.2.1, SL.2.4; L.2.1, L.2.2, L.2.3



MINILESSON

Stretching Out Small Moments

CONNECTION

Match children with long-term writing partners.

"Today, as you set up for workshop, you will see that I have designated rug spots for everyone in our meeting area. You'll see a piece of tape with your name on it in one of the squares on our rug. You'll also see that next to your name is the number 1 or 2, and that the person sitting next to you has the *other* number. That person will be your writing partner. Let's set up for writing workshop. Table monitors, get your caddies! Second-graders, get your notepads! Meet me at the rug."

Tell about one child who used his notepad the evening before to record a tiny detail. Remind children that writers not only *write* but also *live* with details.

"Last year, you wrote Small Moment stories, filled with details, across many pages. Now you are searching, once again, for tiny topics to tell about your lives. Yesterday, we read *Owl Moon*, and some of you said Jane probably jotted 'owling in the morning' in her Tiny Topics notepad before she wrote this story. Will you each take out your notepad and show your writing partner what ideas you have been collecting for future writing projects?" I let the kids quickly share some of their work.

"I forgot to jot down ideas at home," Rocio said, with a questioning tone in her voice, as if to ask, "What should I do?"

"Well, now is always a good time!" I said, then added, "If you are getting an idea just by listening to your partner, jot it down! That's why you carry your notepads." After a minute of sharing, I brought the class back together. "Writers, you are brimming with story ideas! Now what will you do with all these? Hmm, . . . You need to turn them into stories!"

✿ Name the teaching point.

"Today, writers, I want to teach you how to develop a tiny topic like 'three strikes' into a whole story. Remember, writers don't just think up a topic and then suddenly 'poof,' there is a story. Writers plan and let their stories grow by trying things out and thinking as they write."

◆ COACHING

You will want to decide on some routines and structures that will give your workshop an efficient flow. Many teachers find it helpful for students to have regular rug spots. This way, rather than negotiating over the place where they will sit each day, students give their full attention to the day's lesson. You may also want to designate numbers or letters to help students decide who will go first in their turn-and-talks. This scaffold may be useful if students have a hard time taking turns or just remembering who went first the last time. It also helps to ensure more equity in the conversations.

Think of Tiny Topic notepads as the training wheels for notebooks. They are a place to collect ideas and then, later, to mine for new writing projects. Encourage your students to carry these notepads with them everywhere they go, and to jot ideas in them all the time. This helps your students "try on" the kind of work that grown-up writers do, and it conveys the important message that they can live as writers always, even when they aren't writing.

TEACHING

Tell students that tiny topics need to grow in their minds before they are written.

"When Jane Yolen wrote *Owl Moon*, she may have gotten the idea for the book from a note she'd written like 'owling at night.' But her story didn't just barge right out. She first took her topic and *let it grow in her mind*. She might have done a few things to help her plan. Maybe she told the whole story to herself, across her fingers, until it seemed right. Maybe she sketched out how her whole story was going to go and then started writing down the page. You all remember how to do those things from first grade, right? To move more quickly to her draft, Jane might have even written a couple of key words for each part of her story and *then* planned the beginning, middle, and end of *each part*. Her story is *long*!

"Writers, you have some decisions to make. You could practice telling your story across your fingers or you could write key words. Either way, though, you will need to plan!

"See, like you, I already wrote some tiny topics in my notepad." I held up a page of my tiny spiral for the children to see. I read, "sparkling buildings." "Watch what I do with the tiny topic I wrote in my notepad so that you can do it, too. Notice how I plan my story and pay attention to the steps I take so you can take them!

"Before I write my story, it helps if I tell it to myself. So I am going to do that across my fingers, just like all of you did in first grade. I'm also going to turn to the pages and write a couple of key words to hold onto the parts of my story. I'll write the beginning, middle, and end of each part, down the page. Watch me."

"Hmm, . . . Okay. I want to tell—I have to think what the whole story will be. Hmm. . . ." I held out a clenched hand and began to tell my story. "The rain stopped and I was on a cross-town bus. It was crowded." I uncurled one finger to show that was the first part. I jotted a few key words at the top of the first page of my booklet, then continued telling the story. "Finally we came to my stop. Everyone rushed to the door. I felt crushed." Up went my second finger and again, I jotted a few words, this time on the top of the second page.

I paused as if thinking, and opened my third finger. "We slowly made our way out the door. Suddenly I realized there was a gigantic puddle between the bus and the curb. What was I going to do? I forgot my rain boots! So I decided to jump!"

As I showed children my fourth finger, I whispered, "My story is coming to an end!" Then, I continued, "I jumped with all my might, but I landed right in the center of the puddle. *Splash!* Water flew everywhere!" All the kids laughed.

I held out my last finger. "I jumped up on the curb as quickly as I could. I looked like a drowned rat. I was so upset! But then I looked up and saw those sparkling buildings and felt so much happier!" The kids applauded.

"Thank you, writers, but that is just the first step—figuring out how my story goes. Look what I did as I was telling my story." I held up my five-page booklet. Each page had a couple of words jotted at the top. "See, I jotted a couple of words at the top of each page to remember what each part of my story is about. This page is about sitting on the

Of course, it's doubtful that Jane told this story across her fingers, but it helps to suggest she may have done something like that! Whether children tell their stories across their fingers or by writing key words at the top of each page in their booklets, saying what they might write, the big lesson is that writers rehearse for writing. They plan.

Here I don't just explain that I first wrote a topic, then wrote a story. Instead, I reenact the process, starting with the words "Watch me." Reenacting (or dramatizing) gives children a demonstration. Demonstrations are vastly more effective than explanations.



cross-town bus—it says ‘Sit on the bus.’ (See Figure 3–1.) This page is about getting off and feeling crushed. It says, ‘My stop. Crushed.’ Each page has the plan of what I am going to write. Now I’m ready to write the beginning, middle, and end of each page. I’ll do the first page right now.”

The rain had just stopped. I was sitting on the cross-town bus, staring out the window, watching the sky turn pale blue. I saw people open their jackets. I saw puddles misting in the sun. Suddenly I looked up and all around me the buildings were sparkling.

“See how I took a tiny topic and got ready to write? I did three things. First, I thought about how my story was going to go by telling it across my fingers. Then, I jotted a few words across the pages to remember what I wanted to write. Then, I started thinking about the beginning, middle, and end of my first page and got to writing!”

ACTIVE ENGAGEMENT

Ask the class to take an idea from their notepads and grow it into a story, telling the story to a partner.

“Let’s try this, right here, right now. Look in your notepad for a story idea that you have filed away. If you don’t have one, jot one now quickly. How will your story go? Take out your hand and, just to yourself, start to tell it across your fingers. What did you do or hear or notice first?” I took out my fingers and pretended to tell another story, mumbling under my breath.

“Now, pick up your booklet. Partner 1, tell Partner 2 what key words you might jot down on each page to remember what to write.”

LINK

Remind children how Jane Yolen might have gotten the idea for her story, emphasizing that they can do the same—they can find and record small moments.

“Tiny topics are in your lives everywhere! When you go from a tiny topic to a story, remember to give your story time to grow. As you plan your stories, remember, you can do the things you learned last year, but you can also try something new, like jotting down words and planning the beginning, middle, and end of each page.”

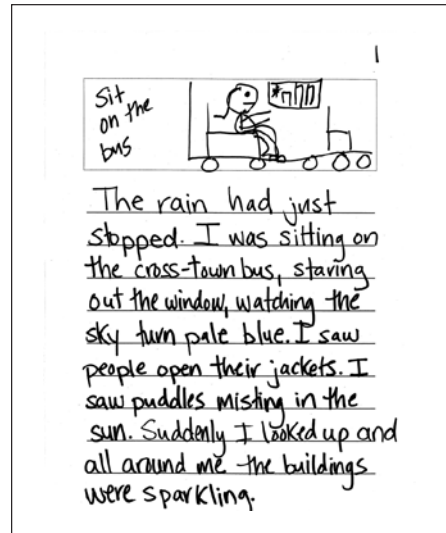


FIG. 3–1 A couple of words jotted at the top of the page reminds writers what each part of the story is about.

Here, I have set children up to try the very thing I described. There are no machinations—children can simply turn to their partner and start. It isn’t necessary for children to report back. The point is to give them a minute to try something.

Notice I use a metaphor to describe the writing process. I may want to convene my English language learners and be more explicit about what, “Give your story time to grow means.”



CONFERRING AND SMALL-GROUP WORK

Scaffolding Students to Rehearse Their Writing

AS YOU CONFER TODAY, you're bound to encounter some predictable problems. If you have a group of children whose pieces tend to be disconnected, or told almost as a list, with no clear sense of story, rehearsal will be all the more important. Gather these children together and teach them that they can rehearse their stories by touching each page and saying aloud the words they'll write. You might select one child's story to highlight as an example. Share the child's story with the group, then restate the first page, using more story-like language. If the child says, "I go skating in the park," you might say, "Aha, 'One day, I went skating in the park.'" Then turn to the child and ask, "When, exactly, did you go skating?" After learning the time, show the group how to combine the time and the action. Say, "So Alex might begin his story, 'Yesterday afternoon, I went skating in the park.' Do you see how now the story has a time and a place?"

Sometimes the feeling of disconnection in a piece of writing comes from sentences that read as stand-alone lines. Imagine Alex's story about skating continues in this way: "I fell down. My knee was bloody. It hurt." Although the parts are told chronologically, they don't yet have a story feel. Here you might show Alex and the rest of the group how to connect the different parts of the story by dressing up the words around them: "*Suddenly, I fell down. I looked at my knee and saw that it was bloody. Ouch! It hurt.*" Kids will enjoy watching you add a little drama to their writing, and you, meanwhile, can use this to teach. You won't say, "Look, I added a transition word here, and a conjunction there" (unless you want to turn this into a small-group session on connecting words). Instead, place the emphasis on storytelling in ways that connect all the parts on a page—on writing a story that flows and holds together.

Meanwhile, you will want to also give attention to your more advanced writers as they rehearse and plan. These children may write lively pieces that are sequentially told, with a clear beginning, middle, and end. They may write at some length, elaborating with detail. Often their problem is the opposite of children who write list-like sentences. These children write stories that have an almost breathless, run-on quality. These children also benefit from planning, but their next step may be to give shape to

MID-WORKSHOP TEACHING

Writers Grow Each Page of Their Stories

"Writers, can I stop you for a moment? Listen to what Gresha just did. She had written, 'doing Sara's hair,' in her Tiny Topics notepad to remind her how she does her little sister's hair in the mornings. But she didn't just write that story straight away. Instead she remembered that Jane Yolen lets her idea *grow in her mind* before she starts writing.

"Listen to how Gresha told *her* story. Instead of just writing on the first page, 'I did my sister's hair,' she starts her story, 'Sara stood on the stool by the mirror. Her hair had knots in it. I brushed and brushed to get the knots out. It was hard to do.' Don't you love how you can hear the beginning, middle, and end of just that very first part of her story? Listen to it again. 'Sara stood on the stool by the mirror. Her hair had knots in it.' That is the beginning. Now listen to the middle. 'I brushed the knots. It was hard to do.' Now listen to the end of the page. 'Sara started to cry.'

"Wow, Gresha, this is only the first page! Writers, do you see how Gresha has told us all about the first part of her story? It's long and detailed, isn't it? She told the beginning of what happened—and the middle—and the end! Gresha, what happens next?"

"I wiped my sister's tears."

"That's the next page? Beautiful! One page about wiping your sister's tears! I can already imagine it, can't you, second-graders? I'm picturing Gresha getting up, grabbing a tissue, handing it to her sister, or maybe even wiping her sister's face gently herself."

"I also put barrettes in Sara's hair," Gresha offered.

"Does that go on this page?" I turned the page and looked at Gresha. She nodded.

"Writers, will you look at the page you are on, or turn back to the beginning of your book, and think about the beginning, middle, and end of how your page goes? And share it with your neighbor so that you can be sure that you are doing what Gresha is doing—really pushing your story down the page, not just across!

"Okay, back to writing, second-graders. Try and fill up your lines. If you need to use a flap, to extend the page further, there are flaps and staplers in your writing caddies in the center of your table. There are always extra booklets, pages, and flaps in our writing center as well. When you need to, don't forget to get the materials that you need."

As Students Continue Working . . .

"While you've been writing, Kenzy just lost her tooth. She is in the middle of another story, but she didn't want to forget about the tooth, so she jotted it in her Tiny Topics notepad. Some of the rest of you may find that things happen to you, or come to your mind, as you're writing—and I know you'll use your Tiny Topics notepad to hold these ideas for later."

what's already on the page—rather than add to it. Suggest that they read their writing out loud to see how it sounds—and which parts are especially full of details, and which ones a little more sparse. Then they can return to their writing and think about whether they've elaborated in ways that work best to showcase their story.

Consider, for example, Rocio's piece, "Come Out Snail!" (see Figure 3–2). Notice how Rocio has made a plan for what to write by jotting a couple words at the top of each page, along with a quick sketch. The strategy has clearly worked for her as each page does, in fact, follow her plan.

Notice, too, that the words and sketches have helped Rocio write with focus; this is a Small Moment story.

Look at the piece again. Do all the parts feel equal? In fact, some parts are more elaborated upon than others. Certainly, you won't expect children to elaborate in equal amounts on each part of a story, but for advanced writers like Rocio, a natural next step might be to ask themselves whether they have elaborated in ways that show the reader what most matters about this story. Rocio might look at her story's beginning, middle, and end, and ask, "Do I need to add details to any of these parts to make them jump out more?" and "Do I need to delete some of the details that aren't that important?" She might notice, for example, that the color of the snail's shell doesn't have anything to do with the happenings with the snail, but the fact that kids were nervous to touch it does. Maybe she wants to tell about what the shell feels like, instead. She might decide to build up her first two pages to show how nervous the kids were as they got ready to hold and touch the snail. Rocio might also discover that the part in which the snail comes out is well elaborated, but that it reads more as a summary than a story. This is where rehearsal is key. If Rocio were to practice reading aloud her story, she would hear the places where it feels more like telling, and less like a story.

Of course, your children will have written pieces on topics other than a snail in a classroom, but the suggestions to Rocio about her story are transferable to any more-advanced writer. Thinking about which details bring out meaning, and checking to be sure a piece is elaborated across the pages rather than in just one part—these are tips that will apply to any child who is ready to take his or her story to the next level.

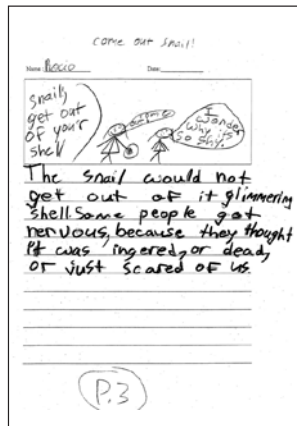
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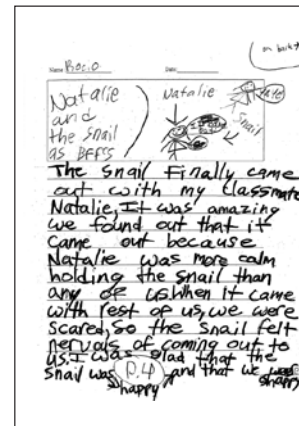
It was first grade, the twins in my class brought their pet snail. The color shell was beige and white. It was so cool!



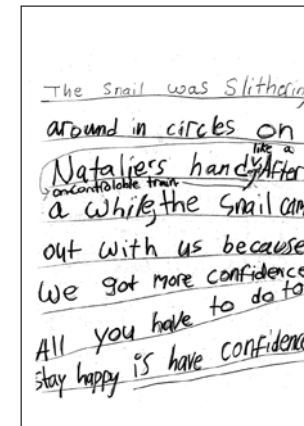
The twins took out the snail, and started passing the snail around in our hands.



The snail would not get out of its glimmering shell. Some people got nervous, because they thought it was injured, or dead, or just scared of us.



The snail finally came out with my classmate Natalie. It was amazing. We found out that it came out because Natalie was more calm holding the snail than any of us. When it came with the rest of us, we were scared. So, the snail felt nervous coming out to us. I was glad that the snail was happy and that we were happy.



The snail was slithering around in circles on Natalie's hand like an uncontrollable train. After a while, the snail came out with us because we got more confidence. All you have to do to stay happy is have confidence.

FIG. 3-2 Rocio's "Come Out Snail!"



SHARE

Reading Like Writers

Remind writers of ways to prepare for the writing workshop.

"Writers, before you come over to the meeting area, will you first decide whether your piece of writing is 'finished for now' or whether you are still working on it—whether it's 'a work in progress.' If a piece is 'finished for now,' place it on the red-dot side of your folder. If it is 'still in progress,' place it on the green-dot side. When you have decided, place your folders in the caddy at your tables and join me in the meeting area—quickly and . . ." "Quietly!" the class shouted.

"Can you say that *quietly*? Let's try it again! Quickly and . . ." "Quietly," the class whispered this time.

Channel children to notice and name important parts of the mentor text during a read-aloud.

"Writers, I once read advice that Jane Yolen offered to young writers like yourselves. Do you know what her first suggestion was? 'Read, read, read! You must read every day, and try to read a wide range of books' (janeyolen.com). So I thought, in our share, let's do just that. Let's read *Owl Moon* and think about the different parts of Jane's story! Then let's pick out which ones feel the most important and why we think so. Ready? Let's read."

Turn children's Tiny Topics notepads into necklaces they can wear everywhere they go, gathering ideas for writing.

"Earlier, some of you were asking if you could carry your Tiny Topics notepads around with you at lunch and on the playground to write down more tiny details that you don't want to forget. That's a good idea. I'll help you turn your notepads into necklaces so you can carry them everywhere." I quickly connected students' notepads to a lanyard they could wear around their necks. You could also use yarn to create notepad necklaces.

"Can I take home a booklet as well?" Elizabeth asked.

"Yes, of course. Writers, before you go home today, remember to pack your notepads. If you want to take a booklet or two home, like Elizabeth, to write your stories down tonight, you'll have time this afternoon to collect the things you need."

New materials are a major source of motivation for little children, so parse the new materials out bit by bit when the time is right. The necklaces make the notepads more portable so it's perfect to bring this adaptation now.



Session 4

Writing with Detail

Magnifying a Small Moment

IN THIS SESSION, you'll teach students that writers zoom in on a small moment in their stories, magnifying it with details so that their reader can take it in with all their senses.

GETTING READY

- ✓ A concrete object for your class to study closely (we use seashells), enough for partners to share (see Connection)
- ✓ Magnifying glasses, enough for partners or small groups to share (see Connection)
- ✓ *Owl Moon*, by Jane Yolen, or another mentor text to study zooming in on a small moment (see Teaching)
- ✓ Your own Small Moment story, the one you started in Session 3 (see Teaching)
- ✓ Student writing folders (see Active Engagement)
- ✓ Tools for revision, including revision strips and flaps, scissors, tape, and staplers (see Link)
- ✓ Student writing folders, Post-its, and pens (see Share)
- ✓ One or two student examples of revision (see Share)

LAST YEAR, STUDENTS LEARNED how to select a small moment (seed) topic rather than a much larger (watermelon) topic. Today, you will give them a new metaphor to describe the work not of choosing an idea, but of stretching out a small moment with detail. You'll suggest that children “magnify” their small moments, noticing and recording what they see. This provides a concrete image of the work you hope children do, and it also links narrative writing to the work children have done in the content areas. We suggest you bring in as many magnifying glasses as you can so that children can first examine seashells (or another object of your choice), and then share the details they notice. By setting children up to think across various contexts, applying what they learn in one to the other, you set them up to engage in the kind of strategic, high-level cognitive work that Norman Webb describes as Level 4 in his Depth of Knowledge (DOK).

Although the teaching in this session is about seeing, you won't stop there. You'll tell children that writers use all of their senses to write. They notice and record not only what they see, but also what they hear, feel, smell, and taste to describe a moment in detail. They pay close attention to everything about the small moment they are trying to describe so that their readers can experience that moment as if they, too, were there. This is important work. Few things are as essential to good writing as writing “small” about something big. When children write about their lives with precise details, not generalities, when they record the exact sensory elements of that moment, they create lush, powerful narratives.

Today's session sets the stage for the craft work you will do in Bend III. It also reinforces a big theme of the unit—living like a writer. Your hope is that children will transfer this close study of the world not only to other writing units of study, but to the way they live outside of your room and outside of school.

COMMON CORE STATE STANDARDS: W.2.3, W.2.5, W.3.3.a; RL.2.1, RL.2.3, RL.2.4, RL.2.7; SL.2.1, SL.2.3; L.2.1, L.2.2, L.2.3, L.2.5



MINILESSON

Writing with Detail

Magnifying a Small Moment

CONNECTION

Introduce the concrete object children will study closely—seashells, flowers, or something else with details—and then give one to each set of partners.

“Writers, give me a thumbs up if you’ve ever been to the beach.” A flurry of thumbs went up. “Oh wow, lots of you have visited the beach! Thumbs up again if you collected shells when you were at the beach.” Again, thumbs flew up. “Look at all the shell collectors we have in this room! Guess what, writers? I went to the beach this summer, and I collected shells, too. Look—I brought in some of my favorites. I’m going to pass these around. Partner 1, when you have a shell, put it between you and Partner 2. You two will share the shell in just a second.”

Set children up to make close observations of their objects, zooming in on the details with the help of a magnifying glass.

Once each partnership had a shell I said, “Writers, remember last year when we studied worms in science? You looked at those really closely to describe what you noticed. You looked through magnifying glasses and saw lines on the worms’ bodies, and watched how the worms moved. Right now, you are going to look *that* closely at your shells. I’m going to give each partnership a magnifying glass that will help you zoom in on the details of your shell. Pick up your shells and look closely at them. Talk to your partner about the things you notice.”

As children talked, I listened in, taking note of their observations. Then I reconvened the class.

Share some childrens’ observations, pointing out the kinds of details they noticed.

“Writers, I want to share some of the things I heard you say just now. Lots of you described the colors of your shell. You said things like, ‘It’s pink and white’ or ‘It’s light brown.’ Some of you noticed the markings on your shell—lines and dots, squiggles and swirls. And some of you described the shapes of your shells—I heard words like *round, oval, fan-shaped, cones*. Great noticing, writers. You really saw lots of detail in your shells. One of my favorite authors, Kate DiCamillo, once said, ‘Writing is seeing. It is paying attention.’”

◆ COACHING

Teachers, you may need to alter this example to one that will ring true for your class. If you do not live close to the beach, perhaps you’ll ask kids whether they have ever picked flowers in a park or a field (and then, of course, you’ll need to bring in flowers they can study).

If you don’t have magnifying glasses, you can ask children to pretend they have them, and to look really, really closely, aiming to see details.

❖ **Name the teaching point.**

“Writers, that kind of seeing, paying attention, is at the heart of living a writerly life. Today, I want to teach you that when writers want to zoom in on a small moment, to capture it so that readers see it as they do, they magnify it, by writing with lots of details.”

TEACHING

Study one page of the mentor text, noticing how the author zooms in on a small moment to write with detail.

“Let me show you what I mean. I’m going to turn to a page in *Owl Moon*. I could pick any page to model this, so I’ll just pick one randomly.” I flipped open the book to the third page. “As I read, pay attention to the details Jane Yolen includes to describe this moment.”

*We reached the line
of pine trees,
black and pointy
against the sky,
and Pa held up his hand.
I stopped right where I was
and waited.
He looked up,
as if searching the stars,
as if reading a map up there.
The moon made his face
into a silver mask.
Then he called:
“Who-who-who-who-who-whoooooo,”
the sound of a Great Horned Owl.
“Who-who-who-who-who-whoooooo.”*

“Wow, I have goose bumps. The way Jane has written this, it’s as if she held up a magnifying glass to this moment, just like each of you did with your shells just now. She could have just written, ‘We reached the trees. Pa made an owl noise,’ but that wouldn’t have had nearly the same effect. So instead, she stretched out this moment with lots of tiny details that allow us to see the scene just as she imagined it.

“The first thing I notice is how Jane describes the pine trees as ‘black and pointy against the sky.’ It’s like I’m seeing those trees through a magnifying glass—so tall they touch the sky!

“What else do I see? Hmm, . . . Oh! This part about how Pa ‘looked up, as if searching the stars, as if reading a map up there.’ Again, it’s like Jane Yolen has magnified the moment for us. I can picture how intently Pa is studying the sky, can you?”



Here, you model for children how to envision a moment, step by step, and invite them to notice with you how Jane Yolen uses details to draw the reader in. The goal is that children feel the power of descriptive writing—how it can put a reader right into the world of story.

"I'll stop there. I'm sure we'll be looking at this part again sometime soon because there is so much in it to notice. But right now, it's enough to study how Jane magnifies the details she notices so that her reader can see them, too."

Demonstrate how to write like the mentor author, zooming in on your own Small Moment story and stretching it out with lots of details.

"So writers, if I were to do like Jane does and like what we as scientists do, I could try to write my own small moment by looking at it through an imaginary magnifying glass. Let me do that and think about what I might add. Here's the second page of my piece about riding the bus." I put my second page up on the white board (see Figure 4-1).

Finally we came to my stop. Everyone rushed to the door. I felt crushed.

"Hmm, . . . No details here yet. So let's see. If I want my readers to see exactly what I saw, as if they're looking through a magnifying glass at this little scene, what could I add? Well, I might include what I saw. I remember lots of people all around me. There was a tall man wearing headphones, and a couple of teenage girls, whose linked arms blocked my path. It was hard to squeeze through. If I add those details, my page might go like this:

Finally we came to my stop. Everyone rushed to the door. A tall man, wearing headphones, swayed his body as he barged ahead of me. Two teenage girls, arms linked, blocked my path, making a barricade. I felt crushed."

"Is that clearer, writers? Can you see what happened on the bus with those new details added?" The kids nodded.

Notice that I have included a word that many second-graders may not know: barricade. This is intentional. It introduces children to new vocabulary, and allows me to scaffold them as they learn. As I talk about the scene on the bus I use other words children will know—blocked my path—to introduce what barricade means.

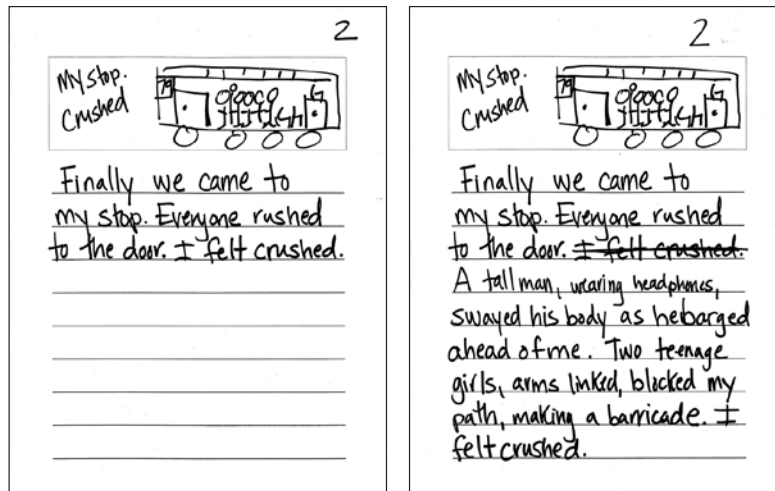


FIG. 4-1 First draft of page 2

Revised draft of page 2

ACTIVE ENGAGEMENT

Challenge writers to zoom in on a small moment in their own stories, writing with detail. Offer suggestions as they work.

"Writers, it's your turn to try this with your own writing. Open up your folders and take out the story you wrote yesterday." I gave them a second to do this. "Find a part of your story that's a little bare right now, that could use magnifying for your reader." After a moment, I said, "Now, turn to your partner and help each other 'hold magnifying glasses'"—I made quotation marks with my fingers—"to your writing."

I coached into partnerships, "Help your partner think of the details that will help a reader picture what is there and what is happening."

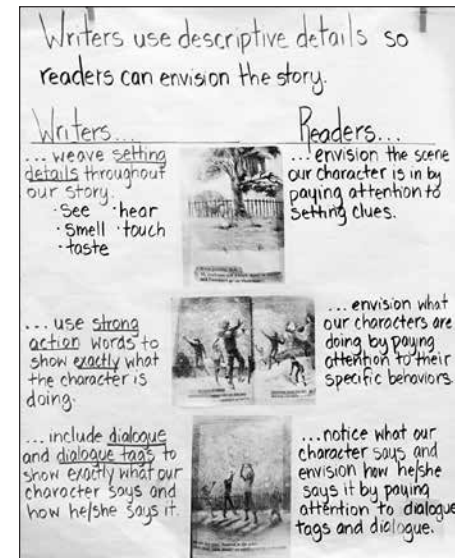
LINK

Send students off to write, and encourage them to add detail to their stories. Tuck in reminders of how to add on to their writing, and demonstrate one way.

"It may seem easy at first to add a detail here or there. But to add in details, the way that writers like Jane Yolen do, is hard work. It will take time and certainly a lot of practice! You can work on this as you write today. Some of you might be starting new stories, and some of you might be adding into ones that you have finished.

"Rocio was worried that she had no more space to add details. Remember, though, in first grade how in your writing center you had strips, flaps, and Post-its to add details *anywhere* in your writing? We have those, too. They are in your writing caddies and in the writing center if you run out. You can stick them *anywhere* on the page. You can line one up exactly with the line where you want to add on, or you can write the number 1 in the space where you want to add some writing and a number 1 on your Post-it, so that you know where the writing goes. Let me show you." I gave a quick demo to show them what this would look like in my writing.

"I hope you will take this challenge, and try to *magnify* your stories so that your readers will feel like they are right there—beside you. I'll be on the lookout for the ways in which you do this. At the end of writing workshop, you'll have a chance to share how you used details to tell your small moments in *big* ways."





CONFERRING AND SMALL-GROUP WORK

Dramatizing Action to Help Students Write with Detail

YOU WILL FIND THAT many of your conferences today focus on writing with detail. Be sure, as you work with kids, that you don't just tell them to add detail, but instead help them to do so. That is, give your students demonstrations rather than directions. This is especially important because if you don't teach otherwise, children will flesh out a barebones story with insignificant details that do little for the story—or the reader. A story that once read, "Today my school bus almost crashed into a car," may now read "Today my big, yellow school bus almost crashed into a big, green car."

I watched as Heather reread her six-page booklet (Figure 4–2) and added the detail about Chelsea Piers onto her first page. "What a lucky time for you—making a strike!" I said. "In all my life, I have never made a strike." I asked her a few questions about her process and learned that she'd made a movie in her mind before writing. The results were clear—in one portion of her story.

"When you do something that works," I taught her, "try to do it on many pages. And, when you do so, go beyond making a movie in your mind of what happened. Reenact what happened. Let's try this together. Is there a part in your story where you envision even more?"

Heather reread the page and said, "I was worried that the pins wouldn't go down."

"Hmm . . . I know that feeling, but what about readers who've never bowled? Think you can tell exactly what happened, in detail, so that they can see and feel your worry?" Heather nodded. I pointed to the sentence that said, 'I held the ball.' Try to remember exactly what you were doing and thinking. Pretend you are at the bowling alley. Show me what you did, and say what you thought."

Heather clambered to her feet and assumed bowling position. "See, I held the ball in my hands," she said and held an imaginary ball. As I recorded what Heather said, I prompted, "What did you think?"

SESSION 4: WRITING WITH DETAIL

MID-WORKSHOP TEACHING

Writers Use All Their Senses to Add Details to Their Stories

"One, two, three, all eyes on me!" I called out.

"One, two, eyes on you!" the children called back.

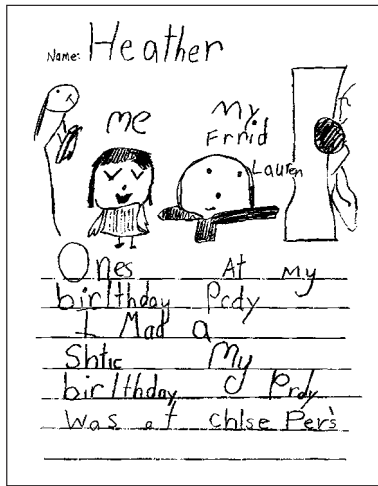
"Now that I have your attention, I want to teach you one more thing about writing with details. Writers don't just talk about what they see. They use all their senses when they describe scenes. Take our shells, for example. We could put them up to our ears and describe the sounds we hear. I could say, 'It's like the ocean in there!' and 'There's a whoosh whoosh sound.' Or you can notice how the shells feel. I could say, 'The shells are smooth and silky.'

"Jane does the same thing in her story, right? She writes the sounds of the owl. 'Whooh-whooh-who-who-who-whooooooo!' You all can try that, too. You can add in details that are not just about what you *see*, but about what you *hear*, what you *feel*, or even what you *smell* or *taste*—if that's important to your story! Look back in your book and think about the details that you are adding—can you try and use all your senses as you write to help you zoom in on your moment? Try it right now in your story. If you think you can—don't waste a minute—just add it in!"

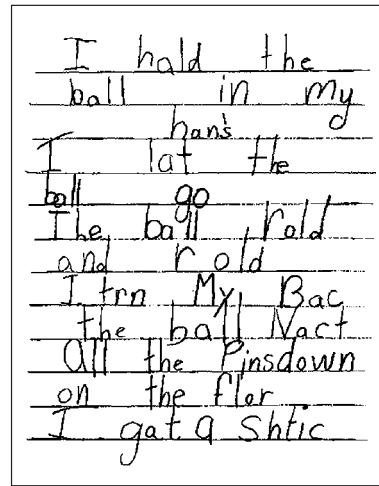
"I thought it would go in the gutters."

"Keep going. Act out what you did next," I said.

"I let the ball go," Heather said, reenacting in slow motion the way she released the ball. *(continues)*



Once at my birthday party I made a strike. My birthday party was at Chelsea Piers.



I held the ball in my hands. I let the ball go. The ball rolled and rolled. I turned my back. The ball knocked all the pins down on the floor. "I got a strike."

FIG. 4-2 Heather writes with tiny actions after dramatizing the part out loud.

"Say exactly what you did."

"My arm went down and my, my waist went down," she said, as she reenacted the position bowlers take as they release the ball. "Then I looked away 'cause I didn't want to see it," she said.

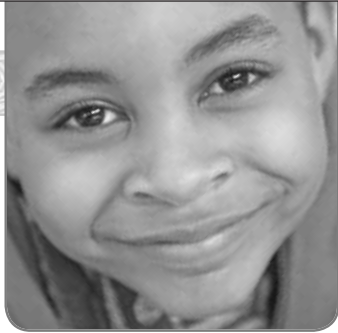
"And then?" I prompted.

"Then I saw it and I said, 'I got a strike! I got a strike!'" Heather said, reenacting how she jumped for glee.

"Heather, I recorded what you said. Will you reread your writing and ask yourself, 'Is there anything I should add on that shows the exact story of what happened when I went bowling?'" I opened her book to the page we'd discussed at some length.

I reread my transcript of what she'd described. Soon Heather had added to her page.

Wrapping up the conference, I reminded Heather of the steps that we followed to show more, and reiterated that often just using her body would help her to "magnify the details." In this way, I emphasized the strategy she could use on another day and with a different piece.



SHARE

Turning to Classmates as Mentors

Highlight the work of two students who used details to zoom in on small moments.

"One two three, all eyes on me." The students all stopped what they were doing immediately this time. I said, "Remember what you say back? One . . .," I prompted. They chimed in, "One two, all eyes on you!"

"Will you bring over your writing, a Post-it from your caddy, and a pen? Let's gather in the meeting area. Quickly and quietly, find your rug spot!" As children took their places, I gave every partnership a copy of writing done by one of their classmates.

"Writers, I'm giving you a copy of a piece of writing that Kenzy did. We'll study this closely, almost as if we are studying it through a magnifying lens."

I pointed to an enlarged copy of Kenzy's draft and said, "Listen to Kenzy's first version of her story beginning." (See Figure 4–3.)

One summer morning I was in my country Egypt and at my grandma's house. Today I was going to see the pyramids so I got dressed super quickly and me and my mom and my sister went to the car.

"After she wrote this, she decided to magnify the details, to show much more," I said. "As I read Kenzy's second draft, follow along on your copy, noticing and underlining ways she added details in a way that can help you imagine you are in Egypt with her."

One summer morning I was in my country Egypt and at my grandma's house. It was super hot. My grandma's house has a balcony. Today I was going to see the pyramids. "Inty rayha al pyramids," said my grandma. So I got dressed super quickly. "Hurry up," I said, and me and my mom and my sister went to the car. In the car I heard the air conditioner beeping. My family was so nice to let me go see the pyramids in the summer.

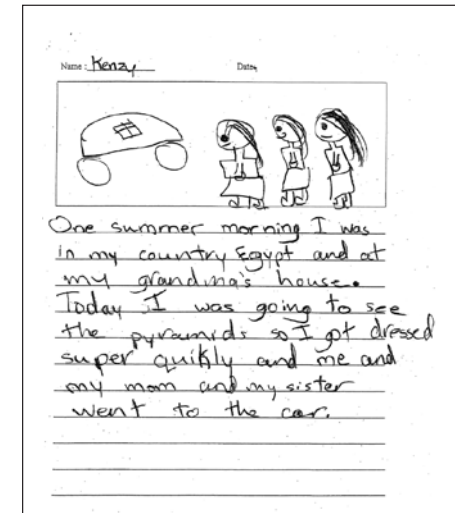
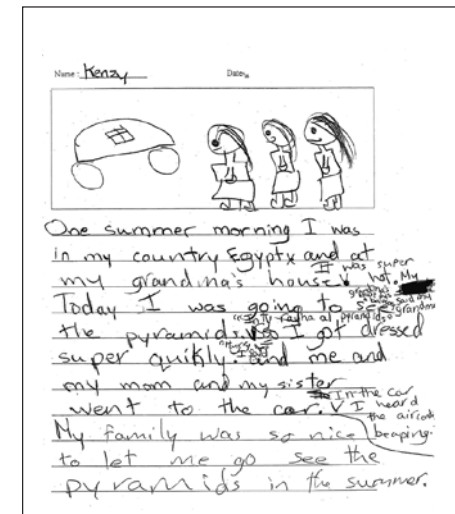


FIG. 4–3 Page one of Kenzy's draft has sparse details.



Page one of Kenzy's revised draft includes dialogue in Arabic and other small details that allow the reader to envision the story.

“Turn and talk about the details Kenzy added,” I said.

I listened as April asked her partner about the words Kenzy’s grandmother used. “It’s Arabic,” Kenzy explained.

“You are right. She included dialogue, what people said,” I said, naming the craft move. “She used her first language, Arabic. That really helps us imagine life in her grandma’s house in Egypt, doesn’t it? What a wise decision to write in both languages!”

I convened the class, noting to them all, “April realized that Kenzy didn’t just tell us what people said, she used their language to show exactly what and how they said it!” I let the class name a few more things, then introduced a second child’s work.

“Here’s an example of another piece, ‘Death of Florida,’ by Ian, with revisions. (See Figure 4–4.) Ian did something similar to Kenzy. He added details to his story to magnify the moment. Quickly turn and tell your partner a detail you notice in Ian’s writing that works especially well—one you might try out in your own writing.”

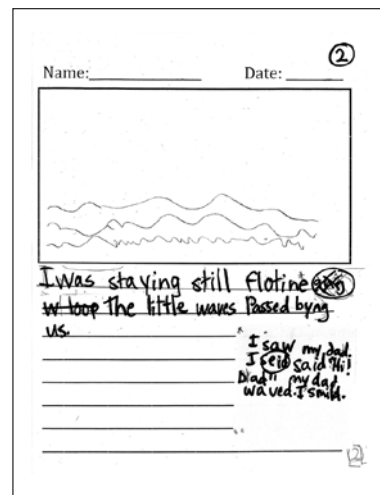
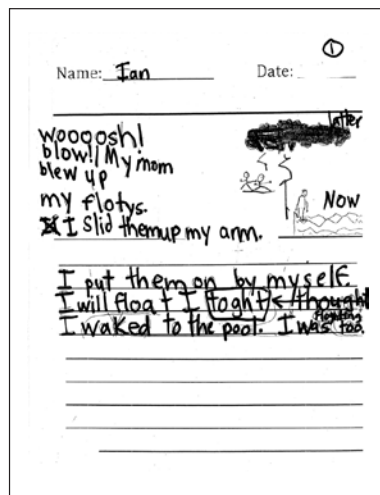
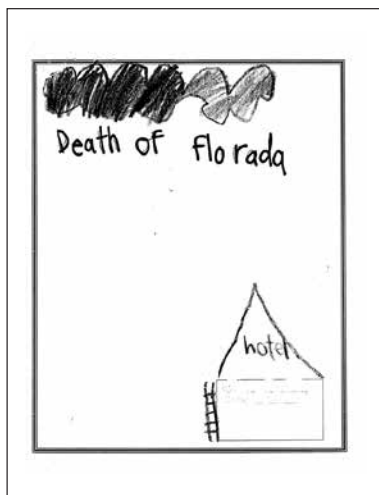
Children noticed a variety of things, in particular, that sound words like *whoosh*, *blow*, and *smashed* gave a feeling of excitement, and that the bits of dialogue and thinking Ian included made them feel like they were watching this storm with Ian.

Debrief. Name the big work of the day and rally students to set goals for tomorrow’s workshop.

“Wow, writers! You noticed so many things! Right now, jot on a Post-it something you want to try tomorrow. I have extra Post-it notes if you want to write two or three things.” “Put the Post-its on the part of your writing where you’ll do this work.”

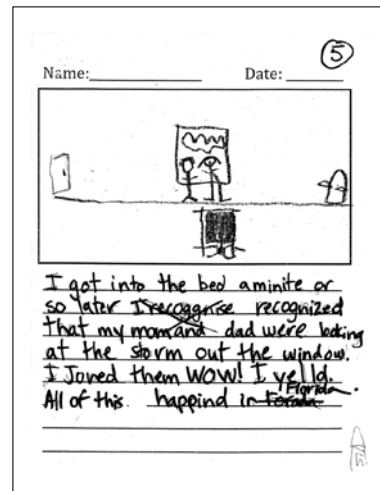
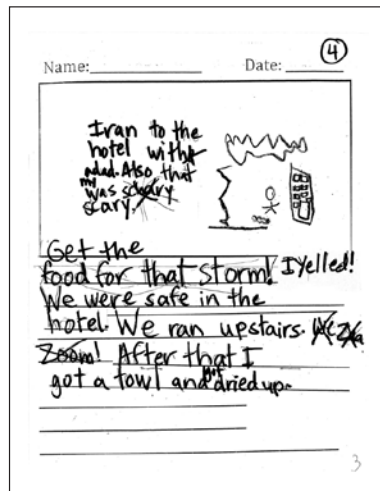
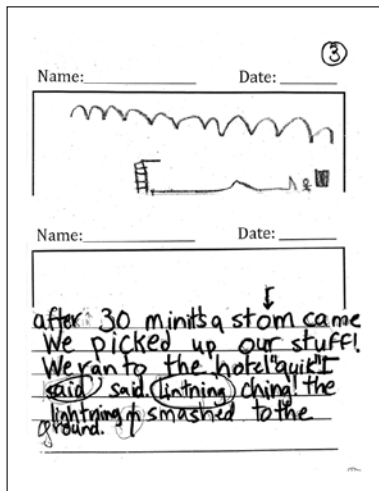
“Writers, now we have a plan for tomorrow! Put your writing on the ‘In Progress’ side of your folder? Then put your folder away. Table monitors, put your writing caddies back in the writing center. Ready, set, everyone—off you go to do your jobs!”

Notice how I highlight the writing, the craft of the work these writers are doing right away so that students don’t get stuck on their topics.



Page 1: Wooooosh! Blow! My mom blew up my floaties. I slid them up my arm. I put them on by myself. I will float I thought. I waked to the pool. I was floating, too.

Page 2: I was staying still floating. The little waves passed by us. I saw my dad. I said "Hi, Dad!" My dad waved. I smiled.



Page 3: After 30 minutes, a storm came. We picked up our stuff! We ran to the hotel. "Quick," I said. Lightning! The lightning smashed to the ground.

Page 4: I ran to the hotel with dad. Also, that was scary. "Get the food for that storm!" I yelled. We were safe in the hotel. We ran upstairs. After that I got a towel and dried up.

Page 5: I got into the bed a minute or so later I recognized that my mom and dad were looking at the storm out the window. I joined them. Wow! I yelled. All of this happened in Florida.

FIG. 4-4 Details such as dialogue, thought, precise actions, and sound words bring out the setting and the mood of Ian's story.



Session 5

Revising with the Masters

Crafting Powerful Endings

Dear Teachers,

On the very first day of this unit, you read aloud the opening lines of two whole-class mentor texts. You read them with care, before asking children to think about what may have prompted Angela Johnson to write about “the leaving morning” and Jane Yolen about one night of “owling.” There’s a reason you read these beginnings aloud. You wanted your students to feel the rhythm and craft these master writers bring to their beginnings. Through these masters, your students learned that beginnings matter. Beginnings establish the tone and mood of a book. They set the stage for what’s to come. And above all, they invite the reader in.

Today’s session echoes what you did on Day One, but this time you’ll shine a spotlight on endings, drawing again on the masters to highlight the type of work students can emulate. You’ll teach children that just as beginnings lure the reader in, endings bring the reader home. A good ending, the right ending, carves out a little place in our minds and hearts. It stays with us long after we’ve put the book down. All too often children rush through their endings, eager to begin a new project. Today’s session teaches them to slow down. It teaches them that crafting a powerful ending is an essential step in the writing process.

There is another reason to teach a revision session on story endings. The Common Core State Standards for Literature expect that second-graders can “describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action” (R.2.5). Too, the CCSS for Writing expect second-graders to “write narratives in which they recount a well-elaborated event or short sequence of events . . . [and] use temporal words to signal event order, and provide a sense of closure” (W.2.3). Today’s session supports and extends this emphasis on structure. It gives children some concrete ways to think about revising a story ending so that it brings the story full circle.

Today, then, you’ll teach children that they can turn to their mentor texts to help them write powerful endings. You’ll study a few endings from favorite class stories, noticing and

COMMON CORE STATE STANDARDS: W.2.3, W.2.5, RL.2.1, RL.2.5, SL.2.1, SL.2.2, L.2.1, L.2.2, L.2.3

naming what each author is doing that students can try in their own writing. This session, then, is not just about writing endings. It also teaches students that they can turn to mentor texts for inspiration whenever they revise.

Today's session explores more than story endings. It introduces students to large-scale revision. The goal is that students leave today with the understanding that revision requires more than just adding in a bit here and there. It requires looking across a piece of writing, thinking, "What do I need to strengthen?"

MINILESSON

You might begin the minilesson by rereading the beginnings of the two whole-class mentor texts and then reminding children what they noticed about these. Both beginnings describe the setting—the sounds and sights—of the story. They transport the reader into the woods at night to go owling, and up against a window on "the leaving morning." Remind students that story beginnings set the stage for what's to come."

Then you might say, "Writers, story beginnings matter. And so do endings. Today, I want to teach you that professional writers spend lots of time writing and rewriting their endings. You can study these authors to learn how they craft their endings. This will give you ideas for how to bring your own story to a satisfying end."

During the teaching you might pass out copies of the ending lines of both *Owl Moon* and *The Leaving Morning*. Ask children to turn and talk to their partners about what they notice. Then share out some of their observations. They may say that *Owl Moon* begins with a journey into the woods and ends with a return home. They may notice that the book ends with the words of the title, *owl moon*, or that the author conveys a message at the end about having hope (and perhaps, if your children are particularly attuned to comparisons by now, that hope is likened to an owl).

Children may remark that Angela Johnson begins and ends *The Leaving Morning* with the little boy making lips on the window. They will probably notice that this book also ends with the words of its title, *the leaving morning*. Perhaps they'll realize that whereas *Owl Moon* begins with an adventure and ends with a return home, *The Leaving Morning* ends with a good-bye and the start of a new adventure—taking the characters away from home.

You might begin to name and make a temporary chart about what makes for a "good ending." Good endings echo the beginning, leave the reader with something to think about, bring the story full circle, solve a problem, or bring out the meaning of the story. Next, you could model how to revise one of your own story endings by trying some of these moves. Rather than incorporating all things into a single ending, try out different things in a string of endings—so that children see that authors craft several endings before deciding on one that fits. Perhaps first you create an echo between your story beginning and ending (with the language or the imagery). Next, you might write an ending that gives the reader something to think about—a realization or a reflection. Finally, you might write an ending that resolves the issue or puts something to rest. Each ending you write should bring your narrative to a natural conclusion, so that children have models of how to do the same.

Above all, you'll want children to understand that an ending completes a story's action. Show children how to study their mentors for ideas to bring their story's action to a close. It will be challenging for children to duplicate the beautiful language and craft exemplified by writers like Jane and Angela, so be prepared to welcome their approximations.

For the active engagement, children could work in partnerships to talk through some possible ways their endings might go. Remind them to use the class chart on endings and their mentor texts for ideas. They can jot ideas on Post-it notes that they then affix to the story they are currently writing, or have recently written. Rather than jumping from one story to another, encourage them to stick with a single story that is particularly meaningful to them. Often, we encourage children to think and write quickly during workshop. Today, you'll want them to linger a bit, to take time creating lasting images, trying out new things in their writing, carefully choosing words—and to feel the pleasure of crafting an ending that feels just right.

As you send children off to write, remind them of the many things they've learned from the masters to make writing more powerful. Then reiterate that crafting a new ending is one move they may want to try today—or any day—as they prepare for the celebration. Say, "Writers, all around you are examples of carefully crafted endings," as you point to the bookshelves and the writing caddies. "You might want to read some of these for inspiration." Remind them that just as they have studied endings, they can study *any* part of a mentor text to help them revise their writing, trying it out a few different ways. As children go off to write, read aloud the endings of *Owl Moon* and *The Leaving Morning*.

CONFERRING AND SMALL-GROUP WORK

In *Opening Minds* (2012) and *Choice Words* (2004), Peter Johnston reminds us how important it is to convey to students that writing well is hard work—and that working hard on projects that matter is a privilege. It isn't just second graders who look at beautiful literature and imagine it flew directly out of a writer's imagination and onto the page. Adults, too, often bear that impression. That's because when writing is done well, it has an effortless feel. The reality, though, is that more often than not, it takes rounds and rounds of revisions to craft something just right.

In your conferences and small groups, then, be sure you recognize the effort and hard work students are investing in their writing, and that they understand that this work is of their own making. You may be teaching them strategies to try out in their writing, and the mentor author your class is studying is of course teaching them craft, but each child in the room has authored a collection of narratives that bears that child's voice, stamp, and, yes, effort.

Now it is up to students to determine what their pieces still need and to set goals for themselves. Emphasize that goal-setting of this kind is important. It means deciding what, of all of the many revision moves one can make, will achieve the needed effect to make this piece of writing have a polished, seamless feel. All learners—professional piano players, sports figures, teachers—acknowledge that mastering a skill involves setting personal goals and working hard to achieve them.



As you confer today, you have an important job. Now that you have positioned children to set and reach important revision goals, it is up to you to find out what constitutes this kind of revision for each of your learners. Ask children to show you how they are working hard to make their stories even better by pointing to specific revisions they have made, or places in the text they intend to revise.

If your students describe the sorts of changes that can be added by means of a caret, like a single word addition, you'll know you need to steer them toward more substantial revision plans. If the revisions a child indicates are small editing moves that don't actually lift the meaning or the quality of his story, you'll want to give that writer feedback so that he understands how to think and revise as a professional writer does. To do that, you might take these steps:

- Name what the student has done.
- Explain that he is ready to take on more extensive revision, revision that is heftier than a word change—sometimes this means moving around whole sections of text, elaborating in places that are sparse, deleting details that aren't important, and so on.
- Then support the student with a revision strategy that will make a gigantic difference to his particular story. For example, the child might add dialogue and actions to his story to bring the characters to life, or he might tell more about what he noticed all around him to make the setting more vivid.
- Then watch while he gets started, coaching if needed.
- Circle back later to be sure he has learned the strategy well enough that he can use it to revise next time he works on a piece.

MID-WORKSHOP TEACHING

For your mid-workshop teaching, you could teach children that writers don't just make little ticky-tacky revisions, changing a word here, or deleting a line there. They make large-scale revisions, focusing on whole sections of their stories at a time. In addition to endings, writers revise beginnings. They think, "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?" They also revise the most exciting, or sad, or revealing part, making sure to slow down and stretch that part out.

SHARE

Before ending the workshop, you could share-out some of the endings children have crafted (or recrafted) today. Read these aloud and then point out what, exactly, the writers did to good effect—or open this up for discussion, instead inviting responses from the class. Then ask children to talk to a partner about how their endings emulate—or mimic—the endings in their favorite mentor texts. Ask, “What ideas have you taken from the masters to try out in your writing?” Emphasize that they can always turn to mentor texts anytime they are revising their writing, and to work on any part of their piece.

Good luck,
Amanda and Julia



Session 6

Rereading Like Detectives

Making Sure Writing Makes Sense and Sounds Right



AS YOU TEACH CHILDREN how to write with special attention to detail, to meaning, to craft, you will want to devote some of your minilessons also to teaching the conventions of grammar. In their eagerness to exercise their growing writing skills, second-graders tend to write a lot, often at the expense of clarity. You will of course celebrate this zeal and the volume of writing your students produce, but meanwhile, it is important that you arm your children with tools to clarify their writing. Then, too, the Common Core State Standards expect that by the end of this year, second-graders will “demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing” (L.2.2).

This doesn't mean that your students will need to tackle these aspects of writing with mastery, but it does mean that they will need to have a solid grasp of them. They should certainly be in the habit of checking for capitalization, punctuation, and spelling, noticing when something doesn't look or sound right, and then using their knowledge and resources to fix these parts.

In this session, then, you will teach children specific strategies for how to attend to one important grammar convention: punctuation. Specifically, you'll teach them to check that sentences don't run on and on with a series of *ands*. You'll teach them how to reread to determine when a sentence has gone on too long and to then end it with a period before beginning the next one. You can decide whether to teach your class a second convention during the mid-workshop and even a third during the share. Perhaps you'll focus on spelling in one and on capitalization in the other. Or you could see what your particular students discover on their own as they write, and then spotlight these for the whole class.

Notice that today's session builds on prior instruction to look closely. Whereas previously, students received magnifying glasses to drive home the point that writers zoom in on important details, today they'll learn to look closely at their writing just as detectives look closely at clues—to be sure that their writing has correct punctuation.

IN THIS SESSION, you'll teach children that writers reread their writing like detectives, checking the ending punctuation to make sure it makes sense and sounds right to the reader.

GETTING READY

- ✓ Pages 3 and 4 of the demonstration story you started in Session 3, written on chart paper or to project on an overhead. Page 3 should show many run-on sentences, and Page 4 should have correct end punctuation (see Connection)
- ✓ Students' writing and pens (see Active Engagement)
- ✓ Students' writing folders, Post-it notes, and pens (see Share)
- ✓ Page 4 of your demonstration story, with at least one misspelled word (see Share)

COMMON CORE STATE STANDARDS: W.2.3, W.2.5, RF.2.4, SL.2.1, SL.2.3, L.2.1, L.2.2, L.2.3



“In this session . . . you will teach children specific strategies for how to attend to one important grammar convention: punctuation.”

We selected ending punctuation because our years of research have shown that second-grade students writing at benchmark have a tendency to write endless, breathless sentences. The mid-workshop on commas, though taken from an actual child’s discovery, is the perfect add-on to today’s teaching because it gives another way to clarify an otherwise muddled sentence. If your particular class of students has these conventions under its belt, you might instead teach a minilesson on paragraphing or on complex sentences, or on beginning dictionary work. The important thing is that you teach whatever conventions your children most need at this stage in their writing lives (and, of course, you’ll also use one-on-one conferences and small-group work to help particular children with the conventions they are struggling to understand), and that you position children to meet the rigorous expectations of the Common Core State Standards.



MINILESSON

Rereading Like Detectives

Making Sure Writing Makes Sense and Sounds Right

CONNECTION

Share with students two pages from your demonstration text—one page with many run-on sentences and one page with correct end punctuation.


“One, two, three, all eyes on me!” I chanted. After the kids made their reponse, I asked them to bring a piece of writing from their writing folder and a pen to the meeting area.

“I have two pages of writing—pages three and four of my story about the sparkling buildings. Will you all be detectives and quickly study my two pages? Specifically pay attention to my punctuation. Read aloud with me. Are you ready?” I pointed to the two enlarged pages.

◆ COACHING

By now, this attention-getting device should be old hat for your class.


3



The doors opened and I quickly pushed to the front of the stairs and then I suddenly saw a gigantic puddle and I didn't know what to do and I forgot my rain boots and I decided to jump over the puddle and I jumped.

The doors opened AND I quickly pushed to the front of the stairs AND then I suddenly saw a gigantic puddle AND I didn't know what to do AND I forgot my rain boots AND I decided to jump over the puddle AND I jumped.

4



I landed smack in the middle of the puddle. SPLASH! Water flew everywhere! I was soking wet. I looked like a drowned rat. I quickly tried to jump up onto the curb.

I landed smack in the middle of the puddle. SPLASH! Water flew everywhere! I was soking wet. I looked like a drowned rat. I quickly tried to jump up onto the curb.

FIG. 6-1 Pages 3 and 4 of the story about sparkling buildings

Recruit students to turn-and-talk, observing what is different about the two pages. Then share out some of their observations.

“What do you notice about the punctuation in the two pages?” I asked. I listened in to partnerships and jotted down a few things they mentioned to one another. Some kids noticed right away that the third page was filled with *ands* and the rest of the page wasn’t. I prompted those students to think about which page looked and sounded better—and how to fix the other.

“Let me share what some of your classmates found. Joey and Kareem found that on page 3 there are many *ands* and only one period. They saw that on page 4 there were no *ands* and six punctuation marks. Did anyone else see that? Put your thumb on your knee if you saw that too or if you see it now.

“Great detective work, writers. I want to talk to you today about punctuation because I took your work home and saw lots of great details. But in some pieces I saw *no* punctuation marks. In other pieces, I saw too many *ands*. I know that in first grade you all studied end punctuation to make your writing clear. Sometimes when you are writing quickly—and this happens to me, too—you forget to write with punctuation.”

 **Name the teaching point.**

“Today, I want to teach you that writers reread to make sure both that their writing says what they want it to say and that it makes sense. They look for end punctuation. To build this writing habit, it can help to stop after each page, reread, and ask, ‘Did I use punctuation on this page so that it makes sense?’ ”

TEACHING

Demonstrate how to reread your own writing, pausing to look for and include end punctuation.

“Watch as I do a punctuation check on my writing. As I reread, I’ll consider whether the writing will make sense to my reader. If not, I’ll decide where I need punctuation and what kind of punctuation I need. Watch as I do this, so you can think along with me. If you think I need punctuation, just put your thumb on your hand like this”—I made a motion as if I was stamping something with my thumb.

“Here I go.” I began to read. “The doors opened *and* I pushed to the front of the stairs *and* then I suddenly saw . . . ” By now kids were stamping their hands with their thumbs. “Yes, I agree with you. I need to slow this part down with some punctuation, so it will make sense to my reader. I could put a period after the word *opened* (The door opened. I pushed to the front . . .) or after *stairs* (. . . to the front of the stairs. I suddenly saw . . .). Either option would work, but if I say I did this *and* I did this *and* I did . . . that’s too many *ands*. See, punctuation takes thought! I’m glad I am rereading this.” I added a period after *stairs* and reread just that sentence. “Much better!”

Some teachers emphasize that periods tell the reader to pause; others tie the period to meaning. Either way, children won’t “get it right” without repeated practice. Sometimes teachers tell us that their children “can’t even write with periods” as if this is a simple, elementary thing to do. It’s not. Determining where sentences end is a complex matter. It’s easier to decide between types of ending marks than it is to know when a sentence ends.

When teaching young children, I find it helps to put myself in their shoes, imagining their experience of doing something. Rereading my writing in order to add end punctuation is easy for me because I find the syntactical units that comprise a text. A child who is just learning this will need to read the text one way and another way before settling on “the right way.” Because young children can’t usually articulate their processes, it will benefit them to watch and hear me voice mine.

Invite students to read and think alongside you as you demonstrate on the next sentence.

"Now let me see about this next sentence. Read along in your head with me, and use your thumbs again as stamps! 'And then I suddenly saw a gigantic puddle *and* I didn't know what to do *and*.'" I stopped again, out of breath. "Thanks for stamping your thumbs again. Looks like I have another decision. I have to get rid of some of these *ands*! I'll get rid of this first one, and the word *then* (see Figure 6–2). It will sound better, 'Suddenly, I...' Do you agree?"

The students nodded.

"Thank you, detectives! That was so helpful. I'll continue rereading and fixing up this page! When I am done with this part, I'll reread my whole book for two things: details and punctuation."

ACTIVE ENGAGEMENT

Set students up to fix their stories' punctuation, working in partnerships. Then share out some examples.

"Partner 1, take out your writing and place it between you and Partner 2. With your partner, read through it carefully, making sure it makes sense to the reader. Think about *where* punctuation is needed and *what* punctuation to use. Go to it, detectives—work together."

I listened in, coaching partners when needed. "Look at you go, writing detectives. You are adding lots of punctuation and different *kinds* of punctuation even!

"Some of you have realized that there's not always one answer. Elizabeth and Mohammed were studying a page from Mohammed's writing. Elizabeth thought a period should go in one place, and Mohammed thought it should go in another place." I put Mohammed's piece on the overhead for everyone to notice the two options they were discussing. "Do you see how both places work? Sometimes, there is more than one place a sentence can end. The important thing is to *think* about the choices you are making. As writers, you want to make thoughtful choices."

LINK

Encourage students' partnership work before sending them off to continue editing on their own.

"Before you go off to edit your pieces on your own, look at Partner 2's writing. Partner 1, can you help Partner 2 look at just the first page? As soon as you have found three things to fix in Partner 2's writing, you can both go off to your tables and work on your own writing. After you have reread all your pages, write new ones. Just don't forget to reread as you are writing—to fix up your writing as you go. We won't 'save' this work till the end. Go ahead, start right now, right here!"

SESSION 6: REREADING LIKE DETECTIVES

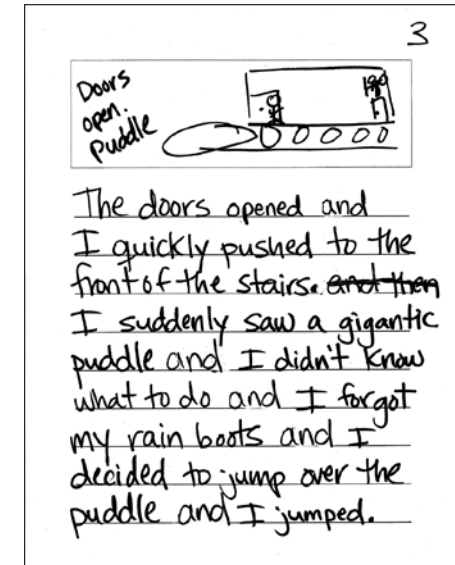


FIG. 6–2 Editing out *ands*

Punctuation choices are not always cut and dry. Here, I highlight the art and craft of punctuating a story—and the fact that writers will put their individual stamps on their work through their choices.

This—switching partners—is entirely optional. You will not always do this.

47



Building Students' Knowledge of Conventions

Punctuation and Spelling

RESEARCH IS ESSENTIAL TO UNDERSTANDING WHAT YOUR CHILDREN DO when they are asked to edit. When you look at a student's work, alone, you won't always know what to make of it. If punctuation is missing, is this because the child lacked the necessary knowledge to do better, or is this a reflection of a half-hearted effort?

I began my conference with this research move. I reflected that Isabelle was missing a lot of punctuation and asked her to address this. Right away, Isabelle identified a few missing punctuation marks. She glanced over the page and spent about 30 seconds "editing" before turning the page. When I pointed out a capital *g* in the middle of her sentence, she sighed, "Oh! I forgot."

At this point, it was clear that she hadn't carefully reread for punctuation, instead scanning casually. Realizing Isabelle was probably not alone in this, I gestured to half a dozen other writers who seemed to have a similarly cavalier approach to editing.

When the group was together, I emphasized that writers reread every bit of a text with eagle eyes, looking for ways to fix up the draft. I pointed out a few key things that writers look for, such as ending punctuation, capitalization, and the use of quotation marks. This suggestion, and directions to do this work now, in the small group, led Isabelle's work to progress (see before and after editing in Figure 6–3).

You might find that your stronger writers have mastered the second-grade standards and maybe even the third-grade ones. Gresha, another student in this small group, is a strong speller and has some good command of ending punctuation. But like all writers, she had some errors that were tough to find (Figure 6–4). Punctuating dialogue, a third-grade skill according to the CCSS, seemed a next apt step for her. You will see how she not only gained an understanding of how to identify some of her errors, but also learned some new punctuation moves, quickly.

Convening a small group of kids with similar needs who are all at different levels, is one way to run a multileveled differentiated small group. This particular small group

MID-WORKSHOP TEACHING **Using Commas in a List**

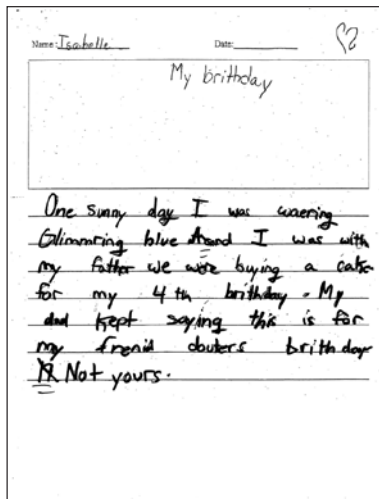
"One, two, three, all eyes on me!" I called out.

"One two, eyes on you!" the class responded.

"Writers, Tenzing found another type of punctuation that you should be thinking about as you reread your work. It isn't *ending* punctuation. She remembered the . . . comma." I put Tenzing's first page (Figure 6–5) about the carnival, on the overhead. "Will you look at Tenzing's piece of writing with me? I want to show you what she did as a writer. When she reread her sentence, it said, 'One sunny morning my sisters and my aunts my mom and my big brothers were going to a carnival.' She realized that she didn't have any commas! Commas help us make a list *in* our sentences. So, she added in commas. Look at her next sentence. Tenzing was going to write, 'There was a Ferris wheel. There was cotton candy. There was shoot the bunny.' But she didn't. She thought that would sound boring. So she made a list with commas. Listen to what she wrote, 'There was a Ferris wheel, a cotton candy store, shoot the bunny, and many other games.' Will you quickly look back at your writing and see if you have any lists in your writing? Remember, you will want to use commas, just like Tenzing did."

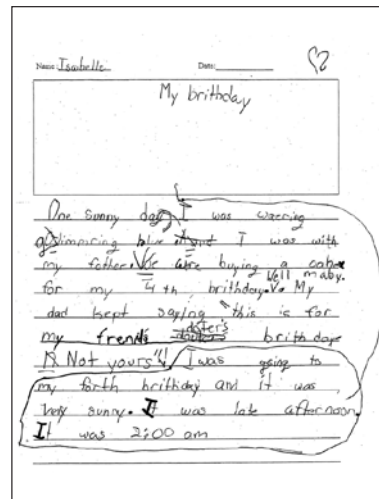
convened for less than ten minutes. It took only a few minutes for them to fix their first few pages. Slowing down and paying close attention to their writing is a great habit to begin early in children's writing development. It is also an efficient use of workshop time.

Any of these strategies would also work in quick and effective conferences. You might also teach children how to use conventions to further their craft, especially in the case of your stronger conventional spellers and sentence writers. This stretches their



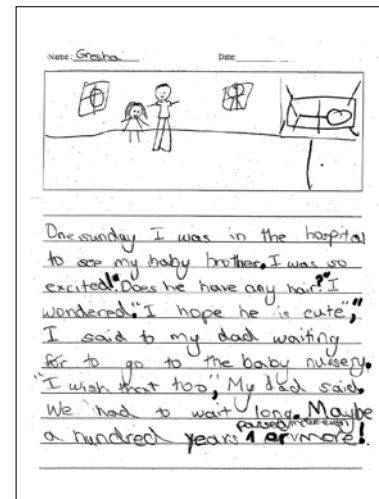
One sunny day I was wearing glimmering blue and I was with my father. We were buying a cake for my 4th birthday. My dad kept saying, "This is for my friend's daughter's birthday. Not yours."

FIG. 6-3 Isabelle's writing before the small group on editing



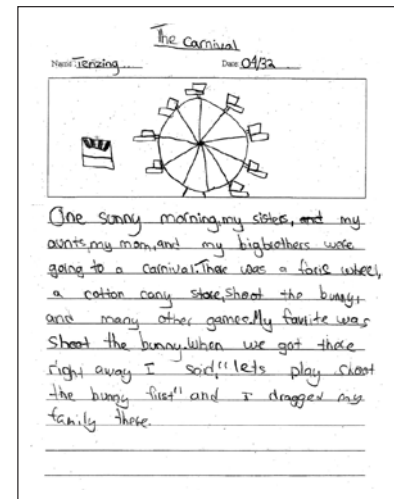
One sunny day, I was going to my fourth birthday and it was very sunny. It was late afternoon. It was 2:00 am. I was wearing glimmering blue. I was with my father. We were buying a cake for my 4th birthday. Well maybe. My dad kept saying, "This is for my friend's daughter's birthday. Not yours!"

Isabelle's writing after the small group on editing



One Sunday I was in the hospital to see my baby brother. I was so excited! "Does he have any hair?" I wondered. "I hope he is cute," I said to my dad waiting for to go to the baby nursery. "I wish that too," my dad said. We had to wait long. Maybe a hundred years or more!

FIG. 6-4 Gresha's detailed first page of a small moment



One sunny morning my sisters, my aunts, my mom, and my big brothers were going to a carnival. There was a Ferris wheel, a cotton candy store, shoot the bunny, and many other games. My favorite was shoot the bunny. When we got there right away I said, "Let's play shoot the bunny first." And I dragged my family there.

FIG. 6-5 Tenzing's detailed first page of a small moment

understanding and extends their use of punctuation to a craft move. Show students how the use of end punctuation impacts how their story is read, and can create excitement, slow down a small moment, or draw the reader in. Or, you might work with students on punctuation placement. They could examine whether they are balancing longer sentence structures with shorter sentences. You might also remind students that they can use dialogue in specific points of their story to break up their descriptive sentences.

While your class is writing up a storm, familiarize yourself with your students as spellers—the words they know how to spell with automaticity, the features of words they have under control, and what they know about problem-solving words. By administering spelling assessments such as Donald Bear's Spelling Inventory in *Words Their Way*, you can learn what things to highlight during workshop time as well as during a word study/phonics session. Analyzing the features of phonics will reveal which students require more direct support of spelling strategies.



SHARE

Fixing Up Rough Drafts

Remind children that in addition to ending punctuation, they can also check their writing for spelling and comma use. Demonstrate one strategy for checking spelling in your demonstration text.

"As you reread for punctuation, you can check spelling as well. Let me give you a tip about rereading for spelling. Sometimes, there are words that you *know* or *think* are spelled incorrectly. If in doubt, circle these words as you write or reread. Before you put your writing in the 'finished for now' side of your folder, try to figure out the best spellings you can for those words. Watch as I show you how.

"Here, on my fourth page (see Figure 6–6), I have circled the word *soking* (soaking). I am going to try and spell soaking three different ways on my Post-it. Then I'll circle the best one. Later, I can look it up quickly in a book, or consult another resource. If you know how to spell this word, keep it in your head.

"I'll write *sokeing* because sometimes the *e* makes the vowel say its own name like in *poke*. I'll also write *soaking*—like *floating*. The *a* makes the *o* say its own name, too. Or I could write *soacking*—I know words like *kick* and *lick*. The *ck* also makes the /k/ sound." I paused, surveyed the options, and said, "Show me on your finger if you think the correct spelling is number 1, 2, or 3, or my original 4. Tell your partner why.

"Many of you said #2. You said it looks right and sounds right. I agree. Now look at your own writing, circle any words you think might be misspelled, and try one of them out three different ways like I just did. Then tell your partner which looks and sounds correct and why!"

Share out a couple of ways students have learned to fix their spelling.

After a few minutes I said, "So many of you are finding *better* spellings. Mallika realized she could check the word *ocean* in the ocean and wildlife basket. She didn't even need to try out different spellings! Grace realized that one of her words was on the word wall! That is another tool to use! Look at where Ingsel has circled words to check the spelling of (see Figure 6–7).

"Writers, put your Post-it notes on the back of your writing, and put your writing in your folder. Tomorrow and any day, you can add missing punctuation *and* you can also find and fix misspelled words."

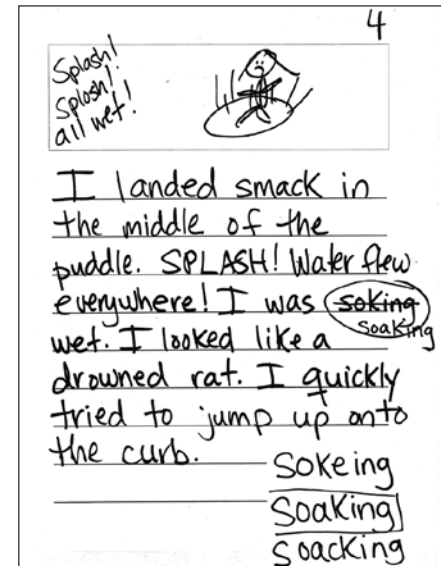


FIG. 6–6 Checking the spelling of *soaking*

Spish Splash

By: Ingsel
Class:

Name Ingsel Date 9-8

One day I was in the car. Beep beep!
I said when are we there
y@t!! My mom @ @ said
were almost there. I @ @ @ @
was very hord in the car. I
could even (may) moov
a single bit. I (sied) sig@hel

①

Name _____ Date _____

When we got there my
eyes popped they were
lots of rides. Its called
Spish Splash. I ran to the
water @t slide. With my splash!
mom. When I sat on the
bout with my mom I was
very sarde my hods
were shaking my legs
were shaking.

②

Name _____ Date _____

When the man pushed
me in the water slide
I screamed "AAAAA!!"
I closed my (eyes) I
peeked a (litle) little bit
water splashed in my
face. Some of the people
took picbers. click click!

③

Name _____ Date _____

When the ride was over I
was shivering I started to
(rub) rub my hands. My teeth
was shaking shatter shatter!
I couldn't move @ a bit.

④

Name _____ Date _____

The we got on the car
I was (thinko) thinking
about how much fun
I will go there again. So
(we) me and my mam drove
away.

⑤

FIG. 6-7 Ingsel checks her spelling.



Session 7

Working Hard

Setting Goals and Making Plans for Writing Time

IN THIS SESSION, you'll teach students that writers get stronger by looking at their writing, making plans, and setting goals.

GETTING READY

- ✓ Quote from Jane Yolen (see Connection)
- ✓ Students' writing folders (see Connection)
- ✓ Enlarged copies of the Narrative Writing Checklist, Grades 2 and 3 (see Teaching) 📄
- ✓ Your own writing (see Teaching)
- ✓ Copies of the Narrative Writing Checklist, Grades 2 and 3, one for each student (see Active Engagement) 📄
- ✓ Post-it notes (see Mid-Workshop Teaching)
- ✓ "Things That Make Us Stronger Writers" chart (see Share)
- ✓ Students' writing, Post-its, and pens (see Share)

COMMON CORE STATE STANDARDS: W.2.3, W.2.5, W.3.3.b, W.3.10; RL.2.1; SL.2.1; L.2.1, L.2.2, L.2.3

THROUGHOUT BEND I, you built up your students' identities as writers. You conveyed to them that they have stories to tell, meaningful stories worth recording and reading, and then you gave them the tools and some craft moves to begin to put their stories onto the page. Again and again, throughout your teaching during this first week, you have sprinkled in bits of wisdom about how to live as a writer—how to generate and capture ideas as a writer, how to notice and magnify details as a writer, how to carry out everyday activities as a writer.

Today, in this final session of Bend I, you will teach students another important thing that writers the world over do: you'll teach them that writers set goals. Although you won't lay out specific goals for your students to tackle, you will suggest *kinds* of goals writers consider when making plans for how their writing will go. Writers decide that they will write a certain number of pages, or that they will finish one piece by a certain date and begin another, or that they will try to write in a genre that is new to them. You'll tell children that writers also set goals to strengthen particular skills, like crafting a more powerful beginning or ending, or writing with more detail, or stretching out the important parts of their stories.

This session challenges children to take charge of their writing—to notice what they could do even better. It also challenges them to hold themselves accountable to the decisions they make. Finally, it challenges children to take risks. Goals help us outgrow ourselves; they help us try for the selves we secretly hope to be. You want children to feel that workshop is a place where they can take risks and grow.

In this session, then, you will show children how to use the Narrative Writing Checklist to determine goals for themselves. The Narrative Writing Checklist is available on the CD-ROM. By giving children the checklist at this stage, you convey the expectation that they work with resolve toward concrete goals to improve their work. You'll teach children a form of close reading, as you ask them to look between a description and their text, asking, "Where do I do that work? What is the evidence?"

The goal of this self-assessment is not to race down a checklist saying, "Yup, yup, yup." Instead, people use checklists when they have so many hopes that it is hard to remember

them all. The checklist codifies these hopes, making it easy for a writer to remind herself of all that she aspires to do. Your expectation is that the checklist will become a source of future goals, that it will give children direction as they work to become stronger writers.

“Goals help us outgrow ourselves; they help us try for the selves we secretly hope to be. You want children to feel that workshop is a place where they can take risks and grow.”

Making strategic decisions about what will make writing more powerful is the kind of analytical thinking that Norman Webb outlines in his higher-level Depth of Knowledge descriptors. The more your students assess themselves and their work, and the more opportunities they have to try out the things they decide their work needs, the more these qualities and skills of good writing will become internalized. And children, then, will indeed reach their goals.

SESSION 7: WORKING HARD





MINILESSON

Working Hard

Setting Goals and Making Plans for Writing Time

CONNECTION

Introduce a quote by Jane Yolen—or another quote that emphasizes the importance of setting and working toward goals.

As writers gathered, I read aloud a quotation I had also written on chart paper.

Exercise the writing muscle every day, even if it is only a letter, notes, a title list, a character sketch, a journal entry. Writers are like dancers, like athletes. Without that exercise, the muscles seize up. (janeyolen.com)

"Writers, over the weekend I read this quotation on Jane Yolen's website. 'Exercise the writing muscle.' Exercise?" I scrunched up my face in disbelief. "How can that be? You don't run or jump when you write.

"With your partner, quickly try to figure out what this might mean." I let kids talk for a few seconds, then gestured for Alex to tell his thoughts. "I think that it means if you write all day you will be strong," Alex said. "Will you literally have bigger muscles? What does stronger really mean? Hmm . . ." I let the question linger. "Maybe it means that your stories will be better and better. Like dancers, when they practice they dance better and can do better jumps," Grace suggested.

"Let's take both ideas," I said. "If you write everyday and exercise your 'writing muscles,' then you will become stronger writers. Maybe this means you can write longer stories! Or funnier ones! Or more beautiful ones. Maybe this means that if you work hard at writing every day, your writing will improve! Just like in sports, when you practice and exercise you get stronger, so too, you can get stronger as writers."

✿ Name the teaching point.

"Today, I want to teach you that just as dancers and athletes work hard, practice, and then get stronger, writers can do that, too. Sometimes, this work takes five minutes, sometimes a day, and sometimes even a whole month! Writers work hard to get better. Writers set goals and make plans to work toward these goals."

◆ COACHING

Quoting Jane Yolen at the start of the session does two important things. First, it gives young writers a window into their mentor author's mind—into her way of thinking about writing. Second, it gets students active right from the start of the minilesson. By inviting them to reflect on Jane's words and her process, they will reflect, too, on their own writing processes.

Today's minilesson supports a foundational skill that students will carry throughout the year and their lives—self-assessing and goal-setting. You may think that this work is too sophisticated for your second graders, but they will rise to the challenge.

TEACHING

Introduce the Narrative Writing Checklist for second and third grade, and give each child a copy.

“Let me show you what I mean. Remember last year, how you used a checklist to think about the things you were already doing as writers and the things you could work on to make your writing even stronger? Today I want to introduce you to a similar checklist, a new one with new goals on it since you are now second-grade narrative writers. These are goals you will be working toward throughout this unit and the year. I’m going to show you the second-grade goals *and* (in case some of you want to see them) the third-grade goals, too. You’ll see headings. (I pointed.) The section titled ‘Structure’ is about how your story goes—how it is organized. The ‘Language Conventions’ section lists goals that will make your writing easy for your readers to read.

“There is a copy of this checklist on your rug spot so you can follow along as I read! Of course, this is just the beginning of the year, so I know you’re not doing everything on this list yet. But I bet there are some things on this list you do *sometimes*. As I read the list aloud, look for things that might become a goal for you—things you think you could do more often. The Narrative Writing Checklist, Grades 2 and 3 is available on the CD-ROM.

Demonstrate how to compare your own writing against the checklist, setting goals for the unit.

“I finished my story about riding on the bus pretty quickly. There’s one more page I haven’t shared with you yet. I know there are some things I’ve done well, but I also suspect there are things I could improve. I’m going to look at the checklist and determine some goals that I could work toward.”

I unveiled my story, written on chart paper, and said, “Will this group of you listen to see whether I do this first item—write about one small moment, one time, and will this group of you (I gestured to a second section of the group) listen to see if I do this second item—include a lot of descriptive details about the setting? And will this group of you (I gestured to the kids remaining) listen to see if I did this third item—choose the action, talk, or feeling that would make a good ending. Give me a thumbs up if you hear your group’s checklist item in my writing.”

Page 1: *The rain had just stopped. I was sitting on the cross-town bus, staring out the window, watching the sky turn pale blue. I saw people open their jackets. I saw puddles misting in the sun. I looked up and all around me the buildings were sparkling.*

Page 2: *Finally we came to my stop. Everyone rushed to the door. A tall man, wearing headphones, swayed his body as he barged ahead of me. Two teenage girls, arms linked, blocked my path, making a barricade. I felt crushed.*

Page 3: *The doors opened AND I slowly walked down the stairs AND then I suddenly saw a gigantic puddle AND I didn’t know what to do AND I forgot my rain boots AND I decided to jump over the puddle AND I jumped.*

You will probably want to read this checklist in such a way that you emphasize some things you know kids in your class are still struggling to do, things that you will want them to reach toward this month. You might also emphasize the things on the list that are similar to what they have already learned to do in first grade, and that therefore they should already be doing in their writing.

Page 4: I landed smack in the middle of the puddle. SPLASH! Water flew everywhere! I was soaking wet. I looked like a drowned rat. I quickly tried to jump up onto the curb.

Page 5: Then I looked up. The sparkling buildings were hovering—high above me. Rays of sunlight danced across them. The sky was opening up with patches of blue.

I read my story aloud with emphasis. As I read, thumbs popped up across the room. Most of the third group, however, kept their thumbs down.

“Hmm . . . let’s see. Based on your reaction, Group 1, I did a good job of writing about one small moment—*one time*. This is one memorable thing that happened to me, riding on the bus and getting soaked from the puddle. I saw your thumbs go up and stay up during my whole story. So I can check *that* off the list.

“Group 2, I saw your thumbs go up, too, especially when I read the part about the buildings. Yup, I definitely made sure to include a lot of descriptive details about the setting to help my readers picture what was happening. That was something I worked hard at the past few days.

“But Group 3, most of you kept your thumbs down. I know why. My story ends with a beautiful description, but the piece doesn’t feel ‘done’ yet, does it? So that’s something I could work on. It would help to include what my character is thinking, or what she says.

“Writers, see how I am going down the checklist and then looking at my writing to see if I’ve done these things? I could keep going—I’m sure I’ll find other things I am starting to do or am already doing, as well as things I can work toward—not only in this piece, but in all the pieces I write.”

Narrative Writing Checklist

	Grade 2	NOT YET	STARTING TO	YES!	Grade 3	NOT YET	STARTING TO	YES!
	Structure				Structure			
Overall	I wrote about <i>one time</i> when I did something.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I told the story bit by bit.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Lead	I thought about how to write a good beginning and chose a way to start my story. I chose the action, talk, or setting that would make a good beginning.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I wrote a beginning in which I helped readers know who the characters were and what the setting was in my story.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Transitions	I told the story in order by using words such as <i>when, then, and after</i> .	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I told my story in order by using phrases such as <i>a little later and after that</i> .	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ending	I chose the action, talk, or feeling that would make a good ending.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I chose the action, talk, or feeling that would make a good ending and worked to write it well.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Organization	I wrote a lot of lines on a page and wrote across a lot of pages.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I used paragraphs and skipped lines to separate what happened first from what happened later (and finally) in my story.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Development				Development			
Elaboration	I tried to bring my characters to life with details, talk, and actions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I worked to show what happened to (and in) my characters.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Craft	I chose strong words that would help readers picture my story.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I not only told my story, but also wrote it in ways that got readers to picture what was happening and that brought my story to life.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

ACTIVE ENGAGEMENT

Set students up to compare their writing against the checklist, working in partnerships to set new goals.

“Now it’s your turn. Partner 1, take out a story that is on the ‘finished for now’ side of your folder. Look at it closely with Partner 2, and together, decide what some of your goals might be. Use the Narrative Writing Checklist to help figure out what you are already doing well. Star where you do that to show the evidence. But most of all, think about what you do sometimes, part way, that you might do every day in writing workshop to strengthen your writing.” After a minute, I said, “If you are still rereading the piece, stop and talk about it now.”

After a few minutes, I said, “Partner 2, it’s your turn. Take out a piece from the ‘finished for now’ side of your folder, study it with Partner 1, and figure out your new goals.”

Invite a couple of students to share their goals and reasons for choosing these.

“Writers, I’d like some of you to share the goals you are setting for yourselves. That way, you can be inspired not only by the authors on our bookshelves but by one another!”

Stephen began. “I wrote about one time. My big idea was going to Santa’s Village with my mom and dad and brother, but I wrote about just when we went on the Himalaya ride and it went faster than we realized it was going to and we were all scared. But I didn’t write about what anyone said. And my brother was yelling out, ‘Stop the ride! Stop the ride!’ and my mom was saying some stuff, too. So I should include that talk.”

I gave Stephen a thumbs up and said, “Who set a different goal?”

“I did!” said Mohammed. “Mine is easy, I knew right away. I need to work on endings. My stories always end the same way. I tell about how I was feeling. I’m gonna try ending with an action instead!”

“You’re being really thoughtful about your writing goals, writers. That’s how to get stronger.”

LINK

Send students off to write, emphasizing their individual goal pursuits.

“Writers, you are going to be exercising your writing muscles today! Just like every day, you’ll work on your stories. But today is a little different, because today, each of you will focus on a few of your very own goals. These goals can help you revise, as well as start new stories.”





CONFERRING AND SMALL-GROUP WORK

Providing Students with Feedback

GEOFF PETTY HAS STUDIED MILLIONS of learners in order to understand the factors that support achievement. His research suggests that students need to be engaged in challenging activities and they need clear feedback. In *Evidence-Based Teaching* (2009), Petty writes that students benefit from learning what they do well in addition to what they need to improve upon. In order to accelerate students' progress, then, we must help students work toward goals that matter, big ambitious ones, and also offer feedback—both compliments and next steps.

We've found that although it is important for us as teachers to give students compliments and teaching points, it is also important for us to teach students to self-assess so they can give this feedback to themselves. In a small group then, you may want to coach kids, saying, "Writers, look at your pieces right now. Think about what is especially strong in your writing and about what your writing needs. Do you need to slow down a small moment in your story and tell it bit-by-bit? Did you need more details? Use our Narrative Writing Checklist to help you think about your writing." Then you

MID-WORKSHOP TEACHING **Writers Set Short-Term Goals that Help Them Write More**

"Writers, can I stop you for a moment? I want to draw your attention to something that I've noticed in our workshop today. A lot of you are thinking in your heads about what to write, but if you are to tackle your goals, you have to do what writers like Jane Yolen do—*write!* So ask yourself where can you write to in the next ten minutes. The bottom of page three? Maybe you can finish your book, reread it, and start to revise it. Then if you reach your goal, guess what you can do?"

"Set another goal?" Stephen asked.

"That's right! You can keep setting new goals for yourself. You might set a goal of how many pages to write. Or you can set a goal for the number of books you want to write in a day or in a week.

"Right now, set a goal for yourself that will help you write long and strong! Decide how many pages—or books—you'll finish today, and write it on a Post-it note."

"I'm going to write one hundred pages!" April called out!

"I hope your hand doesn't fall off, April! Ouch! What a goal—remember you want to be ambitious and push yourselves, but you also want to set goals you can actually

reach. I see Rocio is going to write two long pages! Stephen, you made an X at the bottom of this page. Do you think you could do a little more?"

April gestured wildly for me to come over, then whispered her revised goal in my ear.

So that the class could hear, I said, "Aha, your new goal is to finish one of the books you started yesterday and then to write a couple pages of a new book? Great. That is definitely a reachable goal.

"Writers, hold up your goals so I can see them. Remember, when you accomplish your goal," I said, nodding and looking Stephen in the eye, "create a new one. I'll let you know when ten minutes are up. By that time we'll have about ten more minutes of workshop time to then reach a new goal. Are you ready?"

The kids looked at me with large grins on their faces. They held their pens close to the page as I said, "Go ahead, begin your writing. Good luck. Remember, you are aiming to write long and strong!"

After ten minutes had passed, I checked in with kids to be sure they were on target, and to help them set new goals, as needed.

might quickly move around to each student, checking in to provide bits of feedback that supports or extends their self-assessment and guides them from self-assessment to revision. In six minutes or so, you can check on each student in the small group once, then cycle through the group again to see what children have accomplished independently.

During today's small-group session, I checked in with Patrick first (Figure 7–1). "What are you thinking?" I asked, as I slid into the space next to him.

He read me his line, "When I went to Sea World I was excited."

I repeated my question to give Patrick a chance to elaborate on his thinking rather than simply reading me his writing. "So, what are you thinking? What are you going to do to revise it?"

"Stretch it?"

"Try. I will come back in a minute to see how you are doing." Moving on, I turned to Gresha (see Figure 7–2). "Let me see what revisions you've made so far," I said. Gresha's piece was a bare-bones small moment about looking for her newborn brother in the hospital. She had written one or two sentences per page. She was working on a page that earlier had read, "I looked and I couldn't find him."

"I'm trying to stretch this part out," Gresha said, pointing to the lines. "I'm trying to make the audience wonder if I am going to find him."

"Let me read what you have done." I quickly read the page she was working on.

*I looked and looked but I couldn't find him. "Look in the boy area,"
The nurse said pointing to the boy area. I ran there. I kept looking.
The first one wasn't him. Not even the second one.*

"Gresha, I see you gave us information in the dialogue and in your actions. You slow the moment down by showing what is *not* working! I also like how you added to the picture box, no no no. Did that help to remind you to stretch this page?" Gresha nodded. "You are right, this is helping to stretch out the moment. Keep going. When you finish this page, find another in your writing to stretch out the details. Use dialogue and lots of actions to do so. I'll check back with you in a bit."

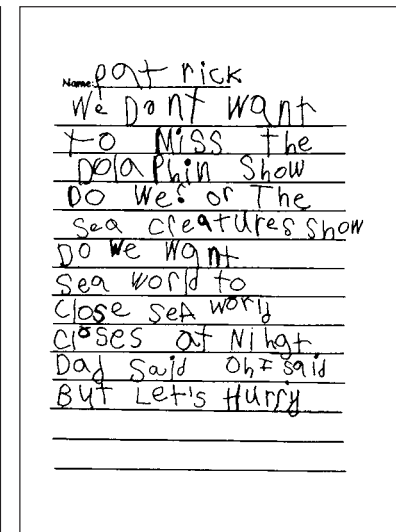
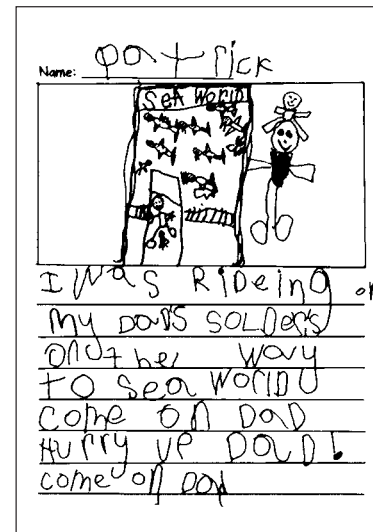


FIG. 7–1 Patrick's writing after receiving support in how to elaborate and say more about his moment.

I moved on to another child and then came back to Patrick. He had written, "I was riding on my dad's shoulders on the way to Sea World. 'Come on dad! Hurry up dad! Come on.'"

"Wow, Patrick! I love what you've done here! When we spoke earlier, you talked about wanting to revise your writing by stretching it. Using dialogue is a great way to stretch your writing, and to *show* your excitement. Keep at it. Let me hear what you will say next to show that you were excited."


"I don't want to miss the stuff."

"The stuff? Be more specific, Patrick. What do you mean by stuff?"

"Like the sea creatures! And the dolphin show!"

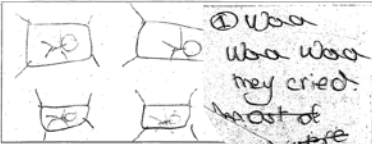
"Great! That is more specific. Get those details into your writing. Go!" I continued circling for another ten minutes and then sent the writers back to their tables.

Name: Gresha Date: _____



One Sunday I was in the hospital to see my baby brother. I was so excited! Does he have any hair? I wondered, "I hope he is cute." I said to my dad waiting for to go to the baby nursery. "I wish that too," My dad said. We had to wait ^{passed} long. Maybe a hundred years ^{or more!}

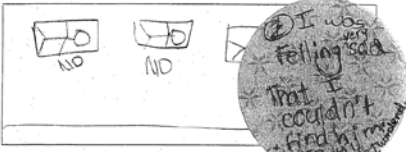
Name: Gresha Date: _____



① Uba uba uba uba uba uba
u-b-a u-b-a
my cried
most of
~~there~~ were
~~cribs~~

Then the nurse called "Come in!" I rushed in ~~there~~ ^{there} were a lot of babies. I was very confused "Huh" I said "Dad were is he?" I asked "Why don't you look," he said. So then I started looking all over the baby nursery.

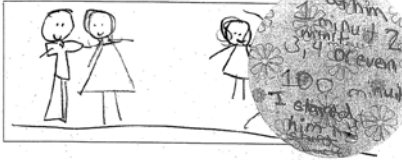
Name: Gresha Date: _____



② I was ^{very} felling sad
that I
couldn't
find ~~him~~ ^{him}

I looked and looked but I couldn't find him. "Look in the boy area" the nurse said pointing to the boy area. I ran to there ③ I kept on looking. The first one was n't. ^{him} Not even the second one. Whether the third. I looked and looked.

Name: Gresha Date: _____



④ I had
to
wait
100
minutes
I found
him

Then I finally saw him. He had hair just like I hoped. He had brown hair. He was adorable. I was ~~quite~~ ^{quiet} as a mouse. He was sleeping. "Can I carry him?" I whispered to my mom. ~~Just about she~~ ^{she nodded.} I got to hold him. He was smiling and I was too. I had a great time at the hospital!

FIG. 7-2 Gresha's revised Small Moment story with more details added.



SHARE

Learning Strategies to Become Better Writers

Introduce a chart of moves that create strong writing, and invite children to share their writing and plans with one another in pairs.

"Writers, it's time for our share session. Bring over your writing and your pen. If you just started a new piece, choose a piece you finished earlier.

"I started this 'Things that Make Us Stronger Writers' chart to help us talk and think about what you are working on as writers." I covered the bullet points on the chart, so only the title was visible. "The first three things on our chart are—read them with me." I uncovered each bullet as we read them off in unison. "Finding inspiration from books and other authors.' We did this the first day to think of powerful story ideas in our lives. 'Writing for a long time (inside and outside of school).' Today we wrote for thirty minutes, writers! 'Writing with lots of details.' Today we can add two more: 'Setting goals using the Narrative Writing Checklist' and 'Setting goals to write more.'

"Writers have what is called a *mentor*—someone who is like their teacher! Jane Yolen once said that her husband was her greatest writing mentor. We can be each other's mentors. Mentors help you think about what you need; they also help you remember your goals. Whenever I meet with my writing mentors, they always hold me to my goals.

"Today, you and your rug spot partner will be each other's mentors. Use our chart to remind you to talk about what you did today in workshop and what you plan to work on all week in workshop. I'm going to add 'Asking for help from others' since that's exactly what you'll be doing right now."

This anchor chart can carry your students a long way, so create some excitement as you unveil it and read each bullet point. You will add on and refer to this chart throughout the unit.

Things that Make Us Stronger Writers

- Finding inspiration from books and other authors
- Writing for a long time (inside and outside of school)
- Writing with lots of details
- Setting goals using the Narrative Writing Checklist
- Setting goals to write more
- Asking for help from others

Remind students to record their goals to go on the "Writing Goal Chart."


"Before we leave the meeting area, can you write down on a Post-it a couple of BIG goals that you have as a writer? Write your name and today's date! We will hang these up on our 'Writing Goal Chart' so that every now and then you can check up on your goals! By the end of the unit, you should see that you have accomplished them and gotten stronger as writers!"

① Name: _____ Date: _____



When I woke up my mom and dad said we were going to roller skate. I got ready to go roller skating.

② Name: _____ Date: _____



When we got there they gave me roller skates. I put them on and tried with my dad.

③ Name: _____ Date: _____




I fell on my but and said I can't do it. Then I saw him roller skating by himself.

④ Name: _____ Date: _____




And said I can do it when he came back I told him I want to do it again.

⑤ Name: _____ Date: _____




And I did it I told my dad I want to roller skate in the bigger area.

⑥ Name: _____ Date: _____




So he took me. Me and him roller skated together.

⑦ Name: _____ Date: _____



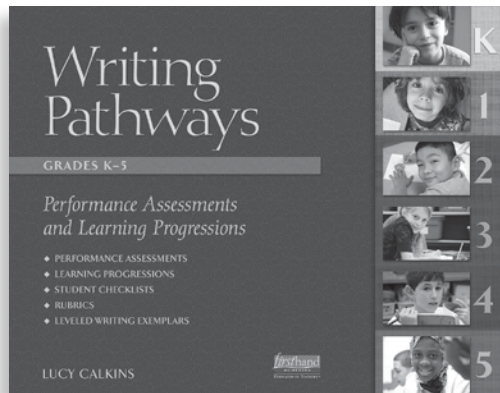
at first we were slow!!!

⑧ Name: _____ Date: _____



then we were super fast we were in front of everyone.

FIG. 7-3 Michael's goal is to elaborate on this piece about rollerskating with his father.



Writing Pathways is designed to help you provide your students with continuous assessment, feedback, and goal setting. Organized around a K–5 continuum of **learning progressions** for opinion, information, and narrative writing, this practical guide includes **performance assessments, student checklists, rubrics, and leveled writing exemplars** that will help you evaluate your students' work and establish where students are in their writing development.

“The assessment system that undergirds this curriculum is meant as an instructional tool. It makes progress in writing as transparent, concrete, and obtainable as possible and puts ownership for this progress into the hands of learners. This system of assessment demystifies the Common Core State Standards, allowing students and teachers to work toward a very clear image of what good work entails.”

An exemplar piece of writing for each writing genre shows how one piece of writing could develop according to the learning progressions established by the Common Core State Standards.

Grade 2

Narrative Writing

The writer wrote about one time when she did something and worked to write a strong beginning (in this instance by using descriptive details and by telling the reader how she felt).

The writer brought characters to life with details, dialogue, and actions.

The writer chose the action, piece of dialogue, or feeling that would make a good ending.

It was the first day of school. I walked Sara to school. I was excited because it was her first day. It was a warm, sunny day. I was wearing my new sandals.

We turned the corner and then we saw a dog. It was a big, hairy dog. I thought it was a nice dog but then it growled. “GRRRR!” I was scared.

“Oh no. I can’t let the dog get us!” I thought. Then we ran. I held Sara’s hand and we ran as fast as we could. We ran and ran and ran.

Sara was so scared. She started crying. I said, “Don’t cry.” I was trying to act brave so Sara wouldn’t know I was scared. Then we kept running until we got to our school.

We finally got to school. Mrs. Crowley opened the door for us and we ran inside. I gave Sara a high-five. We smiled. We made it!

The writer told the story in order by using words like *when, then, and after*.

The writer wrote more than just a line or two on most pages of her story. She chose words that would help her reader envision the sequence of events.

The writer used capital letters for names, and quotation marks to show what people said. She also used apostrophes correctly when using conjunctions like *can’t* and *don’t*.

The units teach students the CCSS' grade-appropriate skills for both their own grade level and for the upcoming grade. That is, the second-grade narrative writing unit supports both the second- and the third-grade standards. This is done in part because the expectation level of the CCSS for middle school is exceedingly high. For an entire class of students to reach the sixth- and eighth-grade CCSS expectations when they reach those grade levels, teachers need to accelerate students' writing development in the early grades, when the Common Core Standards in writing do not keep the same fast pace as the reading standards.

Narrative Writing Checklist (continued)

	Grade 2	NOT YET	STARTING TO	YES!	Grade 3	NOT YET	STARTING TO	YES!
	Language Conventions				Language Conventions			
Spelling	To spell a word, I used what I knew about spelling patterns (<i>tion, er, ly, etc.</i>).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I used what I knew about spelling patterns to help me spell and edit before I wrote my final draft.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	I spelled all of the word wall words correctly and used the word wall to help me figure out how to spell other words.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I got help from others to check my spelling and punctuation before I wrote my final draft.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Punctuation	I used quotation marks to show what characters said.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I punctuated dialogue correctly with commas and quotation marks.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	When I used words such as <i>can't</i> and <i>don't</i> , I used the apostrophe.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	While writing, I used punctuation at the end of every sentence.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
					I wrote in ways that helped readers read with expression, reading some parts quickly, some slowly, some parts in one sort of voice and others in another.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Name: _____

Date: _____

Narrative Writing Checklist

	Grade 2	NOT YET	STARTING TO	YES!	Grade 3	NOT YET	STARTING TO	YES!
	Structure				Structure			
Overall	I wrote about <i>one time</i> when I did something.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I told the story bit by bit.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Lead	I thought about how to write a good beginning and chose a way to start my story. I chose the action, talk, or setting that would make a good beginning.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I wrote a beginning in which I helped readers know who the characters were and what the setting was in my story.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Transitions	I told the story in order by using words such as <i>when, then, and after</i> .	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I told my story in order by using phrases such as <i>a little later and after that</i> .	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ending	I chose the action, talk, or feeling that would make a good ending.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I chose the action, talk, or feeling that would make a good ending and worked to write it well.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Organization	I wrote a lot of lines on a page and wrote across a lot of pages.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I used paragraphs and skipped lines to separate what happened first from what happened later (and finally) in my story.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Development				Development			
Elaboration	I tried to bring my characters to life with details, talk, and actions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I worked to show what happened to (and in) my characters.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Craft	I chose strong words that would help readers picture my story.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I not only told my story, but also wrote it in ways that got readers to picture what was happening and that brought my story to life.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Crystal-clear checklists that spell out the genre-specific benchmarks students should be working toward help students set goals and self-assess their work.

Rubrics for each kind of writing establish clear benchmarks that help teachers monitor student progress.

Name: _____ Date: _____

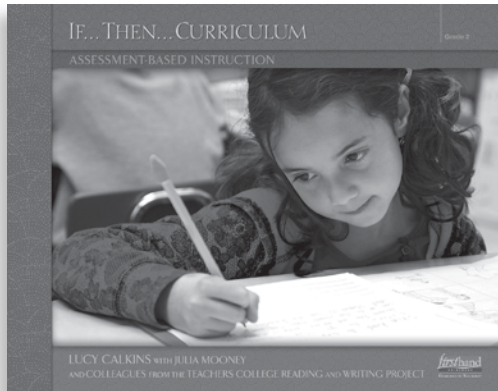
Rubric for Narrative Writing—Second Grade								
	Kindergarten (1 POINT)	1.5 PTS	Grade 1 (2 POINTS)	2.5 PTS	Grade 2 (3 POINTS)	3.5 PTS	Grade 3 (4 POINTS)	SCORE
STRUCTURE								
Overall	The writer told, drew, and wrote a whole story.	Mid-level	The writer wrote about when he did something.	Mid-level	The writer wrote about <i>one time</i> when she did something.	Mid-level	The writer told the story bit by bit.	
Lead	The writer had a page that showed what happened first.	Mid-level	The writer tried to make a beginning for her story.	Mid-level	The writer thought about how to write a good beginning and chose a way to start his story. He chose the action, talk, or setting that would make a good beginning.	Mid-level	The writer wrote a beginning in which she helped readers know who the characters were and what the setting was in her story.	
Transitions	The writer put her pages in order.	Mid-level	The writer put his pages in order. He used words such as <i>and</i> and <i>then, so</i> .	Mid-level	The writer told her story in order by using words such as <i>when, then, and after</i> .	Mid-level	The writer told his story in order by using phrases such as <i>a little later</i> or <i>after that</i> .	
Ending	The writer had a page that showed what happened last in his story.	Mid-level	The writer found a way to end her story.	Mid-level	The writer chose the action, talk, or feeling that would make a good ending.	Mid-level	The writer chose the action, talk, or feeling that would make a good ending, and worked to write it well.	
Organization	The writer's story had a page for the beginning, a page for the middle, and a page for the end.	Mid-level	The writer wrote his story across three or more pages.	Mid-level	The writer wrote a lot of lines on a page and wrote across a lot of pages.	Mid-level	The writer used paragraphs and skipped lines to separate what happened first from what happened later (and finally) in his story.	
								TOTAL

	Kindergarten (1 POINT)	1.5 PTS	Grade 1 (2 POINTS)	2.5 PTS	Grade 2 (3 POINTS)	3.5 PTS	Grade 3 (4 POINTS)	SCORE
LANGUAGE CONVENTIONS (cont.)								
Punctuation	The writer put spaces between words. The writer used lowercase letters unless capitals were needed. The writer wrote capital letters to start every sentence.	Mid-level	The writer ended sentences with punctuation. The writer used a capital letter for names. The writer used commas in dates and lists.	Mid-level	The writer used quotation marks to show what characters said. When the writer used words such as <i>can't</i> and <i>don't</i> , she used the apostrophe.	Mid-level	The writer punctuated dialogue correctly with commas and quotation marks. While writing, the writer put punctuation at the end of every sentence. The writer wrote in ways that helped readers read with expression, reading some parts quickly, some slowly, some parts in one sort of voice and others in another.	
								TOTAL

are each student on a scale of 0–4.

	Kindergarten (1 POINT)	1.5 PTS	Grade 1 (2 POINTS)	2.5 PTS	Grade 2 (3 POINTS)	3.5 PTS	Grade 3 (4 POINTS)	SCORE
DEVELOPMENT								
Elaboration*	The writer's story indicated who was there, what they did, and how the characters felt.	Mid-level	The writer put the picture from her mind onto the page. She had details in pictures and words.	Mid-level	The writer tried to bring his characters to life with details, talk, and actions.	Mid-level	The writer worked to show what was happening to (and in) her characters.	(X 2)
Craft*	The writer drew and wrote some details about what happened.	Mid-level	The writer used labels and words to give details.	Mid-level	The writer chose strong words that would help readers picture her story.	Mid-level	The writer not only told his story, but also wrote it in ways that got readers to picture what was happening and that brought his story to life.	(X 2)
								TOTAL
LANGUAGE CONVENTIONS								
Spelling	The writer could read her writing. The writer wrote a letter for the sounds she heard. The writer used the word wall to help her spell.	Mid-level	The writer used all he knew about words and chunks of words (<i>at, op, it, etc.</i>) to help him spell. The writer spelled all the word wall words right and used the word wall to help him spell other words.	Mid-level	To spell a word, the writer used what he knew about spelling patterns (<i>tion, er, ly, etc.</i>). The writer spelled all of the word wall words correctly and used the word wall to help him figure out how to spell other words.	Mid-level	The writer used what she knew about spelling patterns to help her spell and edit before she wrote her final draft. The writer got help from others to check her spelling and punctuation before she wrote her final draft.	

* Elaboration and Craft are double-weighted categories: Whatever score a student would get in these categories is worth double the amount of points. For example, if a student exceeds expectations in Elaboration, then that student would receive 8 points instead of 4 points. If a student meets standards in Elaboration, then that student would receive 6 points instead of 3 points.



In addition to the four units of study, the Grade 2 series provides a book of if... then... curricular plans. *If... Then... Curriculum: Assessment-Based Instruction, Grade 2* supports targeted instruction and differentiation with five alternative units of study for you to strategically teach before, after, or in between the core curriculum based on your students' needs. This resource also includes If... Then... Conferring Scenarios that help you customize your curriculum through individual and small-group instruction.

“The quality of writing instruction will rise dramatically not only when teachers study the teaching of writing but also when teachers study their own children’s intentions and progress as writers. Strong writing is always tailored for and responsive to the writer.”

ALTERNATE UNIT

Launching with Small Moments

IF your students have not had a Small Moments unit prior to this year,
THEN you might want to teach this unit before
Lessons from the Masters: Improving Narrative Writing.



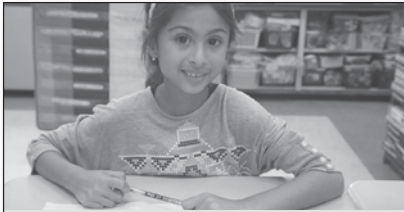
Launching with Small Moments

RATIONALE/INTRODUCTION

This unit is meant not just as a narrative unit but also as an introductory unit. It brings children into the writing workshop, as well as into narrative writing. Children are taught, “You are writers, like writers the world over.” Children learn to see their own lives as important and interesting and as a source of stories that are worth getting down on the page and sharing with the world. As you anticipate this unit, you will want to imagine that your children will be writing more than a dozen booklets within what will probably be four weeks, each booklet being first three and then five pages long. Children may at first write only a few sentences on a page (and they may write across only three pages), but before long they will write approximately one paragraph per page, five pages in a booklet, producing close to that amount of writing during each day’s writing workshop. If that goal seems pie-in-the-sky to you, try to play the believing game and push your children to write more and more still, because your expectations are one of the most important determining factors in your classroom. It may be the case, however, that your children take a few months to be able to write as I’m describing—and that’s okay. You start where your students are when they enter your classroom. The important thing is not where you start, but where you finish.

From the first day of the unit on, you will teach children to record the Small Moment stories of their lives. They’ll write each of these in a booklet and they’ll write lots of these, saving them in work-in-progress folders. As the unit progresses, you will teach children to return to their booklets to revise, revise, revise. At first, children’s revisions will amount to little more than adding details—sometimes just to the picture—but across this unit you will teach qualities of good narrative writing. As youngsters learn more about good writing, they’ll revise by drawing on that growing knowledge of qualities of good writing and of craft moves.

Why teach a unit on personal narrative writing at all? For starters, know that the founder of the writing process approach to writing, Pulitzer Prize-winning writer Donald Murray, always began his graduate school courses on writing by teaching aspiring writers



Writing Gripping Fictional Stories with Meaning and Significance

RATIONALE/INTRODUCTION

This unit has been a longtime favorite of young children. As any teacher of young students knows, children's imaginations are brimful of story ideas—and your class will be chomping at the bit to start putting theirs onto the page. They'll approach this unit with abundant ambition and zeal, ready to write, write, write. Chances are that children who eked out words during the previous unit will write with new volume, new stamina, and new engagement, their scrawl filling one page, then another and another as the unit taps into a great source of energy.

This genre of writing may or may not be new to your kids. Whether they have already experienced a unit in fiction writing or simply have a handful of personal narrative units under their belts, they can get a great deal out of this month. How you spin the unit—and what you teach—will depend largely on your particular students. Chances are, your kids know a thing or two about crafting Small Moment stories. They know that it helps to zoom in on a particular scene—say, an event that occurs across fifteen minutes—and to write the story of that event in a step-by-step fashion so that readers can relive the event, picturing what the main character said and did first and then what they did next. If your students have experienced units of study on narrative writing, they know about the value of stretching out the most important parts of the story.

On the other hand, if children have not studied writing narrative, they may not have been taught what we regard as a craft move: zooming in on a small moment, that small moment, that scene, as a storyteller might do. Writing might approach the project of writing a story by zooming in on a particular scene, a magic trick, planning to start the story, "Once upon a time a magic trick and so he did it. The audience cheered."

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ALTERNATE UNIT

Writing Gripping Fictional Stories with Meaning and Significance

IF you want to extend your students' skills in narrative writing, THEN you may want to teach this unit to expose them to writing realistic fiction.



Writing Persuasive Reviews

RATIONALE/INTRODUCTION

The Common Core State Standards spotlight the importance of opinion writing, or persuasive writing as it is also called. The invitation to voice their opinions far and wide is appealing to youngsters, who are eager not only to be seen but also to be heard. They'll gladly share opinions about everything from food to movies to video games, and they are skilled at arguing for things they want—a later bedtime, a trip to Disneyland, a new puppy. It's a small step, then, to teach children to channel their opinion writing into the specific genre of persuasive reviews.

As writers progress along a trajectory of opinion/argument writing, they move from writing opinions that are purely personal to ones that are more persuasive and more universal. This unit gives youngsters the power to use their writing to persuade others to believe what they believe and take action as a result of their writing, which is ultimately what the Common Core expects students to do. It conveys to students that they have a voice and that writing can be a great vehicle for sharing what they think with others. It also sets them up for the literary essays they will write later in their school careers.

As with any writing unit, students will write a lot right from the start. In the unit we overview here, students begin writing reviews from the start. You'll be able to see what your students do in Bend I—studying their early reviews—and this will inform how your teaching unfolds. Once your writers have written a number of reviews, they will be able to go back to all those reviews, improving them by applying what they have learned from a careful study of mentor texts. In the third and final bend of the unit, you will ask your writers to look over all the reviews they have written and revised to decide which ones they might polish to share with others.

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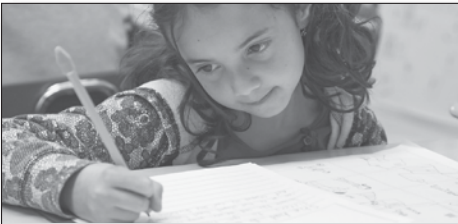
IF... THEN... CURRICULUM, GRADE 2

ALTERNATE UNIT

Writing Persuasive Reviews

IF you want to give your students the tools for persuasive essay writing, THEN you might want to teach this unit after *Writing about Reading* to prepare them for essay writing in third grade.

“Despite the uniqueness of each child, there are particular ways they struggle, and predictable ways you can help. We can use all we know about child development, learning progressions, writing craft, and grade-specific standards to anticipate and plan for the individualized instruction our students are apt to need.”

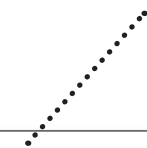


Narrative Writing

If ...	After acknowledging what the child is doing well, you might say ...	Leave the writer with ...
<p>The story has no tension.</p> <p>This writer's story is flat, without any sense of conflict or tension. The story is more of a chronicle than a story. If there is a problem, there is no build up around possible solutions. Instead, the dog is simply lost and then found.</p>	<p>You told what happened in your story, in order, so I get it. But to make this into the kind of story that readers can't put down, the kind that readers read by flashlight in bed, you have to add what writers call edge-of-the-seat tension. Instead of just saying I did this, I did this, I did this, you need to have the narrator want something really badly and then run into difficulties, or trouble ... so readers are thinking, "Will it work? Won't it?" You got to get readers all wound up! Right now, reread and find the part of the story where you could show what the main character really wants.</p>	<p>Edge-of-the-seat tension:</p> <ol style="list-style-type: none"> 1. someone who really wants something. 2. someone encounters trouble. 3. someone tries, tries, tries.
<p>The writer is new to the writing workshop or this particular genre of writing.</p> <p>This writer struggles because narrative is a new genre for her. She may display certain skill sets</p>	<p>Someone famously once said, "You can't hit a target if you don't know what that target is." This is especially true for writers. They can't write well if they don't have a vision, a mental picture, of what they hope to produce. Today, I want to teach you that one way writers learn about the kinds of writing they hope to produce is by studying mentor texts.</p>	<p>Writers use mentor texts to help them imagine what they hope to write. They:</p> <ul style="list-style-type: none"> • Read the text and enjoy it as a good story. • Reread the text and ask, "How does this kind of story seem to go?" • Note what they notice. • Try to do some of what they noticed in their own writing.
	<p>at telling what happens, in order, but you write the sequence. Like, if you went out for supper you, "How was your dinner at the restaurant?" went to the restaurant. I ate food. It was good," right? It is just the bare bones with no flesh on. Can you try to flesh your story out?</p>	<p>Not: I ate food. I came home.</p> <p>But: Details, details, details.</p> <p>or: Not</p>

If ...	After acknowledging what the child is doing well, you might say ...	Leave the writer with ...
<p>Structure and Cohesion</p> <p>The story lacks focus.</p> <p>This writer has written a version of a "bed to bed" story, beginning with the start of a day or large event ("I woke up and had breakfast.") and progressing to the end ("I came home. It was a great day."). The event unfolds in a bit-by-bit fashion, with each part of the story receiving equal weight.</p>	<p>You are learning to write more and more, stretching your stories across tons of pages. That's great. But here's the new challenge. Writers need to be able to write a lot and still write a <i>focused</i> story. What I mean by this is that writers can write a whole story that only lasts 20 minutes, and it can still be tons of pages long.</p> <p>To write a really fleshed out, well developed Small Moment story, it is important to move more slowly through the sequence of the event, and capture the details on the page.</p>	<p>Not the whole trip, the whole day: 20 minutes!!</p> <p>Write with details</p> <p>I said, I thought, I did.</p>
<p>The story is confusing or seems to be missing important information.</p> <p>This writer has written a story that leaves you lost, unable to picture the moment or understand the full sequence of events. She may have left out information regarding where she was or why something was happening, or may have switched suddenly to a new part of the story without alerting the reader.</p>	<p>I really want to understand this story, but it gets confusing for me. Will you remember that writers need to become readers and to reread their own writing, asking, "Does this make sense? Have I left anything out that my reader might need to know?" Sometimes it is helpful to ask a partner to read your story, as well, and to tell you when the story is making sense (thumbs up) and when it is confusing (thumbs down).</p>	<p>I reread my writing to make it more clear.</p> <p>I ask myself, "Does this make sense? Have I left anything out that my reader might need to know?"</p> <p>If I need to, I add more information or a part that is missing into the story.</p>

These charts will help you to anticipate, spot, and teach into the challenges your writers face during the independent work portion of your writing workshop. They lay out the specific strategy you might teach and the way you might contextualize the work for your writers.



If ...	After acknowledging what the child is doing well, you might say ...	Leave the writer with ...
<p>The writer seems to throw in a lot of random details.</p> <p>This writer adds details that probably aren't anything that the narrator would have noticed. ("I took the green dollar bill and put it in my right back pocket.")</p>	<p>This is going to sound like funny advice—but here it is. Writers write with <i>honest</i> details. By honest, I don't just mean that writers put in the true details: "I ate 26 strands of spaghetti." That could be true, but I don't think anyone, eating a nice bowl of spaghetti, would honestly notice how many strands they ate. But this might be an honest detail: "I ate a big bowl of spaghetti. My mom kept glancing over at me like she was mad. I think maybe I was making those slurping noises that she says are so rude. I tried to slurp really quietly."</p> <p>Whatever you are writing about, try to remember what you truly did notice, what you honestly paid attention to, and add those details.</p>	<p>A Goal: HONEST details: Not 26 strands of spaghetti ... but tried to slurp quietly.</p>
<p>The story is swamped with dialogue.</p> <p>This writer is attempting to story-tell, not summarize, but is relying too heavily on dialogue to accomplish this mission. The story is full of endless dialogue ("Let's play at the park," I said. "Okay," Jill said. "Maybe we should play on the swings," I said. "I agree," Jill said. "Great!" I said.). This writer needs to learn that dialogue is an important part of storytelling but cannot be the only device a writer uses to move a story forward.</p>	<p>Sometimes, writers make their characters talk—and talk and talk and talk. Today, I want to teach you that writers use dialogue, but they use it sparingly. They make sure their writing has a balance of action and dialogue by alternating between the two and by cutting dialogue that does not give the reader important information about the character or the story.</p>	<p>Writers make sure that their writing has a balance of dialogue and action:</p> <ul style="list-style-type: none"> • They often alternate between action and dialogue as they write. • They cut dialogue that does not give the reader important information about the character or story. <p><i>Dialogue AND action</i> <i>cut dialogue that is</i></p>

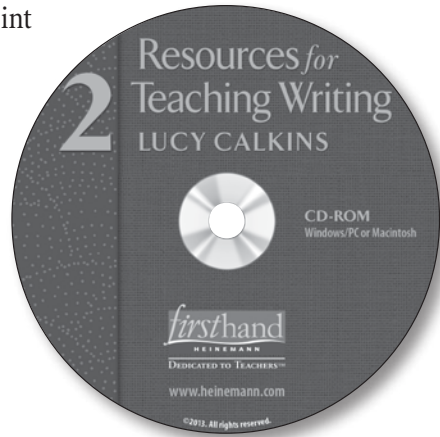
<p>The writer does what you teach, that day.</p> <p>This writer doesn't seem to draw on a full repertoire of strategies. As a result, the writer's texts tend to display one aspect of good writing, and not others.</p>	<p>Can you imagine if I taught you to ride a bike, and on day one you to pedal, and on day two, I taught you to hang on, and to balance, and day four, to stop ... and you only did what that day? So day one, you only pedaled all day. And day four, you stopped all day. How do you think that would go?</p> <p>You are right—it would be kind of awful, right, because to you have to do all those things. Well, I'm telling you this because like when I teach you stuff about good stories, you do write on that day, but you don't remember to do stuff from other days. Like if one day I taught you to make your characters talk, and a day I taught you that it helps to bring out the setting in your story, the second day, I'm hoping you will do BOTH—make your characters talk and also bring out the setting.</p> <p>One thing that would really help you, I think, is for you to use our class charts more often, and think, "Did I remember to do this piece?"</p>
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If ...	After acknowledging what the child is doing well, you might say ...	Leave the writer with ...
<p>Language</p> <p>The writer summarizes rather than story-tells.</p> <p>There is probably a sense that this writer is disconnected from the series of events—listing what happened first, then next, then next. He writes predominately by overviewing what happened ("On the way to school I was almost attacked by a dog but I got there okay."). The writer rarely uses dialogue, descriptive details, or other forms of narrative craft to convey the story to his reader.</p>	<p>Writers don't take huge steps through their experience, writing like this "I had an argument. Then I went to bed." Instead, writers take tiny steps, writing more like this, "It was your turn! I yelled and then I turned and walked out of the room really fast. I slammed the door and went to my bedroom. I was so furious that I just sat on my bed for a long time."</p> <p>It helps to show what happened rather than just telling the main gist of it.</p>	<p>Not giant steps, but baby steps. Show, not tell.</p>
<p>The writer struggles with spelling.</p> <p>This writer's piece is riddled with spelling mistakes. This does not necessarily mean the writing is not strong (in fact, the story may be very strong), but the spelling mistakes compromise the reader's ability to understand it. The writer's struggle with spelling may stem from various places—difficulty understanding and applying spelling patterns, a limited stock of high-frequency words, lack of investment, the acquisition of English as a new language—and diagnosing the underlying problem will be an important precursor to teaching into it.</p>	<p>One of the things I'm noticing about your writing is how beautiful it sounds when you read it aloud. I looked more closely, curious about how I had missed all the beauty you've captured on this page, and realized that all your spelling mistakes make it difficult for me (and probably other readers, too) to understand. Today, I want to teach you a few techniques writers use to help them spell. Writers use the classroom word wall, they stretch words out and write down the sounds they hear, and they use words they <i>do</i> know how to spell to help them with those they <i>don't</i> know how to spell.</p>	<p>Writers work hard at their spelling. They:</p> <ul style="list-style-type: none"> • Use the word wall • S-T-R-E-T-C-H words out and write down the sounds they hear • Use words they know (<i>found</i>), to help them spell words they don't know (<i>compound, round</i>)
<p>The writer does not use end punctuation when she writes.</p> <p>This writer tends to write without using end punctuation. She may pause after a sentence and forget to write the mark, or she may connect her sentences with a conjunction such as <i>and</i>. This writer tends not to reread her sentences, pages, or piece to see if what she wrote makes sense and to see if she has used end punctuation.</p>	<p>You are forgetting that writers use punctuation at the end of sentences—like street signs—to tell readers when to stop and take a breath as they are reading. The punctuation signals that the idea is done and a new one is coming.</p> <p>One thing that you can do to remind yourself to write with punctuation is that once you get to the end of a part of your writing, you should reread your writing. As you reread, listen to when your voice takes a break and think, "What should I use here? A question mark, an exclamation point, or a period?"</p>	<p>Did I remember to use punctuation?</p> <p>. Period ! Exclamation Point ? Question Mark</p>

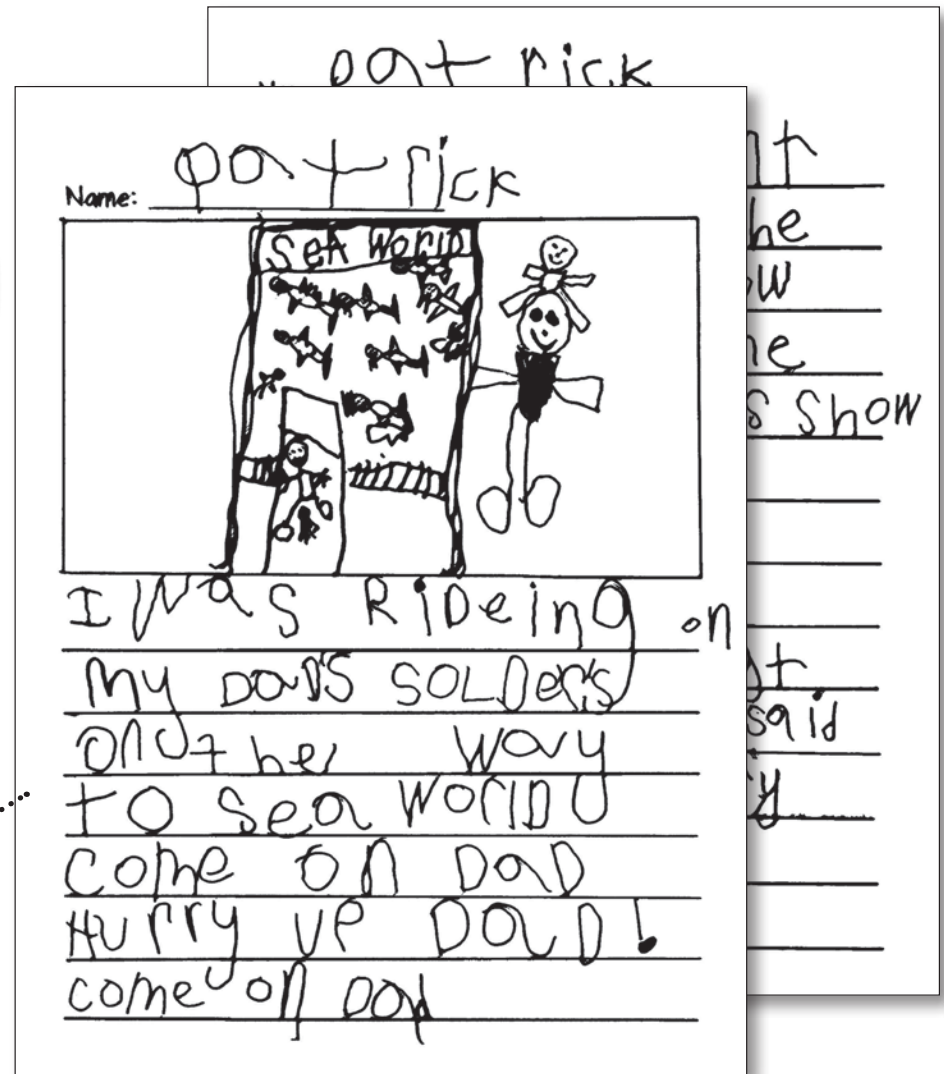
Resources for Teaching Writing CD-ROM

The *Resources for Teaching Writing CD-ROM*

for Grade 2 provides unit-specific print resources to support your teaching throughout the year. You'll find a rich assortment of instructional tools including **learning progressions, checklists and rubrics, correlations to the CCSS, paper choices, and teaching charts.** Offering daily support, these resources will help you establish a structured learning environment that fosters independence and self-direction.



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We Use **CAPITALS** in Our Writing for...



* the beginning of a sentence.

It was getting late.

* the first letter in a person's name.

Mercy **W**atson

* the first letter in words in the title or business.

New **Y**ork **C**it
Hudson **B**ooks

* all the letters in show that the word is important.

CRASH!

Think About Your Reader!



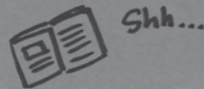
Include details the reader will enjoy.



Retell interesting parts.



Don't give away the ending!



Get them interested.



Juicy Story Words

Character



Setting



Plot



Chapter



End page



Title



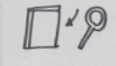
Chapter title



Dedication



Example



Main character



Side character



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Resources for Teaching Writing CD-ROM

Checklists of genre-specific writing criteria support self-assessment and goal setting, as well as writing rehearsal, revision, and editing.

Name: _____ Date: _____

Narrative Writing Checklist

Grade 2		NOT YET	STARTING TO	YES!
Structure				
Overall	I wrote about <i>one time</i> when I did something.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Lead	I thought about how to write a good beginning and chose a way to start my story. I chose the action, talk, or setting that would make a good beginning.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Transitions	I told the story in order by using words such as <i>when, then, and after</i> .	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ending	I chose the action, talk, or feeling that would make a good ending.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Organization	I wrote a lot of lines on a page and wrote across a lot of pages.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Development				
Elaboration	I tried to bring my characters to life with details, talk, and actions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Craft	I chose strong words that would help readers picture my story.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Language Conventions				
Spelling	To spell a word, I used what I knew about spelling patterns (<i>tion, er, ly, etc.</i>).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	I spelled all of the word wall words correctly and used the word wall to help me figure out how to spell other words.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Punctuation	I used quotation marks to show what characters said.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	When I used words such as <i>can't</i> and <i>don't</i> , I used the apostrophe.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Name: _____ Date: _____

Editing Checklist

How Did I Make My Writing Easy to Read?		YES!	STARTING TO	NOT YET
Spelling	To spell a word, I used what I knew about spelling patterns (<i>tion, er, ly, and so on</i>).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	I spelled all of the word wall words correctly and used the word wall to help me figure out how to spell other words.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Punctuation	I used quotation marks to show what characters said.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	When I used words such as <i>can't</i> and <i>don't</i> , I put in the apostrophe.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Common Core State Standards Alignment

Session	Writing Standards	Reading Standards	Speaking and Listening Standards	Language Standards
1	W.2.3, W.2.8, W.2.10	RL.2.1, RL.2.5, RL.2.10, RL.3.1	SL.2.1, SL.2.4	L.2.1, L.2.2, L.2.3, L.3.3.c
2	W.2.3	RL.2.1	SL.2.1.a	L.2.1, L.2.2, L.2.3
3	W.2.3	RL.2.1, RL.2.5, RL.2.10	SL.2.1, SL.2.4	L.2.1, L.2.2, L.2.3
4	W.2.3, W.2.5, W.3.3.a	RL.2.1, RL.2.3, RL.2.4, RL.2.7	SL.2.1, SL.2.3	L.2.1, L.2.2, L.2.3, L.2.5
5	W.2.3, W.2.5	RL.2.1, RL.2.5	SL.2.1, SL.2.2	L.2.1, L.2.2, L.2.3
6	W.2.3, W.2.5	RFS.2.4	SL.2.1, SL.2.3	L.2.1, L.2.2, L.2.3
7	W.2.3, W.2.5, W.3.3.b, W.3.10	RL.2.1		
8	W.2.3, W.2.5	RL.2.1, RL.2.2, RL.2.4, RL.2.10, RL.3.4		
9	W.2.3, W.2.5, W.2.7, W.2.8	RL.2.1, RL.2.2, RL.2.3, RL.2.4, RL.2.5, RL.3.3		
10	W.2.3, W.2.5, W.3.3	RL.2.3, RL.2.4, RL.3.3		
11	W.2.3, W.2.5	RL.2.4		
12	W.2.3, W.2.5, W.3.10	RL.2.4, RFS.2.4		
13	W.2.3, W.2.5, W.3.3.b	RL.2.3, RL.2.4, RFS.2.4, RL.3.3		
14	W.2.3, W.2.5	RL.2.7		
15	W.2.3, W.2.7, W.2.8	RL.2.1, RL.2.3, RL.2.4, RL.2.10, RFS.2.4, RL.3.3		
16	W.2.3, W.2.5, W.3.3	RL.2.4, RL.2.10		
17	W.2.3, W.2.5, W.2.8	RL.2.1, RL.2.3, RL.2.4, RL.2.10, RFS.2.4		
18	W.2.3, W.2.5	RL.2.4, RFS.2.4		
19	W.2.3, W.2.5	RFS.2.3		
20	W.2.3	RFS.2.4		

*Bold indicates major emphasis

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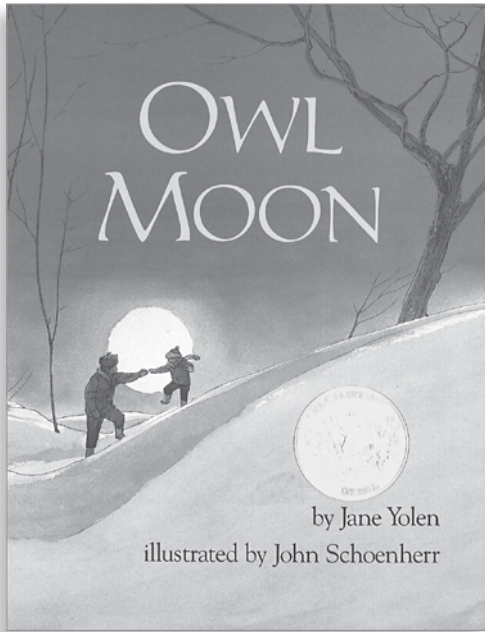


Narrative Writing

If ...	After acknowledging what the child is doing well, you might say ...	Leave the writer with ...
<p>Structure and Cohesion</p> <p>The story lacks focus. This writer has written a version of a "bed to bed" story, beginning with the start of a day or large event ("I woke up and had breakfast.") and progressing to the end ("I came home. It was a great day."). The event unfolds in a bit-by-bit fashion, with each part of the story receiving equal weight.</p>	<p>You are learning to write more and more, stretching your stories across tons of pages. That's great. But here's the new challenge. Writers need to be able to write a lot and still write a <i>focused</i> story. What I mean by this is that writers can write a whole story that only lasts 20 minutes, and it can still be tons of pages long.</p> <p>To write a really fleshed out, well developed Small Moment story, it is important to move more slowly through the sequence of the event, and capture the details on the page.</p>	<p>Not the whole trip, the whole day: 20 minutes!! Write with details I said, I thought, I did.</p>
<p>The story is confusing or seems to be missing important information. This writer has written a story that leaves you lost, unable to picture the moment or understand the full sequence of events. She may have left out information regarding where she was or why something was happening, or may have switched suddenly to a new part of the story without alerting the reader.</p>	<p>I really want to understand this story, but it gets confusing for me. Will you remember that writers need to become readers and to reread their own writing, asking, "Does this make sense? Have I left anything out that my reader might need to know?" Sometimes it is helpful to ask a partner to read your story, as well, and to tell you when the story is making sense (thumbs up) and when it is confusing (thumbs down).</p>	<p>I reread my writing to make it more clear. I ask myself, "Does this make sense? Have I left anything out that my reader might need to know?" If I need to, I add more information or a part that is missing into the story.</p>

Because writing workshop instruction involves students in writing, reading, speaking and listening, and language development, each session in each unit of study is correlated to the full Common Core State Standards for English Language Arts.

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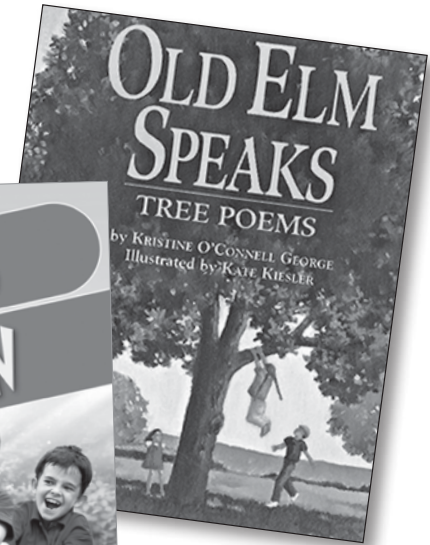
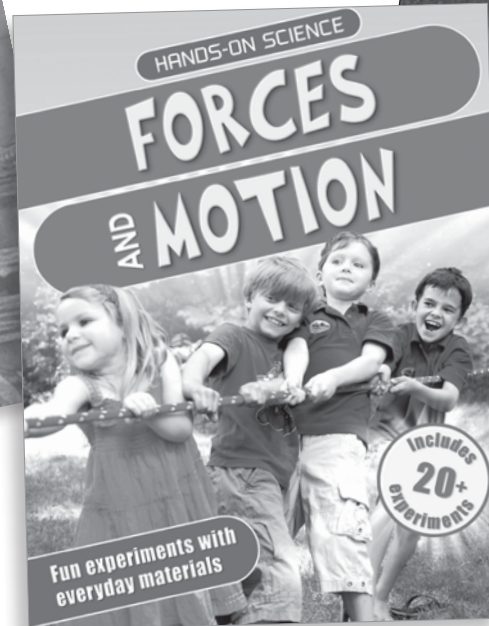
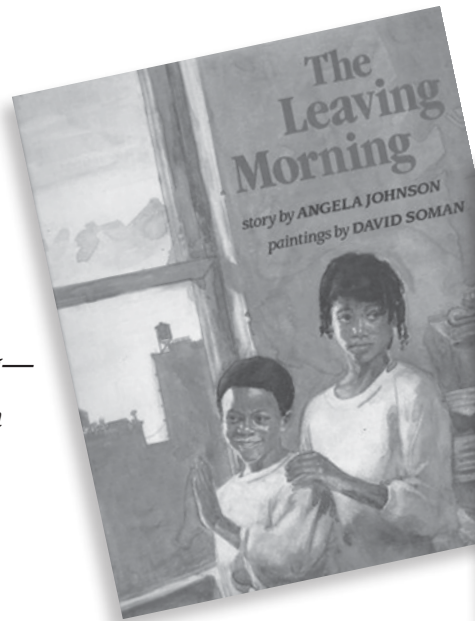


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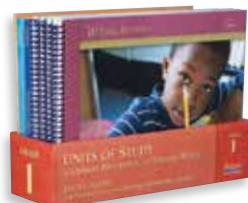
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“ Any effective writing curriculum acknowledges that it is important for writers to be immersed in powerful writing— literature and other kinds of texts. Children especially need opportunities to read as writers. By studying the work of other authors, students not only develop a felt sense of what it is they are trying to make but also learn the traditions of that particular kind of text.”



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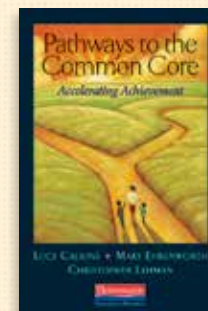
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UNITS OF STUDY *in* Opinion, Information, *and* Narrative Writing

ABOUT THE GRADE 2 AUTHORS

Lucy Calkins is the Founding Director of the Teachers College Reading and Writing Project at Teachers College, Columbia University. For more than thirty years, the Project has been both a think tank, developing state-of-the-art teaching methods, and a provider of professional development. As the leader of this renowned organization, Lucy works closely with policy makers, school principals, and teachers to initiate and support schoolwide and system-wide reform in the teaching of reading and writing. Lucy is also the Robinson Professor of Children's Literacy at Teachers College, Columbia University, where she co-directs the Literacy Specialist Program. Lucy's many books include the seminal *Art of Teaching Writing* (Heinemann 1994) and the Units of Study for Teaching Reading, grades 3–5 series (Heinemann 2010). Her most recent bestseller, with coauthors Mary Ehrenworth and Christopher Lehman, is *Pathways to the Common Core: Accelerating Achievement* (Heinemann 2012).



Elizabeth Dunford is a staff developer at the Teachers College Reading and Writing Project. Her passion is for finding ways to make reading and writing both playful and rigorous. Liz is known especially for her state-of-the-art work making tools that support youngsters to work with more independence. She leads staff development for teachers, literacy coaches, and principals from coast to coast, as well as in Dubai. She is a coauthor of three books in this series on opinion writing. Throughout all this work, Liz draws on her love of writing, storytelling, children's books... and above all, kids themselves.



Amanda Hartman is Associate Director of the Teachers College Reading and Writing Project, where she plays a lead role both in supporting staff developers and in developing the Project's methods for K–2 reading and writing instruction. Amanda leads the TCRWP's Coaching and Whole School Reform Institutes, and has presented at conferences throughout the country and the world, including NCTE, IRA, AERA, and NES. She is coauthor of *One to One: The Art of Conferring with Young Writers* (Heinemann 2005), of the DVD *Up Close: Teaching English Language Learners in Reading and Writing Workshops* (Heinemann 2005), and of two books in this series. Above all, however, Amanda supports schools and districts nationally and internationally to establish state-of-the-art reading and writing workshops in the primary grades.



As a staff developer at the Teachers College Reading and Writing Project, **Monique Knight** works in schools as diverse as the Promise Academy in Harlem, international schools in France, the Westminster Charter School in Buffalo, suburban schools in Westchester County and on Long Island, and public schools across New York City. Monique has a special interest in integrating literacy and science education. She has led summer institutes across the nation, and teacher-research projects with the TCRWP.



As a staff developer at the Teachers College Reading and Writing Project, **Lauren Kolbeck** has especially pioneered work in content literacy. She participated in a think tank on the intersection of science and literacy, and helped to pilot new methods and materials in content literacy. Lauren also has a special interest in reading–writing connections in the K–2 grades. She works with schools across the US and internationally, and speaks at national conferences. Before joining the Project, Lauren taught Pre-K through Grade 3 at PS 29 in Brooklyn.



Amy Ludwig VanDerwater is a writer, staff developer, and former fifth grade teacher. Amy directed a summer writing program for many years and currently teaches writing workshops around the United States. Her poems appear in numerous anthologies, and she is the author of two poetry books for children: *Forest Has a Song* (Clarion, 2013) and *Reading Time* (WordSong, forthcoming). Amy writes and shares hundreds of original poems and mini-lessons at her blog, *The Poem Farm*, www.poemfarm.amylv.com. She lives at Heart Rock Farm, south of Buffalo, NY, with her husband and three children.



Alexandra Marron, coauthor of four books in this series, is a staff developer, researcher, and writer-in-residence at the Teachers College Reading and Writing Project. Her responsibilities include leading a yearlong study group for master teachers, presenting at conferences, teaching sections at the TCRWP summer institutes, and above all helping teachers and principals in a dozen schools lead state-of-the-art reading and writing classrooms. Ali has played a leadership role in developing learning progressions in argument writing, and co-leads a study group on the subject, sponsored by the Council of Chief School Officers, involving ETS and TCRWP. Ali graduated from Columbia University. Prior to joining the TCRWP, she taught at PS 6, one of the Project's mentor schools, and while there contributed to the book *Practical Punctuation: Lessons on Rule Making and Rule Breaking in Elementary Writing* (Heinemann 2008.)



Julia Mooney is Writer in Residence at the Teachers College Reading and Writing Project, where she collaborates with Lucy Calkins and a team of writers on K–8 literacy curricula, learning progressions, performance assessments, and other major projects. She holds a BA in English from Stanford University. At Teachers College, Julia has helped organize and TA courses by children's book authors James Howe and Sarah Weeks. Julia is coauthor of *Constructing Curriculum: Alternate Units of Study for Teaching Reading, Grades 3–5* (Heinemann 2010) and of two books in this current series.



Stephanie Parsons knows that with big goals and high expectations we can teach children to read and write in ways that change both their lives and ours. Stephanie was a literacy consultant for ten years, working with schools and districts around the world to enhance instructional practices in all aspects of balanced literacy, and has returned to the classroom as a fourth grade teacher. Stephanie is the author of *First Grade Writers* (2005), *Second Grade Writers* (2007), and *First Grade Readers* (2010), all from Heinemann, and has developed a course, *Introduction to Writing Workshop, Grades 3–5*, for the Heinemann Digital Campus. She is a former staff developer with the Teachers College Reading and Writing Project, and is thrilled to have worked with Lucy Calkins on this amazing unit.



Shanna Schwartz is the K–2 Lead Senior Staff Developer at the Teachers College Reading and Writing Project. In this role, she provides leadership throughout the TCRWP organization: developing curriculum, piloting performance assessments, mentoring junior staff, leading work at mentor schools, teaching advanced sections at institutes, and supporting study groups for principals, assistant principals, and literacy coaches. Shanna is coauthor of *A Quick Guide to Making Your Teaching Stick* (Heinemann 2008).

