

**Summit Public Schools**  
**Summit, New Jersey**  
**Grade Level: Second/ Content Area: WRITING**

**Curriculum**

Suggested Pacing Guide for Reading and Writing Units of Study

<b>Month</b>	<b>Reading Unit</b>	<b>Writing Unit</b>	<b>Grammar Skill &amp; Word Work</b>
<b>September/ October</b>	Second Grade Reading Growth Spurts (Book 1)	Lessons from the Masters: Improving Narrative Writing ( <i>Book 1</i> )	--Using an editing checklist --Checking end punctuation --Capitalization of Proper Nouns
<b>November/December</b>	Studying Characters and Their Stories (If...Then...)	Writing Gripping Fictional Stories ( <i>If...Then</i> )	--Tackling Tricky Words with a Repertoire of Strategies --Generalizing Spelling Patterns --Unpacking Simple Sentences:nouns and verbs
<b>January/February</b>	Becoming Experts: Reading Nonfiction (Book 2)	<b>The How To Guide to Nonfiction Writing (New Book)</b>	--Creating Compound Sentences -- Using Apostrophes for Contractions and Possessives --Understanding Collective and Plural Nouns
<b>February/March</b>	Bigger Books Mean Amping Up Reading Power (Book 3)	Poetry: Big Thoughts in Small Packages (Book 4)	--Capitalization for Effect --Using Figurative Language -- Distinguishing Shades of Meaning in Words
<b>March/April</b>	Reading Nonfiction Cover to Cover: Nonfiction Book Clubs (If...Then...)	Lab Reports and Science Books (Book 2)	-- Using Adjectives and Adverbs to Describe --Using Pronouns and Reflexive Pronouns --Using Transitions to Sequence
<b>May/June</b>	Series Reading Clubs (Book 4)	Writing About Reading (Book 3)	--Editing for Commas Usage --Exploring Dashes, Parentheses, and More --Paragraphing to Separate Ideas

## Lessons From the Masters: Improving Narrative Writing (Book One)

This unit is designed as an introduction to second grade writing workshop. Students will learn procedures for participating in their new classroom community, writing independently, and working with partners. Students will become familiar with the routines and expectations of each classroom as well as engage in writing to build stamina and independence. Students will demonstrate their writing stamina and proficiency through their narrative writing. Students will continue with their small moment stories by brainstorming topics choices, planning/rehearsing their stories, sketching, and writing with emphasis on editing and revising too. Second graders will continue the repertoire work that they began in September with Small Moment writing but now carry this work forward by studying the craft of an author(s) and incorporate these craft moves into their own writing, using them to craft stories that readers are eager to read. Their stories should recount a well-elaborated event, including details, thoughts, actions, feelings, and providing a sense of closure. To do this work, students will look closely at the work of one published writer(s) and learn to let that writer function as a mentor noticing the author's craftsmanship, thinking, "Perhaps I could try this in my piece."

### Writing

#### Big Ideas: *Course Objectives / Content Statement(s)*

- Establish routines and expectations
- Build their writing stamina and proficiency
- Develop small moment narratives and strengthen narrative writing by building upon their repertoire of strategies
- Students notice craftsmanship of one author and then apply that craft to their own work
- Students produce a well developed piece of writing to develop high-level skills in narrative writing

#### Essential Questions

*What provocative questions will foster inquiry, understanding, and transfer of learning?*

- What is Writer's Workshop?
- What are habits that good writers use when writing personal narratives?
- What are the routines, procedures, and expectations of writing workshop and working with our partnerships?
- How do writers rehearse and draft lots of stories under the influence of one mentor author?
- How do writers take the strategies of one mentor author and try their craft in their own writing?
- What are some powerful revision techniques writers use to revise?

#### Enduring Understandings

*What will students understand about the big ideas?*

- Students will understand that...
- writers have routines and procedures to follow in a workshop setting and with their writing partnerships
  - writers think about a topic, rehearse it, sketch their ideas and then write as a strategy for their narrative writing.
  - writers need to edit their writing for capitalization, punctuation, and spelling.
  - writers have various planning strategies for drafting our small moment writing.
  - writers have various ways we let our mentor author influence our own work to make our stories better.
  - Writers have various revision strategies they can apply from other writing teachers in class.

Areas of Focus: Proficiencies (National Core Standard Alignment)	Examples, Outcomes, Assessments
<p>Students will:</p> <p><b>Writing Standards</b></p> <p style="text-align: center;"><b>Text Types and Purposes:</b></p> <p>W.2.1. Write opinion pieces in which they introduce the topic or book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g., because, and, also) to connect opinion and reasons, and provide a conclusion.</p> <p>W.2.2. Write informative/explanatory texts in which they introduce a topic, use evidence-based facts and definitions to develop points, and provide a conclusion.</p> <p>W.2.3. Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.</p>	<p><b>Instructional Focus:</b></p> <p><b><u>Bend I: Studying the Masters for Inspiration and Ideas</u></b></p> <p>Session 1 (pp. 4-11)</p> <ul style="list-style-type: none"> <li>• Today I want to teach you that master authors don't just tell <i>any</i> stories. They tell <i>meaningful</i> 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. <i>We do this by: (Read aloud beginnings from <u>Owl Moon</u> or <u>The Leaving</u> or other mentor text. Guide students to brainstorm ways mentor authors come up with small moments that matter. Share a notebook or list of your own small moment ideas that matter.)</i> <ol style="list-style-type: none"> <li>1. Writers jot down little moments that stands out from everyday moments.</li> <li>2. Name why it was so special.               <ul style="list-style-type: none"> <li>○ It was a time when I was so scared/proud/happy/excited/nervous because_____</li> <li>○ It was the first/last/best/worst _____.</li> </ul> </li> <li>3. Start to story-tell the beginning of your story to in a way that shows how special it was.</li> </ol> </li> </ul> <p>Session 2 (pp. 12-19)</p> <ul style="list-style-type: none"> <li>• 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-whenver you find a good idea or remember something you want to write, you can just jot it down. Watch me show you how we do this by:       <ol style="list-style-type: none"> <li>1. Think about your day so far and look around the classroom.</li> <li>2. Jot one, two or three ideas in your Tiny Topics notepad.</li> <li>3. Jot down a few important words to remind you about the idea.</li> </ol> </li> </ul>
<p>Production and Distribution of Writing:</p> <p>W.2.5. With guidance and support from adults and peers, focus on a topic and strengthen writing as needed through self-reflection, revising and editing.</p> <p>W.2.6. With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.</p> <p>Research to Build and Present Knowledge</p> <p>W.2.7. Participate in shared research and writing projects (e.g., read a number of books on a single topic to produce a report;</p>	

record science observations)

W.2.8. Recall information from experiences or gather information from provided sources to answer a question.

**Progress Indicators for Speaking and Listening:**

SL.2.1. Participate in collaborative conversations with diverse partners about *grade 2 topics and texts* with peers and adults in small and larger groups.

- A. Follow agreed-upon norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
- B. Build on others' talk in conversations by linking their explicit comments to the remarks of others.
- C. Ask for clarification and further explanation as needed about the topics and texts under discussion.

SL.2.2. Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.

SL.2.3. Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.

**Presentation of Knowledge and Ideas**

SL.2.4. Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.

SL.2.5. Use multimedia; add drawings or other visual displays to

- 4. Choose one idea and write the whole story in a 5 page booklet.

Session 3 (pp. 20-27)

- Today I want to teach you how to develop a tiny topic 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. Watch me show you how to do this by:
  - 1. First think about how your story is going to go by telling it across your fingers.
  - 2. Then jot a few words at the top of each page to remember what you want to write.
  - 3. Then think about the beginning, middle and end of the first page and start writing.

Session 4 (pp. 28-37)

- Today I want to teach you writers pay attention to small details. When writers want to zoom in on a small moment so that readers can see it like they do, they magnify it by writing with lots of details. Watch me show you how we do this by: (*Read aloud a page from Owl Moon, and think aloud to list all the details the author describes. Then demonstrate with your own writing*)
  - 1. Find a part of your story that is bare or lacking details.
  - 2. Use your imaginary magnifying glass to think about what details you could add.
    - Setting details: see, hear, smell, touch, taste
    - Strong action words: what did characters do exactly
    - Dialogue and dialogue tags: what did characters say and how did they say it?
  - 3. Add those details to fill the page.

Session 5 ( *You may want to start this lesson by rereading the beginnings of the two mentor texts you visited earlier and remind children what they noticed about the beginnings (setting descriptions, sights, sounds ) Point out that beginnings matter and so do endings.* pp. 38-42)

- Today I want to teach you writers spend lots of time writing and rewriting their endings. You can study these authors to

stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.

SL.2.6. Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

### Progress Indicators for Language Conventions of Standard English

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

- A. Use collective nouns (e.g., *group*).
- B. Form and use frequently occurring irregular plural nouns (e.g., *feet, children, teeth, mice, fish*).
- C. Use reflexive pronouns (e.g., *myself, ourselves*).
- D. Form and use the past tense of frequently occurring irregular verbs (e.g., *sat, hid, told*).
- E. Use adjectives and adverbs, and choose between them depending on what is to be modified.
- F. Produce, expand, and rearrange complete simple and compound sentences (e.g., *The boy watched the movie; The little boy watched the movie; The action movie was watched by the little boy*).

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

- A. Capitalize holidays, product names, and geographic names.
- B. Use commas in greetings and closings of letters.
- C. Use an apostrophe to form contractions and frequently occurring possessives.

learn how they craft your endings. This will give you ideas for how to write a satisfying ending to your story. We do this by: *(hand out copies of ending lines from the mentor texts and begin a chart about what makes a good ending)*

1. Use the chart and try out one of the ways to end a story.
  - An ending that echoes the beginning with repeating images/words.
  - A solution to the problem
  - An ending with a message
  - An ending that leaves reader with something to think about, ie: a lesson or question
  - An ending brings the story to a close
2. Try out another or two more different endings.
3. Choose the one that sounds the best.

Session 6 (pp 43-51)

- 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 it makes sense?" Watch me show you how to do this by: *(think aloud as you reread and edit punctuation)*
  1. Stop at the end of each page.
  2. Reread from the top to the bottom.
  3. Think where the punctuation is needed and what punctuation to use.
  4. If the sentence wouldn't sound right to the reader, stop and change the punctuation.

Session 7 (pp. 52-62)

- 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. We can do this by: *(read aloud the checklist and model using it to choose a goal for your writing)*

- D. Generalize learned spelling patterns when writing words (e.g., *cage* → *badge*; *boy* → *boil*).
- E. Consult print and digital resources, including beginning dictionaries, as needed to check and correct spellings.

### Knowledge of Language

L.2.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

- A. Compare formal and informal uses of English.

### Vocabulary Acquisition and Use

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

- A. Use sentence-level context as a clue to the meaning of a word or phrase.
- B. Determine the meaning of the new word formed when a known prefix is added to a known word (e.g., *happy/unhappy*, *tell/retell*).
- C. Use a known root word as a clue to the meaning of an unknown word with the same root (e.g., *addition*, *additional*).
- D. Use knowledge of the meaning of individual words to predict the meaning of compound words (e.g., *birdhouse*, *lighthouse*, *housefly*; *bookshelf*, *notebook*, *bookmark*).
- E. Use glossaries and beginning dictionaries, both print and digital, to determine or clarify the meaning of words and phrases.

1. Take out a "finished for now" piece from your folder.
2. Go down the checklist and look at your writing to see if you've done those things.
3. Choose a new goal from the checklist that is something you could do better in your writing.

### **Bend II: Noticing Author's Craft: Studying Imagery, Tension and Literary Language in Owl Moon.**

Session 8 (pp. 64-74)

- Today I want to teach you that writers revise-on the go-not just to add in details, but to bring out intent. They think, "What am I trying to do as a writer?" They consider how authors they admire have brought out their intentions. Then they revise their own writing, trying out a few different ways to see which one feels right and matches what they want their readers to take away. We do this by:

1. Take out a story to revise.
2. Think, "What do I want the reader to take away? What do I want the reader to see, feel or think?"
3. Try out different intentions by adding details.
  - Details to make the part funny.
  - Details to show the setting.
  - Details to make the part sad/happy/suspenseful.
4. Choose the details that make the story do what you want it to do.

Session 9 (*Guided Inquiry*, pp 75-91. See pp. 78-84 for details on how to scaffold work for whole-class inquiry)

- Today, writers, we are going to do an inquiry. Together, we are going to look at powerful parts of our mentor text and investigate, "How did the author write like this?" so that we can try this out in our own writing. (Choose a powerful part of mentor text, ie: Owl Moon, to study and chart students' work) We do this by:
  - 1 Ask: *What* powerful part should we study first?
    - A part that has a strong feeling?
    - A part that has a beautiful image?
    - A part that makes a reader think something?

L.2.5. Demonstrate understanding of figurative language, word relationships and nuances in word meanings.

- A. Identify real-life connections between words and their use (e.g., *describe foods that are spicy or juicy*).
- B. Distinguish shades of meaning among closely related verbs (e.g., *toss, throw, hurl*) and closely related adjectives (e.g., *thin, slender, skinny, scrawny*).

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

2. Name *why* it is powerful.

- This part makes me think/feel/wonder/see\_\_\_\_

3. Name *how* the author makes this part powerful.

What has the author done that you could try?

What else does he/she do?

4. Mark pages in your story that you want to try a craft move, with post-its.

- A part you want readers to feel like they are right there.
- A part that you want readers to wonder what will happen next or hope things turn out a certain way

Session 10 (pp. 92-102)

- Today I want to teach you that one way to make your writing more powerful is to try out craft moves that a mentor author uses. You can find a spot where you are trying to make your writing powerful the same way that your mentor author has made her writing powerful, and then you can try the same moves in your own piece, in your own way. Watch me show you how to do this by: (*One possibility is to model revising your piece with a craft move from Owl Moon, ie: making the reader feel like they are right there*)

1. Reread a piece you have marked with places you want to try craft moves.
2. Use the Learning Writing Moves Chart (from yesterday's lesson) and choose a craft move (*perhaps making the reader feel like they are right there*) to do something similar to the author.
3. Add words and details like the author to your part.
  - Name exactly what the character hears/sees/feels
  - Make a comparison to show what it looked like/sounded like/felt like, ie.:  
*"The room was filled with silence, like just before a storm. No one spoke."*

Session 11 (pp. 103-110)

- Today I want to teach you that trying out craft moves takes

practice. I want to show you again how you can match a part in your own writing with a part in a book to write with more power. (You may choose to demonstrate how to make readers hope that things turn out a certain way or another craft move.) Watch me show you how to (add actions and images to make the reader hope along with the narrator) We do this by:

1. Add little clues about what's going on.
  - Magnify little details that characters see, hear, feel
  - Add dialogue or thoughts to show what characters said or think
2. Stretch out the part so that reader doesn't know right away what's going on (suspense).
  - Show what the characters are wondering or questioning
  - Add little details about the setting
  - Show what the character discovers at the very end of that part

Session 12 (pp 111-120)

- Today I want to teach you more about intent. I want to teach you that when writers revise, they study mentor authors, thinking not only, "What has this author done that I could try out?" But also "Why has this author done this?" Then they look at their own writing to be sure that they've emulated craft moves in ways that make sense in ways that make their stories better. Watch me show you how to do this by:
  1. Choose a part where craft move (comparison is modeled in lesson) didn't work so well
  2. Ask, "What do I really want my reader to know/think/feel or see in this part?"
  3. Write a new comparison to show the idea/image/feeling that you want readers to really get.
    - a. Compare what you see/hear/taste/feel to other things with similar feeling
    - b. le: the waves roared like a lion, the sand poked me like a thousand needles
    - c. Combine more than one detail about

what character sees/hears/tastes/feels

#### Session 13 (pp. 121-129)

- Today I want to teach you that writers don't just revise whole parts of their writing. They also revise for the way their writing sounds. You can use mentor authors to learn about how to make careful and thoughtful word choices to capture the sound and beauty of your writing when you revise your pieces. We do this by:
  1. Reread your story.
  2. Ask, "Where can I add more beautiful language or change my words to be more precise?"
  3. Look at the mentor author chart and choose a strategy.
    - Write a comparison
    - Say what you did and how you did it
    - Put "said to bed"
    - Use alliteration
  4. Keep adding details, sentence by sentence.

#### Session 14 (pp. 130-133)

- Today I want to teach you that writers who are preparing their pieces for an audience think about all of the things they have learned about editing, making sure they've gotten all of those things right, before sharing their work. Watch me show you how we do this by: *(Model using editing checklist to edit a piece that has errors. It could be a class story, your own writing or a student's writing. Then students work individually or with partners to edit their own writing.)*
  1. Use the editing checklist.
  2. Look back and forth between the checklist and your writing to see what is and isn't working.
    - Do I have run-on sentences?
    - Do I capitalize names, places, holidays?
    - Do I use commas when I list things?
    - Do I use "" around dialogue?

#### **Bend III: Study Your Own Authors**

#### Session 15: pp. (134-141)

- Today I want to teach you that whenever you want some help on your writing, you can find it. Just choose a mentor text for

yourself, find what you admire, name why you admire that part, and name how the author wrote it. Then try the same move in your writing. Watch me show you how we do this by: (*show chart as seen on p. 136*)

1. Choose a text you admire, reread it.
2. Notice *what* is a powerful part.
3. Name *why* it is a powerful part
4. Figure out how the author does it and then try it in your own writing.

Session 16: (pp.142-149)

- Today I want to teach you that when writers do something new, they don't just try it once and give up. Writers are bold! You can be bold too. You can try new things in your writing, even if they're not perfect. Then you can see what you think. You can ask yourself, "Did it work? Of "Should I try it again in a new way?" Watch me show you how we do this by:

1. Pick a part of your story that is just "so-so" or could be more powerful.
2. Look through a mentor text and look for a new craft move you could try to revise that part.
  - Repeat words
  - Stretch out the story
  - Give clues that something might happen
  - Make a comparison
  - Name what the characters sees/hears/feels exactly
  - Alliteration
  - dot, dot, dot ... ellipses ( )
3. Be bold! Try it even if you're not sure how to do it or if it's not perfect. Try it again!

Session 17 (pp. 150-152)

- Today I want to teach you that even the masters turn to other writers for help. They ask each other questions and check that their writing is as clear, meaningful and well crafted as it can be. Writers revise in the company of other writers. And you and your writing partner can do the same. We do this by:
  1. You and your partner look at your writing and your writing goals.

2. Ask your partner, "How have you met your goals?" "Can you show me that part in your story?"
3. Give feedback.
  - I like the way you showed\_\_\_
  - I can see how you\_\_\_\_\_
  - Maybe you could try \_\_\_\_\_
4. Ask your partner, "What new goals will you set now?" and look at the Narrative Writing Checklist or craft moves chart for a new goal.
  - A similar goal but aim to show it in more parts of your writing.
  - Or choose a completely new goal.

Session 18 (pp. 153-158) (*You may want to prepare students to have whiteboards and markers and the Editing Checklist*)

- Today I want to teach you that it is important to make sure our writing is easy to read. As we get ready to publish our writing, you can use strategies you are learning in word study to help fix up your spelling. Specifically, you can think about the parts of words, listen to each syllable, and think, "Is this part spelled with a short or long vowel sound?" Then you can try a few different spellings to see which sounds and looks best. Watch me show you how to do this by:
  1. Clap out the word and count the syllables.
  2. Say the first syllable. Ask, "Does it need a short or long vowel?"
  3. Try out spelling patterns you know from word study to write the first vowel and pick the one that looks and sounds right.
  4. Repeat with next syllables.

Session 19 Celebration (pp. 159-164)

- Invite parents, teachers, third graders or first graders
- Group children into small groups.
- Introduce and explain the work we have done studying the work of mentor authors, being inspired by them and trying out new craft moves.

- Introduce a few student writers and name the craft moves they have worked on and read aloud a few lines from their stories that illustrate the craft moves they have tried.
- Then guests will join small groups of writers.
- Writers will introduce themselves and explain the craft moves they were inspired to try in their own writing and read aloud their stories
- After each author reads, guests in their writing circle can celebrate the writing and ask questions about what inspired the writer.
- After the guests leave, have student writers write a letter of thanks and reflection to a mentor author. Have students explain their inspirations and reflect on the ways they have grown as a writer and tried new ways to make their writing more powerful. Letters should be edited and revised and can be mailed or emailed to the actual authors.

**Sample Assessments:**

- Conferring notes
- Make a checklist using the "essential mini-lessons" for measurable skills. Note which measurable skills have been mastered, and which are still an area of focus. Use this checklist to guide your conferring, and use the commonalities to assist you in forming your small strategy groups.
- Student Portfolio- see 2nd Grade Portfolio Checklist/Portfolio Requirements
- Science Journal- a "science journal" (can be part of a notebook or binder) will be maintained for all students including Type 1 and Type 2 writing (capture thoughts on paper, and to give specific information.)
- Checklist/Rubric-Questions to Consider When Assessing Student Writing- Resources from Primary Writing-Lucy Calkins.
- During Publishing party student reads his/her piece to assess their oral speaking and reading skills
- On Demand writing prompts- 2 per marking period.

**Instructional Strategies:**

**Interdisciplinary Connections**

*Correlates to State of Matter, Civics Units in Social Studies*

- Science Journals- observations/drawings

	<ul style="list-style-type: none"> <li>● Science/Social Studies topic- summarizing the Big Ideas from their PBL tasks.</li> </ul> <p><b>Technology Integration</b></p> <ul style="list-style-type: none"> <li>● Kid Pix or Google Slides slide show of small moment story</li> </ul> <p><b>Media Literacy Integration</b></p> <ul style="list-style-type: none"> <li>● Show an exciting or familiar video clip or read a short book to introduce small moments, practice active listening, responding to text with speaking and writing</li> </ul> <p><b>Global Perspectives</b>  Hispanic Heritage Month (September-October)  Texts that feature voices from the hispanic culture--from rhyming books, biographies, folktales, and fiction. Practice retelling, word solving, and paying close attention to author's craft moves with picture books that honor the Hispanic Culture.</p> <ul style="list-style-type: none"> <li>● Green is a Chile Pepper: A Book of Color by Roseanne Thong</li> <li>● Viva Frida by Yuyi Morales</li> <li>● Mango, Abuela, and Me by Meg Medina</li> <li>● The Princess and the Warrior: A Tale of Two Volcanoes by Duncan Tonatiuh</li> <li>● Waiting for the Biblioburro by Monica Brown</li> <li>● Harvesting Hope: The Story of Cesar Chavez by Kathleen Krull</li> <li>● The Secret Footprints by Julia Alvarez</li> <li>● Sonia Sotomayor: A Judge Grows in the Bronx/La Juez Que Creció en el Bronx by Jonah Winter</li> <li>● I Love Saturdays y Domingos by Alma Flor Ada</li> <li>● Roberto Clemente: Pride of the Pittsburgh Pirates by Jonah Winter</li> <li>● Martina the Beautiful Cockroach: A Cuban Folktale by Carmen Agra Deedy</li> </ul>
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21<sup>st</sup> Century Skills:  Creativity and Innovation  Critical Thinking and Problem Solving  Communication and Collaboration</p>

	Information Literacy Media Literacy Life and Career Skills  21 <sup>st</sup> Century Themes (as applies to content area): Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy
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**Professional Resources:**

- ❑ TCRWP Second Grade Writing Units of Study: *Second-Grade Lessons From the Masters (Book One)*
- ❑ Heinemann website: <https://www.heinemann.com/extracreditclub/home.aspx> for anchor charts, unit resources, Spanish-language, and other online resources (login with RUOS\_GR2)
- ❑ Reading Pathways (for reading progressions and student-facing checklists access through upper grades 3-5)
- ❑ TCRWP website (<http://readingandwritingproject.org/resources>) Resources including current running records and videos to support units of study implementation
- ❑ Teaching videos collection available at <https://vimeo.com/tcrwp/albums>
- ❑ Literacy Links: <https://sites.google.com/a/summit.k12.nj.us/literacy-links2/>
- ❑ Coaches Corner: <https://sites.google.com/a/summit.k12.nj.us/coaches-corner>
- ❑ The Art of Teaching Writing, by Lucy Calkins (Section 1)
- ❑ A Guide to the Writing Workshop, by Lucy Calkins
- ❑ Launching the Writing Workshop, by Lucy Calkins

**Mentor Texts:**

- *Bigmama's*, D. Crews
- *Corduroy*, D. Freeman
- *Flying*, D. Crews
- *My Little Island*, F. Lessac
- *School Bus*, D. Crews

## Unit Description: Writing Gripping Stories (If...Then... Curriculum)

This is another narrative writing unit. Students should be drawing on all they have learned about narrative writing to develop and craft well-elaborated short stories. The Common Core State Standards call for second graders to write sequenced narratives, while providing a sense of closure, so you will want to help your writers think about the language and structure of their stories. Throughout the unit, students will be writing many stories. Teaching students to properly plan a story will be a focal point of the unit. In this unit, you will also want to focus on writing volume. You can support students to write longer stories by focusing in more of story planning and less on story drawing (in the planning phase).

### Writing

#### Big Ideas: *Course Objectives / Content Statement(s)*

- Students will write narrative short stories

#### Essential Questions

*What provocative questions will foster inquiry, understanding, and transfer of learning?*

- What is fiction?
- Where do writers get ideas for realistic fiction?

#### Enduring Understandings

*What will students understand about the big ideas?*

Students will understand that...

- Writers draw on everything they know to write fiction stories
- Planning writing is important to success.

#### Areas of Focus: Proficiencies (New Jersey Standards Alignment)

Students will:

#### Writing Standards

##### Text Types and Purposes:

W.2.1. Write opinion pieces in which they introduce the topic or book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g., because, and, also) to connect opinion and reasons, and provide a conclusion.

W.2.2. Write informative/explanatory texts in which they introduce a topic, use evidence-based facts and definitions to develop points, and provide a conclusion.

W.2.3. Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe

#### Examples, Outcomes, Assessments

#### Instructional Focus:

##### Bend I: Writers Draw on Everything We Know to Write Fiction Stories

- Today I want to teach you that writers get ready to write stories by dreaming. I do not mean sleep-dreaming. Instead, I mean the sort of dreaming that writers do. Writers dream about the possible stories we might one day write. And then, when we get to our writer's desk—like during writing time—we often write just the first page to the books we might someday want to write. After we have written a bunch of first pages, we choose one and get started!
- Today I want to remind you that writers have different ways to plan stories and as we sit down to write a piece, we decide which one we will use. We can choose to sketch across the pages of a booklet, jot a quick Post-it for each page, touch the pages to tell what we'll write,

actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

#### Production and Distribution of Writing:

W.2.5. With guidance and support from adults and peers, focus on a topic and strengthen writing as needed through self-reflection, revising and editing.

W.2.6. With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.

#### Research to Build and Present Knowledge

W.2.7. Participate in shared research and writing projects (e.g., read a number of books on a single topic to produce a report; record science observations)

W.2.8. Recall information from experiences or gather information from provided sources to answer a question.

#### **Progress Indicators for Speaking and Listening:**

SL.2.1. Participate in collaborative conversations with diverse partners about *grade 2 topics and texts* with peers and adults in small and larger groups.

- A. Follow agreed-upon norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
- B. Build on others' talk in conversations by linking their

or say the story across our fingers. Regardless of the strategy we choose, we tell the story multiple times and in multiple ways before writing to make it the best first draft possible.

- Today I want to teach you that writers don't save revision for last! Writers revise right from the start! We can reread what we have written so far and, remembering all we know about making our pieces better, find places to fill in the gaps.
- Today I want to teach you another way that writers can revise with partners. We can give each other suggestions for making our pieces even better. One way we can do this is to get together with our partner and share the stories we have written to discuss other possible ways the stories could go. Together, we can act out different versions of our story and then decide which one is best.
- Today I want to teach you that writers know that when we finish one story, we do not sit there and squeak, "Help me, help me! I am done." Instead, when writers finish one story, we start another. We think of a new idea, study the charts, and then write that story out across the pages of our booklet using all we know about writing realistic fiction.

#### **Bend II: Lifting the Qualities of Effective Fiction Writing**

- Today I want to teach you that writers create characters that feel real, just like in the books that we read. We make sure the people in our stories have big wants or needs. Writers think, "What does my character really want? Does she just want a doll or does she really want a friend with which to play?" Then we plan, draft, and/or revise our stories to show that in our stories.
- Today I want to teach you that realistic fiction writers not only think about what happens in the story, but also think about the main character and what he/she is like. One way we can do this is to step into the character's shoes, acting out what he/she does, says, and feels. We can do this work with our writing partners, too! Then, we can go back to our stories, revising or drafting our writing to include the small details we acted out to make our characters come alive for our reader.
- Today I want to teach you that writers make mind movies of our

explicit comments to the remarks of others.

- C. Ask for clarification and further explanation as needed about the topics and texts under discussion.

SL.2.2. Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.

SL.2.3. Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.

### **Presentation of Knowledge and Ideas**

SL.2.4. Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.

SL.2.5. Use multimedia; add drawings or other visual displays to stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.

SL.2.6. Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

### **Progress Indicators for Language Conventions of Standard English**

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

- A. Use collective nouns (e.g., *group*).
- B. Form and use frequently occurring irregular plural nouns (e.g., *feet, children, teeth, mice, fish*).

exact story and imagine we are the main character, living through each part. We try to write down, bit by bit, exactly what we are imagining so our readers can picture it, too. We know the tiniest details help our readers out a lot.

- Today I want to teach you that writers think carefully about each scene we are writing, making sure they flow. One way that writers move from one scene of our story to another is to use time transitions.
- Today I want to teach you that as writers write drafts, we make sure that each part of our story is giving our readers a clear picture. One way we can do this is to reread and check our mental movie to make sure our words match. We can also read aloud parts to our writing partner to make sure our words are clear.
- Partners can also read pieces to each other to make sure our stories make sense. We can say things like, "That part was a little confusing... ", and then go back to make those parts of our story clearer for the reader.
- Today I want to teach you that writers show rather than tell how our characters are feeling. One way we can do this is by describing the character's actions or facial expressions. This helps our reader understand the character and make a clear picture in their mind as they read.
- Remember, writers, that another way writers show rather than tell how our characters are feeling is to include dialogue. We can ask, "How is the character feeling? What would she say in this scene to show that?" We also think about how the character would say those words and include stronger words for "said", like "shouted", "whined" or "mumbled".
- Today I want to teach you that as writers, we can study our favorite realistic fiction books, using them as mentors to help us find ways to make our pieces even better. We can get ideas for how to start a story, how to make the character come alive, how to get the main character in and out of trouble. Then we can try out these strategies in our own books.

- C. Use reflexive pronouns (e.g., *myself, ourselves*).
- D. Form and use the past tense of frequently occurring irregular verbs (e.g., *sat, hid, told*).
- E. Use adjectives and adverbs, and choose between them depending on what is to be modified.
- F. Produce, expand, and rearrange complete simple and compound sentences (e.g., *The boy watched the movie; The little boy watched the movie; The action movie was watched by the little boy*).

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

- A. Capitalize holidays, product names, and geographic names.
- B. Use commas in greetings and closings of letters.
- C. Use an apostrophe to form contractions and frequently occurring possessives.
- D. Generalize learned spelling patterns when writing words (e.g., *cage* → *badge; boy* → *boil*).
- E. Consult print and digital resources, including beginning dictionaries, as needed to check and correct spellings.

### **Knowledge of Language**

L.2.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

- A. Compare formal and informal uses of English.

### **Vocabulary Acquisition and Use**

L.2.4. Determine or clarify the meaning of unknown and

- Remind students of strategies taught during the Small Moment unit if you taught ways to begin stories by conveying the weather, or by showing the main character doing or saying something very specific.
- Today I want to teach you that writers can build tension in our realistic fiction stories to make readers worry, drawing them to the edge of their seats and pushing them to turn the page! One way we can do this is to think about how the problem in our story will get worse before it gets better. We can think, "What trouble will get in my character's way to make this problem hard to solve?"

### **Bend III: Choosing Our Best Work to Revise and Publish**

- Today I want to remind you that writers are always revising. We can go back to the pieces in our folders, adding or taking away parts to push ourselves to make our stories even better! We have many revision tools in our writing center to do this important work! One way we can add or remove parts to our stories is to use paper flaps or strips.
- Another way is to take apart our booklets with staple removers and then add or remove pages to make our books longer or shorter in certain places.
- Today I want to teach you that writers work with partners to think of what to add in and what to take out of our stories. Writing partners help us figure out what is missing and which parts need more information.
- Today I want to teach you another way we can revise our pieces. We can think, "Which page is the most important? Where in my story does the main character have the biggest feelings?" Then, we can rewrite that page from top to bottom, using a flap or a new blank page, this time stretching out the moment even more, including details that show feelings and that slow down the actions.
- Another way writers revise is to look back at our beginnings or endings and try out a few different versions. We can look back at mentor texts from our classroom library to explore different ways authors start and end their stories and then try out different beginnings and endings to see which sounds best.

multiple-meaning words and phrases based on grade 2 reading and content, choosing flexibly from an array of strategies.

- A. Use sentence-level context as a clue to the meaning of a word or phrase.
- B. Determine the meaning of the new word formed when a known prefix is added to a known word (e.g., *happy/unhappy, tell/retell*).
- C. Use a known root word as a clue to the meaning of an unknown word with the same root (e.g., *addition, additional*).
- D. Use knowledge of the meaning of individual words to predict the meaning of compound words (e.g., *birdhouse, lighthouse, housefly, bookshelf, notebook, bookmark*).
- E. Use glossaries and beginning dictionaries, both print and digital, to determine or clarify the meaning of words and phrases.

L.2.5. Demonstrate understanding of figurative language, word relationships and nuances in word meanings.

- A. Identify real-life connections between words and their use (e.g., *describe foods that are spicy or juicy*).
- B. Distinguish shades of meaning among closely related verbs (e.g., *toss, throw, hurl*) and closely related adjectives (e.g., *thin, slender, skinny, scrawny*).

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

- Today I want to teach you that writers know that there are certain words that need to be capitalized in stories. We already know to capitalize character names. Now we also need to capitalize the names of special places like parks, schools, streets, and stores, which appear a lot in our realistic fiction stories.
- Today I want to teach you that writers edit our writing. Before we begin to fancy up the pictures and the title, we reread to make sure our writing sounds like we want it to sound. We check to see whether we need to add in anything that we forgot, or fix something that we think is not quite right. If we aren't sure how to fix something, we can ask our partner.
- Writers reread our stories to make sure we are writing in a third person voice; we need to make sure all of our characters have names and that we use 'he' and 'she,' not 'I,' when we talk about our characters.
- Today I want to teach you that writers reread our stories to make sure that what we have written is clear and easy to follow. We can add in words that we forgot and add punctuation when we haven't used it.
- We also want to make sure that we are helping our readers know who is doing and saying what and where because sometimes it gets confusing in our books. We might need to add things like, "he said" or \_\_\_\_\_ held out her hand.
- Writers reread what we've written to make sure that our stories sound like the books we've read. We can include some of our favorite story language, like: 'One day/night/morning,' or "Then," "All of a sudden," "Suddenly," "Finally.' Writers know that this language makes our stories sound like the fiction stories that are on our bookshelves.
- Today I want to teach you that writers can publish our realistic fiction stories by writing blurbs for our partner's books. We can read the books and think, "What might I say about my partner's story that would convince people to want to read it... without giving the whole story away?" Then, we can study a mentor blurb, thinking about what and how the author said something to get ideas for how we will write the blurb for our partner.

**Sample Assessments:**

- Conferring notes
- Make a checklist using the "essential mini-lessons" for measurable skills. Note which measurable skills have been mastered, and which are still an area of focus. Use this checklist to guide your conferring, and use the commonalities to assist you in forming your small strategy groups.
- Student Portfolio- see 2nd Grade Portfolio Checklist/Portfolio Requirements
- Science Journal- a "science journal" (can be part of a notebook or binder) will be maintained for all students including Type 1 and Type 2 writing (capture thoughts on paper, and to give specific information.)
- Checklist/Rubric-Questions to Consider When Assessing Student Writing- Resources from Primary Writing-Lucy Calkins.
- During Publishing party student reads his/her piece assessment their speaking and reading skills
- On Demand writing prompts- 2 per marking period

**Instructional Strategies:****Interdisciplinary Connections**

*Correlates to pebbles, sand and salt unit in science; and maps and globes unit in social studies*

- Science Journals- observations/drawings- Type 1 or Type 2-
- Math writing- exit slips, open ended responses, explanation of problem solving-"How to" complete a problem
- Science/Social Studies topic- summarizing the Big Ideas

**Technology Integration**

- Use the computer program "Storybook Weavers" or Word to "publish" your favorite story from this unit.
- Share your final published piece using "Skype" with another class in another elementary school.
- Use Inspiration to plan stories.

	<ul style="list-style-type: none"> <li>● Use Comic Life to generate a storyboard for a story.</li> </ul> <p><b>Media Literacy Integration</b></p> <ul style="list-style-type: none"> <li>● Use media to convey information more richly and effectively than would be possible in a standard classroom discussion or demonstration. Share fictional stories in various media formats.</li> </ul> <p><b>Global Perspectives</b></p> <ul style="list-style-type: none"> <li>● Read fiction stories from around the world.</li> </ul>
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21<sup>st</sup> Century Skills:</p> <ul style="list-style-type: none"> <li>Creativity and Innovation</li> <li>Critical Thinking and Problem Solving</li> <li>Communication and Collaboration</li> <li>Information Literacy</li> <li>Media Literacy</li> <li>Life and Career Skills</li> </ul> <p>21<sup>st</sup> Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> <li>Financial, Economic, Business, and Entrepreneurial Literacy</li> <li>Civic Literacy</li> <li>Health Literacy</li> </ul>

**Professional Resources:**

- ❑ *Teachers College Writing Curricular Calendar, Second Grade, 2011-2012, Unit 3*
- ❑ *Teachers College Writing Curricular Calendar, Second Grade, 2010-2011, Unit 3*

**Mentor Texts:**

- ❑ *Chicken Sunday*, P. Polacco
- ❑ *Just Us Women*, J. Caines

- ❑ *Night Shift Daddy*, E. Spinelli
- ❑ *Snowy Day*, E.J. Keats
- ❑ *Two of Them*, Alike
- ❑ *When I Was Young in the Mountains*, C. Rylant

## Unit Description: How To Guide to Nonfiction Writing (New Book, If/Then)

This unit was designed to teach a more straightforward information unit first, turning to Lab Reports and Science books later in the year. In bend one students will write lots of books. Students will use all they know to write many books, spending only a day or two on each book before moving on to a new one. Students will choose expert topics.. Writers will study other nonfiction authors, noticing the interesting and cool things they do to teach in their books, and trying those moves in their own writing. Once students have written a few books, they will set goals using the information checklist. As bend one comes to a close, writers will edit and create an "about the author" page.

In bend two students will focus on writing for an audience. Second grade writers, will not only choose topics, but choose an audience. Writers will ask, "What information does my audience want to know?" They will work alongside you to write a more developed demonstration text, which you'll angle to a specific audience. Students will participate in an inquiry of different leads and peers will provide each other feedback. During this bend, writers will focus on revision, setting goals, and attending to spelling. To celebrate the end of bend one, student will become book fairies! Writers will, fancy up their books to publish, wrap one, and gift it to their intended audience.

In bend three writers will explore all kinds of nonfiction texts. You will invite students to consider information in a new way: question-and-answer book, a story that teaches, or a how-to book. Students will study mentors of these kinds of books, focusing on the structure. Writers will continue to provide each other feedback and use tools from the unit to help them prepare their books for publishing. The unit will end with a learning expo.

### Writing

#### **Big Ideas:** *Course Objectives / Content Statement(s)*

- Write informational books with stamina, volume and independence
- Write for an audience
- Write with elaboration and can study a mentor text to make information books longer and more interesting
- Write different kinds of nonfiction text
- Writers need to edit, fancy up, and publish their writing so that it teaches in clear and exciting ways.

#### **Essential Questions**

*What provocative questions will foster inquiry, understanding, and transfer of learning?*

- How can I use what I already know about organization, details, and editing to write information books?
- How can I learn from a mentor author to make my information books longer and more interesting?
- How can I write for a specific audience?
- How can I write different kinds of nonfiction text?

#### **Enduring Understandings**

*What will students understand about the big ideas?*

Students will understand that...

- Information writers write with stamina, volume and independence
- Information writers write with elaboration and can study a mentor text to make information books longer and more interesting

<input type="checkbox"/> How can I use and improve my editing skills to get my work ready for our celebration?	<input type="checkbox"/> Information writers write one book and then develop a new book for a specific audience <input type="checkbox"/> Information writers will write one book and then write it in a new way <input type="checkbox"/> Information writers need to edit, fancy up, and publish their writing so that it teachers in clear and exciting ways.
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<b>Areas of Focus: Proficiencies (New Jersey Standards Alignment)</b>	<b>Examples, Outcomes, Assessments</b>
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<p>Students will:</p> <p><b><u>Writing Standards</u></b></p> <p style="text-align: center;"><b>Text Types and Purposes:</b></p> <p>W.2.1. Write opinion pieces in which they introduce the topic or book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g., because, and, also) to connect opinion and reasons, and provide a conclusion.</p> <p>W.2.2. Write informative/explanatory texts in which they introduce a topic, use evidence-based facts and definitions to develop points, and provide a conclusion.</p> <p>W.2.3. Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.</p>	<p><b>Instructional Focus:</b></p> <p><b><u>Bend I: Writing Lots of Nonfiction Books Quickly</u></b></p> <p>Session 1</p> <p>Today I want to teach you that nonfiction writers write about topics on which they have expertise. Sometimes writers choose a brand-new topic, and spend a long time getting to be an expert on that topics. But other times, nonfiction writers choose a topic on which they are already expert and get started right away ( pages 2-10). We do this by...</p> <ol style="list-style-type: none"> <li>1. Thinking, "What are topics I know really well, on which I am expert?"</li> <li>2. Listing across your fingers</li> <li>3. Choosing one expert topic to write quickly</li> </ol> <p>Session 2</p> <p>Today I want to teach you that once a person has written nonfiction books--once a person is an author of nonfiction books--that person's reading of nonfiction is forever changed. Authors of nonfiction books read books written by other authors, noticing what they did and then trying it out ( pages 11-19). We do this by...</p> <ol style="list-style-type: none"> <li>1. Reading books written by nonfiction authors</li> <li>2. Noticing, "Whoa! Look what he did in his book!"</li> <li>3. Thinking, "What has the author done that I could try?"</li> </ol> <p>Session 3</p> <p>Today I want to teach you that nonfiction writers know their readers want all the information the author can give them. That means nonfiction writers go from writing to rereading what they've written, they squeeze their brains to think up more information to add to their writing (pages 20-26).. We do this by...</p> <ol style="list-style-type: none"> <li>1. Rereading what you already wrote</li> </ol>
<p>Production and Distribution of Writing:</p> <p>W.2.5. With guidance and support from adults and peers, focus on a topic and strengthen writing as needed through self-reflection, revising and editing.</p> <p>W.2.6. With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.</p>	

## Research to Build and Present Knowledge

W.2.7. Participate in shared research and writing projects (e.g., read a number of books on a single topic to produce a report; record science observations)

W.2.8. Recall information from experiences or gather information from provided sources to answer a question.

### **Progress Indicators for Speaking and Listening:**

SL.2.1. Participate in collaborative conversations with diverse partners about *grade 2 topics and texts* with peers and adults in small and larger groups.

- A. Follow agreed-upon norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
- B. Build on others' talk in conversations by linking their explicit comments to the remarks of others.
- C. Ask for clarification and further explanation as needed about the topics and texts under discussion.

SL.2.2. Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.

SL.2.3. Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.

### **Presentation of Knowledge and Ideas**

2. Thinking, "What information can I add to this chapter?"
3. Writing long, all the way down the page

#### Session 4

Today I want to teach you that whenever someone wants to get good at something, wants to improve, they practice. They work hard to improve their writing by setting goals and then making plans to work toward those goals ( pages 27-35). We do this by...

1. Using a writing checklist to name a goal
2. Pointing to them on the checklist
3. Making a plan by asking, "What will I do today to work toward this goal?"

#### Session 5

Today I want to remind you that when writers reread their writing, they not only check that their piece has great content and is well organized, but they also reread as an editor. They check their spelling, grammar, and punctuation to make their piece easier to understand (pages 36-42). We do this by...

1. Reading a portion of your draft
2. Listening for places where punctuation needs to be added or changed
3. Looking for words that are tricky to read and need to be spelled again
4. Using an editor's checklist as a tool

### **Bend II: Writing for an Audience**

#### Session 6

Today I want to teach you that writers write differently when they are writing for an audience. Before they write a chapter, they pause to think about the audience (pages 43-53)." We do this by...

1. Thinking about the topic
2. Picturing your audience, "Who is my audience?"
3. Asking, "What information do they want to learn?"

#### Session 7

Today I want to teach you that writers not only think about the information the audience will need to know. They also make sure to hold their readers' interest by helping them picture the information by using description ( pages 43-62). We do this by...

1. Asking, "What information will my audience need to know?"

SL.2.4. Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.

SL.2.5. Use multimedia; add drawings or other visual displays to stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.

SL.2.6. Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

### **Progress Indicators for Language Conventions of Standard English**

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

- A. Use collective nouns (e.g., *group*).
- B. Form and use frequently occurring irregular plural nouns (e.g., *feet, children, teeth, mice, fish*).
- C. Use reflexive pronouns (e.g., *myself, ourselves*).
- D. Form and use the past tense of frequently occurring irregular verbs (e.g., *sat, hid, told*).
- E. Use adjectives and adverbs, and choose between them depending on what is to be modified.
- F. Produce, expand, and rearrange complete simple and compound sentences (e.g., *The boy watched the movie; The little boy watched the movie; The action movie was watched by the little boy*).

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

- 2. Thinking, "How can I help my readers picture the information?"
- 3. Adding vivid descriptions using our senses: see, hear, taste, smell, touch

MWTP: Writers help readers picture information by adding a comparison, too. We do this by...

- Rereading down the page
- Seeing if you can find a place to compare information
  - \_\_\_\_ is as \_\_\_\_
  - \_\_\_\_ like a \_\_\_\_

#### Session 8

Today I want to give you another tip for keeping your readers interested. If you want your reader's attention, you need to grab it right away. Nonfiction writers make sure to grab their audience's interest, to hook their audience, right from the start ( pages 63-70).

Let's do an inquiry by...

- 1. Peeking inside a book
- 2. Thinking, "What does the author do to hook his readers?"
- 3. Naming the technique (ask a question, use pop-out words)
- 4. Trying out different leads in your own writing

#### Session 9

Today I want to teach you that writers make sure to keep their audience at the front of their minds the whole time they are writing. To do this and teach interesting facts, they give themselves reminders that help them do two jobs at once ( pages 71-80). We do this by...

- 1. Writing a reminder of our audience on a post-it
- 2. Asking, "What are the facts that the audience would want to know? How could I write this in an interesting way?"
- 3. Rereading your writing doing a double check

#### Session 10

Today I want to teach you that when nonfiction writers write for an audience, they make sure to clear up any confusion so that readers are not left with questions (pages 81-88) We do this by...

- 1. Rereading as if there were an audience
- 2. Noticing a confusing place--a place where there is an unanswered question
- 3. Clearing up confusion by answering the reader's questions: Who? What? When? Where? Why?

- A. Capitalize holidays, product names, and geographic names.
- B. Use commas in greetings and closings of letters.
- C. Use an apostrophe to form contractions and frequently occurring possessives.
- D. Generalize learned spelling patterns when writing words (e.g., *cage* → *badge*; *boy* → *boil*).
- E. Consult print and digital resources, including beginning dictionaries, as needed to check and correct spellings.

### Knowledge of Language

L.2.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

- A. Compare formal and informal uses of English.

### Vocabulary Acquisition and Use

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

- A. Use sentence-level context as a clue to the meaning of a word or phrase.
- B. Determine the meaning of the new word formed when a known prefix is added to a known word (e.g., *happy/unhappy*, *tell/retell*).
- C. Use a known root word as a clue to the meaning of an unknown word with the same root (e.g., *addition*, *additional*).
- D. Use knowledge of the meaning of individual words to predict the meaning of compound words (e.g., *birdhouse*,

MWTP: Clear up confusion for spelling and punctuation. We do this by...

- Rereading carefully
- Checking that you spelled word wall words correctly
- Checking that your sentences don't go on and on with lots of *ands* and that punctuation makes sense ( ?, !)

Session 11

Today I want to teach you that checklists and other reminders for ways to write well can be more powerful than you think. Checklists and other reminders don't just give a tip for one thing you can do, one day, in one part. Instead, they remind you of work you can do over and over, page after page, day after day ( pages 89-97). We do this by...

1. Rereading our writing and asking, " How can I make this chapter better?"
2. Looking carefully at the checklist for a part that will help make that chapter, even better
3. Making a goal and using it over and over again, in several places

Session 12

Today I want to remind you that writers make sure their writing is easy to read. One way you can do this is by using your knowledge of words you know to spell to help you fix up misspelled words or to spell brand new words (pages 98-105). We can do this by...

1. Thinking of a word you know how to spell that is sort of like the hard word (*from inside your brain, word wall, around the room*)
2. Asking, "How are they the same?"
3. Using ways the two words are the same to help you decide how to spell the hard word (Refer to chart on page 99)

Session 13

Today I want to remind you that writers can look at published books to get ideas for their own books. Writers can notice the ways published authors fancy up their books for readers and try some of those same moves in their books, too (pages 106-110). We can do this by...

1. Going back to published nonfiction text
2. Studying and thinking, " What make these books fancy? How did the author do this work?" (refer to chart on page 107)
3. Asking, "How should I capture my audience's interest?"

*lighthouse, housefly; bookshelf, notebook, bookmark).*

- E. Use glossaries and beginning dictionaries, both print and digital, to determine or clarify the meaning of words and phrases.

L.2.5. Demonstrate understanding of figurative language, word relationships and nuances in word meanings.

- A. Identify real-life connections between words and their use (e.g., *describe foods that are spicy or juicy*).
- B. Distinguish shades of meaning among closely related verbs (e.g., *toss, throw, hurl*) and closely related adjectives (e.g., *thin, slender, skinny, scrawny*).

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

- 4. Choosing one to fancy up and prepare for publication

### **Bend III: Writing Nonfiction Books of All Kinds**

#### Session 14

Today I want to teach you that just as artists can take clay and shape it into one thing and then another, so too, writers can take information about a topic, and shape it into one kind of book, or another, or another ( pages 111-118). We do this by...

- 1. Taking information to form a new kind of book
- 2. Asking, "What kind of book would fit with this information?" ...
- 3. Shaping the information into a new kind of book( page 116)
  - a. Stories that teach
  - b. How-to books
  - c. Question-and-answer books

#### Session 15

Today I want to teach you that when writers want to write a kind of text they have never written before, they don't have to do that work alone. You can always find yourself a mentor. Just find books that are like those you want to write, and let the authors of those books mentor you (pages 119-125 Inquiry lesson) We do this by...

- 1. Asking, "What did the author do here that I could try in my own writing?"
- 2. Finding special examples in the text
- 3. Marking pages with a post-it and jotting the strategy

#### Session 16

Today I want to teach you that learning to write well involves trying new things, but it also involves remembering to do everything you learned earlier. Sometimes it helps to have ways to remind yourself of the things you already know to do ( pages 126-130). We do this by...

- 1. Looking at the charts in the room to remind yourself of things we have studied
- 2. Asking, " What did I already learn that will help me with this piece?"
- 3. Picking a strategy to bring forward in your books

#### Session 17

Today I want to teach you that writing partners can give each other feedback to help them set and meet goals. One way you can do this

isb by using the checklist to guide you. You can look to see what your partner is doing well and what he or she may need to practice ( pages 134-141) We do this by...

1. Looking at the checklist
2. Giving a compliment: I like how you...
3. Naming something to practice: You could also try...
4. Practicing the new goal with your partner (chart on page 136)

#### Session 18

Today I want to remind you that as writers get ready to publish, or celebrate their work, they can lean on everything they know to ready their books. Writers sometimes find it helpful to make a to-do-list in order to get their books ready for others. They work to make their books the best it can be (pages 142-144) We do this by...

1. Looking at all the resources in folder and in room
2. Making decisions about what will help ready their book for publication
3. Jotting a plan on a post-it

#### Session 19: Celebration: Holding a Learning Expo

We prepare for the celebration by...

1. Asking students to bring published piece to the rug
2. Pointing to the chart titled, How to Celebrate Different Kinds of Writing
  - a. How does this kind of book teach?
  - b. How can I celebrate that kind of teaching?
  - c. What will the celebration look like?
3. Working in small groups
  - a. Question and Answer Books
  - b. Stories that Teach Books
  - c. How-To Books

We celebrate by...

1. Walking the room with guests guiding them through the expo
2. Gathering everyone back together
3. Inviting students to place their published books in the nonfiction section of the library

**Sample Assessments:**

- Conferring notes
- Make a checklist using the "essential mini-lessons" for measurable skills. Note which measurable skills have been mastered, and which are still an area of focus.
- Use this checklist to guide your conferring, and use the commonalities to assist you in forming your small strategy groups.
- Create a student writing portfolio
- Checklist/Rubric-  
Information Writing Continuum Grades 1, 2, and 3
- On Demand writing prompts- 2 per marking period

**Instructional Strategies:****Interdisciplinary Connections**

- Science Journals- observations/drawings- Type 1 or Type 2-
- Math writing- exit slips, open ended responses, explanation of problem solving-"How to" complete a problem
- Science/Social Studies topic- summarizing the Big Ideas

**Technology Integration**

- Use Curriculum Connections page to gather information on their topic, using links to appropriate websites from this page.
- Use of brainpopjr, nettrekar and other appropriate sites
- Create a KidPix or Powerpoint slideshow demonstrating what they know about their topic.
- Create a class i-movie highlighting students as the panel of experts on their topics.

**Media Literacy Integration**

- Present, at the end of a unit, a media message that contains information about the topic researched.

**Global Perspectives**

	<ul style="list-style-type: none"> <li>• Study informational mentors from around the world</li> <li>• Participate in a global schoolhouse project</li> </ul>
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p><b>21<sup>st</sup> Century Skills:</b>  Creativity and Innovation  Critical Thinking and Problem Solving  Communication and Collaboration  Information Literacy  Media Literacy  Life and Career Skills</p> <p><b>21<sup>st</sup> Century Themes (as applies to content area):</b>  Financial, Economic, Business, and Entrepreneurial Literacy  Civic Literacy  Health Literacy</p>

**Professional Resources:**

- TCRWP Second Grade Writing Units of Study: How To Guide to Nonfiction Writing (*New Book/If...Then*)
- Heinemann website: <https://www.heinemann.com/extracreditclub/home.aspx> for anchor charts, unit resources, Spanish-language, and other online resources (login with RUOS\_GR2)
- Writing Pathways (for rubrics, checklists, and progressions)
- TCRWP website (<http://readingandwritingproject.org/resources>) Resources including current running records and videos to support units of study implementation
- Teaching videos collection available at <https://vimeo.com/tcrwp/albums>
- Literacy Links: <https://sites.google.com/a/summit.k12.nj.us/literacy-links2/>
- Coaches Corner: <https://sites.google.com/a/summit.k12.nj.us/coaches-corner>

**Mentor Texts:**

- Earthworms* by Claire Llewellyn
- Bugs! Bugs! Bugs!* by Jennifer Dussling
- Surprising Sharks* by Nicola Davie
- Hamsters* by Bobbie Kalman
- National Geographic "Animal" Series—Pandas* by Anne Schreiber
- Extreme Sports* by Sean Finnegan

- Growing Frogs by Vivian French
- Why Do Dogs Bark? by Joan Holub
- How to Be a Baby...by Me, the Big Sister by Sally Lloyd-Jones

## Poetry: Big Thoughts in Small Packages (Book 4)

In this unit, students will find the significance in the ordinary details of their lives, employ strategies of revision, and learn from mentor authors. This unit will give students the opportunity to use language in extraordinary ways. Students will experiment with powerful language, the use of line breaks, metaphor, and comparison to convey feeling. By the end of this unit, students will be able to create clear images with precise and extravagant language. One exciting way to launch this unit is to create poetry centers for students. Centers could include a “Five Senses Center” where students practice using descriptive language; a “Metaphor Center” where students compare objects by using phrases including “like a ...” or “reminds me of...” or “as a...”; a “Singing Voices Center” where children sing songs and write new ones. You could include centers where students make shape poems, cut up poems to play with line breaks, or read poems with feeling, drama, and rhythm.

### Writing

**Big Ideas:** *Course Objectives / Content Statement(s)*

- Develop precise and descriptive language through the creation of poems.

#### Essential Questions

*What provocative questions will foster inquiry, understanding, and transfer of learning?*

- How do writers write with precision and description?

#### Enduring Understandings

*What will students understand about the big ideas?*

Students will understand that...

- Writers use all they know about writing to write poems.
- Writers use precise words, phrases, and line breaks to create images in poems.

#### Areas of Focus: Proficiencies (New Jersey Standards Alignment)

Students will:

#### Writing Standards

##### Text Types and Purposes:

W.2.1. Write opinion pieces in which they introduce the topic or book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g., because, and, also) to connect opinion and reasons, and provide a conclusion.

W.2.2. Write informative/explanatory texts in which they introduce a topic, use evidence-based facts and definitions to

#### Examples, Outcomes, Assessments

#### Instructional Focus:

#### **Bend I: Getting Started with Poetry Centers and Using All We Know About Writing**

- Today, writers, I want to teach you that poets have lots of ways to get ideas for their poems. Just like we did when we wrote Small Moments, one thing poets do to get ideas for the topics of their poems is to think about special people, places, big feelings, and things they love. When we wrote Small Moments we turned these moments into stories, but now as poets, we can turn these moments into poems. Another way we can get ideas is to look back at our

<p>develop points, and provide a conclusion.</p> <p>W.2.3. Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.</p>	<p>Tiny Topic notepads and see if any of our ideas for stories can be turned into poems. We can even keep our Tiny Topic notepads with us during the day, just like we did when we wrote Small Moments, and jot down moments that happen during the day that can be turned into poems later on.</p>
<p>Production and Distribution of Writing:</p> <p>W.2.5. With guidance and support from adults and peers, focus on a topic and strengthen writing as needed through self-reflection, revising and editing.</p> <p>W.2.6. With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.</p> <p>Research to Build and Present Knowledge</p> <p>W.2.7. Participate in shared research and writing projects (e.g., read a number of books on a single topic to produce a report; record science observations)</p> <p>W.2.8. Recall information from experiences or gather information from provided sources to answer a question.</p> <p><b>Progress Indicators for Speaking and Listening:</b></p> <p>SL.2.1. Participate in collaborative conversations with diverse partners about <i>grade 2 topics and texts</i> with peers and adults in small and larger groups.</p> <p>A. Follow agreed-upon norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care,</p>	<ul style="list-style-type: none"> <li>● Another way poets get ideas for the topics of their poems it to look at ordinary things in the world and see them in different, fresh and unusual ways (Poetry: Powerful Thoughts in Tiny Packages, pg. 1) .We can do this too.</li> <li>● Writers, in many of the poems we are reading, you have noticed that the authors write about meaningful topics. They write about a lost toy bear or an important moment with a grandparent. Today I want to teach you that poets don't just choose any 'ol thing to write poems about, but instead they write about the things that matter to them with small, observant and honest details. (Poetry: Powerful Thoughts in Tiny Packages, pg. 31)</li> <li>● Writers, when poets write about a meaningful topic, they search for the words that will show exactly how they feel about their topic. It is kind of like how a chef searches for the exact ingredients for a recipe. Today I want to teach you that poets think carefully about the ingredients for their poems. You can do this too. Poets begin by finding something that holds their feelings, then writing about that small object or that small detail or that small moment. (Poetry: Powerful Thoughts in Tiny Packages, pg. 39)</li> <li>● Writers sometimes find the ingredients for our poems by listing what that meaningful something looks like, feels like, sounds like, smells like, or tastes like.</li> <li>● Writers, we have been reading lots of poems aloud. We know that poets put the words on the page to sound a certain way (funny or sad; fast or slow) or make us feel something. When poets write, they</li> </ul>

speaking one at a time about the topics and texts under discussion).

- B. Build on others' talk in conversations by linking their explicit comments to the remarks of others.
- C. Ask for clarification and further explanation as needed about the topics and texts under discussion.

SL.2.2. Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.

SL.2.3. Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.

### **Presentation of Knowledge and Ideas**

SL.2.4. Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.

SL.2.5. Use multimedia; add drawings or other visual displays to stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.

SL.2.6. Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

### **Progress Indicators for Language Conventions of Standard English**

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

read and reread their poems until they sound just right. They pay attention to what the words are saying and make their voices match the feelings behind the words. If they need to, they fix up the words, taking some words out, adding other words in, changing parts so that the words sound just right. (Poetry: Powerful Thoughts in Tiny Packages, pg. 21)

- Writers, remember all you have learned already this year about revising your writing. You can use revisions strips, tape, and scissors if you need to move parts of your poem around to make it sound just the way you want it to sound.

### **Bend II: Writers Draft and Revise with Precise Words, Phrases, and Line Breaks to Create Images and Music in Our Poems**

- Writers, yesterday I was listening to some of you reread your poems and they sounded just like music. Today I want to teach you that writers try very hard to make their poems sound like music. One way they do this is by paying close attention to the words they choose and where they put those words on the paper. One way to give our poems music is to divide our words into lines that go down the paper. Then we ask ourselves, "Does this way of laying my words on the page match what I'm trying to say?" (Poetry: Powerful Thoughts in Tiny Packages, pg. 11)
- Poets, earlier this year we learned that writers have a saying, "Show, not tell". Instead of telling her feelings, a writer can show her feeling(s). Today I want to teach you that poets, just like writers of stories, know that one way to convey strong feelings is to show, not tell. They do this by filling themselves up with that same big feeling, that same moment, and acting out what their bodies did. Then, they can write these tiny actions down their page, maybe even in a list going down the page. (Poetry: Powerful Thoughts in Tiny Packages, pg. 47)
- Poets spend a long time searching for the exact word to match what they want to say. They reread their poems and ask themselves, "Am

- A. Use collective nouns (e.g., *group*).
- B. Form and use frequently occurring irregular plural nouns (e.g., *feet, children, teeth, mice, fish*).
- C. Use reflexive pronouns (e.g., *myself, ourselves*).
- D. Form and use the past tense of frequently occurring irregular verbs (e.g., *sat, hid, told*).
- E. Use adjectives and adverbs, and choose between them depending on what is to be modified.
- F. Produce, expand, and rearrange complete simple and compound sentences (e.g., *The boy watched the movie; The little boy watched the movie; The action movie was watched by the little boy*).

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

- A. Capitalize holidays, product names, and geographic names.
- B. Use commas in greetings and closings of letters.
- C. Use an apostrophe to form contractions and frequently occurring possessives.
- D. Generalize learned spelling patterns when writing words (e.g., *cage* → *badge*; *boy* → *boil*).
- E. Consult print and digital resources, including beginning dictionaries, as needed to check and correct spellings.

### Knowledge of Language

L.2.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

- A. Compare formal and informal uses of English.

I saying exactly what I want to say? What do I want you to know and feel when you read my poem? Is this the true thing I want to say?" And sometimes they find words (or sections) that aren't exactly true, so they write them again. They try to choose different words that they like better. (Poetry: Powerful Thoughts in Tiny Packages, pg. 63)

- Writers, remember you can always ask your partners for help if you can't find the most honest and precise words you need. We can all help one another find the best words for our poems.
- When we studied our mentor author this year, we noticed many things that our mentor author did as a writer. Some of you noticed that one of our mentors repeated words or phrases that carry big feelings. Poets do this too in some poems! They think about the big feeling or thing they want you to know and they decide if there are words they want to repeat to help you know and feel the same thing. (Poetry: Powerful Thoughts in Tiny Packages, pg. 73)
- Writers, we can have lots of poet mentor authors too! Today I want to teach you that we can look to a poem we admire and ask ourselves, "What does this poet do that I could try?"
- Poets, we've learned that one way to convey feelings is by showing not telling them, another way is to repeat certain words or phrases. Today I want to teach you that another way we can let readers know our feelings is by comparing our feelings to something else, something in the world that remind us of that feeling. (Poetry: Powerful Thoughts in Tiny Packages, pg. 81)
- Today poets, I want to teach you that when we write poems, we don't just reach for ways to show our feelings, we also reach for ways to help readers picture what we are seeing and to feel what we are feeling. Poets compare whatever we're writing about (not just our feelings) to something else. (Poetry: Powerful Thoughts in Tiny

### Vocabulary Acquisition and Use

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

- A. Use sentence-level context as a clue to the meaning of a word or phrase.
- B. Determine the meaning of the new word formed when a known prefix is added to a known word (e.g., *happy/unhappy, tell/retell*).
- C. Use a known root word as a clue to the meaning of an unknown word with the same root (e.g., *addition, additional*).
- D. Use knowledge of the meaning of individual words to predict the meaning of compound words (e.g., *birdhouse, lighthouse, housefly; bookshelf, notebook, bookmark*).
- E. Use glossaries and beginning dictionaries, both print and digital, to determine or clarify the meaning of words and phrases.

L.2.5. Demonstrate understanding of figurative language, word relationships and nuances in word meanings.

- A. Identify real-life connections between words and their use (e.g., *describe foods that are spicy or juicy*).
- B. Distinguish shades of meaning among closely related verbs (e.g., *toss, throw, hurl*) and closely related adjectives (e.g., *thin, slender, skinny, scrawny*).

L.2.6. Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using adjectives and adverbs to describe (e.g., *When other kids*

Packages, pg. 97)

- Today poets, I want to remind you that you have a powerful tool to use when writing your poetry...your partners! Just as our partners helped us revise other kinds of writing this year, our partners can listen to our poems and help us revise them. We might ask each other, "Why did you choose to add a line break here?", "Where is the big feeling in this poem?" or "What are you trying to show us?" or "Which writer do you want to be like?" Partners might also make suggestions such as, "Have you thought of using this word instead?" Together, poetry partners can find more precise words or try different line breaks to explore other ways a poem could sound or look to match the poet's meaning.

### Bend III: Writers Edit, Publish, and Celebrate Our Best Poems and Anthologies

- Today I want to teach you that sometimes as poets reread their poetry, they find that although the whole poem feels not very special, there is a line or a phrase or an image that deserves to be kept, and from this they write new poems. (Poetry: Powerful Thoughts in Tiny Packages, pg. 107)
- Sometimes poets realize that their poems sound more like stories than poems. Today I want to teach you that when poets have story-like drafts, one way they can make them more poem-like is by taking out extra words or taking out parts of the story that aren't the main thing, and instead choosing precise words, words that show not tell, or finding words that create an image in the reader's mind, even playing around with line breaks or patterns on the page. (Poetry: Powerful Thoughts in Tiny Packages, pg. 115)
- Today, poets, I want to remind you that whenever a writer writes something, before we send it out into the world we think, "How can I fix this up? What else can I try?" We can look back at the charts in

*are happy that makes me happy).*

our rooms about things poets do and see if these charts give us any ideas for fixing our writing up or new things we could try.

- We're just about ready to celebrate our poems with the world, so I want to remind you that we need to think "Can people read my writing?" We've learned lots of ways to do this this year and we can look back at the charts in our rooms to help us remember to reread our poems, making sure each word is readable. (Poetry: Powerful Thoughts in Tiny Packages, pg. 125)
- Today I want to teach you that when poets get ready to celebrate their poems, they practice reading them and rereading them, asking themselves "How do I want my voice to sound? Should I speed up here? Slow down here?" This way they can make sure their voice matches the feelings and meaning behind their poems.

**Sample Assessments:**

- Conferring notes
- Small Group Instruction
- Make a checklist using the "essential mini-lessons" for measurable skills. Note which measurable skills have been mastered, and which are still an area of focus. Use this checklist to guide your conferring, and use the commonalities to assist you in forming your small strategy groups.
- Student Portfolio- see 2nd Grade Portfolio Checklist/Portfolio Requirements
- Science Journal- a "science journal" (can be part of a notebook or binder) will be maintained for all students including Type 1 and Type 2 writing (capture thoughts on paper, and to give specific information.)
- Checklist/Rubric for use of poetic ways : line breaks, placement of words, metaphors, and other uses of techniques/language
- During Publishing party student reads his/her piece assessment their speaking and reading skills
- On Demand writing prompts- 2 per marking period.

	<p><b>Instructional Strategies:</b></p> <p><b>Interdisciplinary Connections</b>  <i>Correlates to any science, math, or social studies unit of study</i></p> <ul style="list-style-type: none"> <li>● Use of an art drawing/painting to illustrate a poem</li> <li>● Use of sound/music to create a poem</li> </ul> <p><b>Technology Integration</b></p> <ul style="list-style-type: none"> <li>● Use formatting tools in a word processing program to create poems. Look at changing font, size, page alignment, etc.</li> <li>● Have students use a digital camera to take pictures of objects around the school. Print and use these pictures as the subjects for their poems.</li> <li>● Use "Skype" to share their poetry with an appropriate audience (another elementary class, a grandparent, etc.)</li> <li>● Make a KidPix slideshow using each poem as a page in the slideshow.</li> </ul> <p><b>Media Literacy Integration</b></p> <ul style="list-style-type: none"> <li>● Use media production to practice skills (e.g. grammar, poetry, math used in timing and proportions of media messages, scientific principals involved in calculating size, distance, and lighting)</li> </ul> <p><b>Global Perspectives</b></p> <ul style="list-style-type: none"> <li>● Study poems from around the world.</li> </ul>
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21<sup>st</sup> Century Skills:</p> <ul style="list-style-type: none"> <li>Creativity and Innovation</li> <li>Critical Thinking and Problem Solving</li> <li>Communication and Collaboration</li> <li>Information Literacy</li> <li>Media Literacy</li> <li>Life and Career Skills</li> </ul> <p>21<sup>st</sup> Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> <li>Financial, Economic, Business, and Entrepreneurial Literacy</li> <li>Civic Literacy</li> <li>Health Literacy</li> </ul>

**Professional Resources:**

- ❑ *Teachers College Writing Curricular Calendar, Second Grade, 2011-2012, Unit 10*
- ❑ *Teachers College Writing Curricular Calendar, Second Grade, 2010-2011, Unit 10*
- ❑ *Poetry: Powerful Thoughts in Tiny Packages in Units of Study for Primary Writing* (Heinemann, 2003)

**Mentor Texts:**

- ❑ *Inside My Heart* by Zoe Ryder White
- ❑ *Time of Wonder* by Robert McClosky
- ❑ *Lost and Finds* by Rebecca Kai Dotlich
- ❑ *Falling Down the Page: A Book of List Poems* edited by Georgia Heard

## Unit Description: Lab Reports and Science Books (Book 2)

This unit is designed to have students build on their enthusiasm about the world around them. Students will not only think like scientists, but also write like scientists. They will be taught the language scientists use, to engage in close observations, problem solving, experimentation, and the same kind of research that scientists in the real world would engage in to teach others about their newly acquired expertise. *Note: Bend One and Two can be referenced in science lessons.*

### Writing

#### Big Ideas: Course Objectives / Content Statement(s)

- Students will participate in a common class study.
- Students will learn to observe closely, ask big questions, and follow procedures to find out about those questions.
- Students will grow knowledge by thinking like scientists, historians, mathematicians, artists, and of course writers.

#### Essential Questions

*What provocative questions will foster inquiry, understanding, and transfer of learning?*

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

#### Enduring Understandings

*What will students understand about the big ideas?*

Students will understand that...

- Writers gather information about their topic through a variety of ways.
- They need strategies to revise for elaboration
- They can work with partners to get ideas for information that would be helpful
- It is important in informational writing to also use mentor texts to emulate an authors ideas or approach.
- They grow knowledge by thinking like scientists.

#### Areas of Focus: Proficiencies (New Jersey Standards Alignment)

#### Examples, Outcomes, Assessments

Students will:

**Writing Standards**

Instructional Focus:

**Bend I: Writing as Scientists Do**

### Text Types and Purposes:

W.2.1. Write opinion pieces in which they introduce the topic or book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g., because, and, also) to connect opinion and reasons, and provide a conclusion.

W.2.2. Write informative/explanatory texts in which they introduce a topic, use evidence-based facts and definitions to develop points, and provide a conclusion.

W.2.3. Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

### Production and Distribution of Writing:

W.2.5. With guidance and support from adults and peers, focus on a topic and strengthen writing as needed through self-reflection, revising and editing.

W.2.6. With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.

### Research to Build and Present Knowledge

W.2.7. Participate in shared research and writing projects (e.g., read a number of books on a single topic to produce a report; record science observations)

W.2.8. Recall information from experiences or gather information from provided sources to answer a question.

### Progress Indicators for Speaking and Listening:

***In this unit, students will “be writing about scientific topics, [and] they will be writing as scientists”. Throughout the unit, be prepared to have materials for writing as well as materials for conducting experiments in the science unit for this time of the year. The first few sessions will guide students through the scientific process and the parts of a science report. Student work may not look very close to exemplar work at this stage and that is to be expected. The goal in the first bend is to quickly show students all the parts of the scientific method and the writing that can go along with it. Later Bends will deepen students’ understanding and provide opportunities for revising the different parts of the scientific report. (pp.vi-3)***

*Session 1 (pp.2-12) You may want to prepare a chart with the scientific process (question, hypothesis, procedure, results and conclusion, as well as a chart “To Write Like a Scientist as noted on pp. 6-7. This session recommends using guided practice and having the whole class conduct and record together the same experiment. Students may quickly jot numbers, notes, pictures on the top of each page of the booklet as you go through the experiment together. Have students in the last 15 minutes go back to their booklets and use their jots, notes and pictures to write sentences to describe the steps of the experiment.*

- Today I want to teach you that when scientists conduct experiments to learn about the world, they have a certain way they usually write--they use a lab report format. They record what they expect to happen in an experiment, and they record what they actually do in the experiment, then they record how things go and what they learn. We do this by:
  1. Ask a question about how the world works.
    - Will this \_\_\_or \_\_\_\_?
    - What will happen if \_\_\_?
    - Which is \_\_\_x or y?
  2. Record a hypothesis, a guess.
    - I think\_\_\_\_\_
    - My hypothesis is\_\_\_
  3. How will you test it? Record your procedure.
    - First, Next, Then, Last
  4. Conduct multiple trials and record your results.
    - Label with units: minutes, cm., ounces, inches,

SL.2.1. Participate in collaborative conversations with diverse partners about *grade 2 topics and texts* with peers and adults in small and larger groups.

- A. Follow agreed-upon norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
- B. Build on others' talk in conversations by linking their explicit comments to the remarks of others.
- C. Ask for clarification and further explanation as needed about the topics and texts under discussion.

SL.2.2. Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.

SL.2.3. Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.

### **Presentation of Knowledge and Ideas**

SL.2.4. Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.

SL.2.5. Use multimedia; add drawings or other visual displays to stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.

SL.2.6. Produce complete sentences when appropriate to task

etc.

*Session 2 (Guided Inquiry is recommended in this session. You may want to prepare an "In Procedures" chart, a mentor text with a procedural page (both examples pp. 14-15) and copies of the Information Writing Checklist. pp. 12-19)*

- Today, instead of a regular minilesson, let's figure out something together! You and I both know that there is a way to learn what scientists do to write their procedures--right? How can we figure this out? The question we will be researching today, then, is: What does a scientist do when writing the procedure section of his/her report? How do the procedures go? We can investigate this by:
  1. Read a part of the text.
  2. Stop and ask, "How does a procedure go? What did this writer do that I could try to do?"
  3. Name what the writer is doing. (*Chart as you guide children through naming parts of a procedure in a mentor text*)
    - *Make a "you will need" section*
    - *Draw pictures that teach with label, details*
    - *Number the steps*
  4. Try it in your own writing. *Students are sent off to take out old procedure page and rewrite it on a fresh page using the parts they have just learned.*

*Session 3 (You may want to prepare materials for students to conduct their own experiments and have your lab report and charts from the previous lesson available. pp. 20-28)*

- Today I want to teach you that scientists don't just follow someone else's recipe to do an experiment. No way! Scientists come up with their own experiments! They think, "I wonder what would happen if..." and then try it! Just like writers go through a writing process, scientists go through a scientific process. Watch me show you how we do this by:
  1. First, reread your lab report from your first experiment.
  2. Think about what you learned in the first experiment.
  3. Ask, "I wonder what would happen if..." and think

and situation in order to provide requested detail or clarification.

### Progress Indicators for Language Conventions of Standard English

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

- A. Use collective nouns (e.g., *group*).
- B. Form and use frequently occurring irregular plural nouns (e.g., *feet, children, teeth, mice, fish*).
- C. Use reflexive pronouns (e.g., *myself, ourselves*).
- D. Form and use the past tense of frequently occurring irregular verbs (e.g., *sat, hid, told*).
- E. Use adjectives and adverbs, and choose between them depending on what is to be modified.
- F. Produce, expand, and rearrange complete simple and compound sentences (e.g., *The boy watched the movie; The little boy watched the movie; The action movie was watched by the little boy*).

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

- A. Capitalize holidays, product names, and geographic names.
- B. Use commas in greetings and closings of letters.
- C. Use an apostrophe to form contractions and frequently occurring possessives.
- D. Generalize learned spelling patterns when writing words (e.g., *cage* → *badge*; *boy* → *boil*).
- E. Consult print and digital resources, including beginning dictionaries, as needed to check and correct spellings.

about **one** thing you might change in the first experiment that might produce different results.

- 4. Remember, you can only use the materials that we have today.  
*(In the Link part of lesson, review with students the writing they will need to do, (state a question, make a hypothesis and write out procedures.) After partners do this writing together on the rug, send them off to gather materials and conduct experiment and record results.*

Session 4 (Similar to Session 2, this session is a Guided Inquiry to learn the characteristics of a conclusion section. You may want to prepare a chart of prompts to support partner talk (see "Getting Ready p. 29), charts from previous lessons and a draft of a conclusion page, (see sample on p.32) one sample for each partnership. pp. 29-35)

- Today, I want to talk about the kind of thinking that goes on the conclusion page of your lab report. I thought we'd try to study some conclusion pages together. The question that we'll be researching today is: "When a scientist has collected some results and has formed new hypotheses about why she got those results, how does she write a conclusion? We can study this by:

- 1. Read a part of the mentor text.
- 2. Stop and ask, "How does a conclusion go? 3. What did this writer do that I could try to do?"
- 4. Name what the writer is doing. (*Chart as you guide children through naming parts of a conclusion in the sample text*)
  - Reflect on your hypotheses
    - My hypotheses was right/wrong\_\_\_
  - Ask questions about your results.
    - Why did\_\_\_?
  - Give some possible explanations--use ideas from other experiments and resources.
    - Maybe it's because \_\_\_\_
    - One reason is/Another

### Knowledge of Language

L.2.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

- A. Compare formal and informal uses of English.

### Vocabulary Acquisition and Use

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

- A. Use sentence-level context as a clue to the meaning of a word or phrase.
- B. Determine the meaning of the new word formed when a known prefix is added to a known word (e.g., *happy/unhappy, tell/retell*).
- C. Use a known root word as a clue to the meaning of an unknown word with the same root (e.g., *addition, additional*).
- D. Use knowledge of the meaning of individual words to predict the meaning of compound words (e.g., *birdhouse, lighthouse, housefly; bookshelf, notebook, bookmark*).
- E. Use glossaries and beginning dictionaries, both print and digital, to determine or clarify the meaning of words and phrases.

L.2.5. Demonstrate understanding of figurative language, word relationships and nuances in word meanings.

- A. Identify real-life connections between words and their use (e.g., *describe foods that are spicy or juicy*).

reason is

- I think the reason is\_\_because\_\_
- Or then again, maybe it's because\_\_\_\_\_

5. . Try it in your own writing. *You may want to send students off to revise old conclusion page and rewrite it on a fresh page using the parts they have just learned or choose other parts to revise before starting a new experiment.*

Session 5 (*You may want to have several mentor science texts in various levels, in the content area of your science study, available around the room for students to take notes during writing. You may also to prepare a mini-lecture in the content area (see samples on p. 39 and 43) and a chart of content specific science vocabulary. pp.36-43*)

- Today I want to teach you that the more a person knows about a topic, the better he or she can write. Sometimes when you want to improve your writing-say, you're writing about \_\_\_(reference science topic currently being studied)--the best way to improve the writing is to learn more about how the world works. Sometimes the best way to improve your scientific writing is to learn more science. We can do this by: (*Guide them to practice retelling and note-taking as you give and repeat a mini-lecture on the science content of your study.*)
  1. As you listen or read, stop and think, "What does this mean?"
    - Act it out.
    - Use gestures.
    - Picture it in motion in your mind.
  2. After you read, turn and teach what you have learned to a partner/yourself.
    - Act it out.
    - Use gestures.
    - Use specific vocabulary from the chart.
  3. Take notes on post-its about the parts you think connect to your experiment.
    - This makes me think\_\_\_
    - Now I know\_\_\_

B. Distinguish shades of meaning among closely related verbs (e.g., *toss, throw, hurl*) and closely related adjectives (e.g., *thin, slender, skinny, scrawny*).

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

- I was correct/wrong because \_\_\_

4. Put these post-its on the page it connects to. Use those notes to revise that page.

Session 6 (You may want to prepare a model lab report, copy of *Information Writing checklist, mentor texts, "Words Science Experts Use" chart*. pp. 44-50 )

- Today I want to teach you that second-grade writers can figure out how to make their writing the best it can be. You can use the Information Writing Checklist to help you. You can read the checklist, then go back to your writing to see if you did these things. Once you have gone through the checklist, you can look at the items that you have not checked off and make writing goals for yourself. Watch me show you how we do this by:

1. Read the first section, "Structure", item by item.
2. Check if your writing shows that you did these things.
  - Check off items you did.
  - Star the items you didn't.
3. Set and jot goals based on what you *haven't* done yet.
  - I'm going to get help with\_\_\_
  - I'm going to work on\_\_\_
  - I'm going to make a goal of \_\_\_and \_\_\_\_.
4. Repeat with another section of checklist.

### **Bend II: Writing to To Teach Others About Our Discoveries.**

Session 7 (You may want to prepare materials for conducting more experiments and a question for the class to investigate in partnerships, marker and whiteboards for students, "To Write Like a Scientist" anchor chart shown on p. 54, and "In Procedures" chart shown on p. 57. Please see pp. 51-60 for details on guiding students to practice thinking and writing like scientists).

- Today I want to teach you that when scientists conduct an experiment, they remember all they know not only about science itself but about writing about science too. We can do this by: (Present question class will investigate: ie: This will be our question today: Will x \_\_\_ or y?)
  1. Think: What do I know scientifically about the question?

- I predict\_\_\_
  - This makes me think/remember\_\_\_
2. Also think: What do I know about scientific writing to show my results and teach others?
    - Use the anchor charts for prompts.
  3. What is your hypothesis about the question, and how do you plan to write it?
  4. Repeat with the procedures, results and conclusion. *(Students can use whiteboards to jot results for experiment modeled in fishbowl. Then students can be sent off to conduct their own experiments testing their hypotheses, jotting notes for each part. Then they write out the whole report)*

Session 8 *(Similar to Session 2, and 4, you may want to plan this session as a Guided Inquiry to learn how to organize the information on a results page of a lab report. charts from previous lessons and a draft of a results page as a mentor text, one sample for each partnership. pp. 62-65)*

- Today, I want to talk about the kind thinking that goes on when scientists organize their results in writing. I thought we'd study a results page together. The question that we'll be researching today is: "How does a scientist organize results?"

We can study this by:

1. Read a part of the mentor text.
2. Stop and ask, "How is the information organized? What did I notice this writer do that I could try to do?"

Name what the writer is doing. *(Chart as you guide children through naming parts of a results page in the sample text)*

- Titles and labels that explain what the numbers mean.
- table/graph/chart that clearly shows results
- pictures/words that explain results
- Units (cm, pounds, hours, etc)

4. Try it in your own writing. *You may want to send students off to revise old results pages from previous lab*

*reports and rewrite on a fresh pages using the parts they have just learned or choose other parts to revise before starting a new experiment.*

Session 9 (You may want to have available two different results pages from two lab reports on the same experiment, set up new partnerships for today's session. You may also want to have mentor texts with information related to the experiment to do a mid-workshop teach about using resources to find information to add to your explanations in your conclusion. pp. 66-72)

- Today I want to teach you that scientists compare their results with the results of other scientists who have done related experiments, asking "How do these results connect to my results?" and then they come up with new ideas to explore and new questions to answer. Watch me show you how to do this by:
  1. Lay your results side by side with another scientist's results and compare.
  2. Ask, "Why are my results different?"
  3. Work with your partner to come up with questions and explanations.
    - I wonder why \_\_\_?
    - Maybe it's because \_\_\_
    - I wonder if \_\_\_ then \_\_\_
    - Or then again, maybe it's because \_\_\_\_
  4. Add your questions and explanations to your conclusion page. Add to your "Future Investigations" section of your conclusion by writing about new ideas you could test.

Session 10 (You may want to prepare whiteboards, markers and materials for conducting experiments. Have a question prepared to spark experimentation, ie: "How can we revise our original design for \_\_\_to \_\_\_go farther/be stronger/hold more\_/etc. pp. 73-78)

- Today I want to teach you that scientists study their results to learn, think, write and, experiment more. They do this by first revisiting their experiment and asking, "What am I wondering? What else do I want to find out? What is my plan? Then they experiment again." We do this by:
  1. Think about the problem. (*present the question*)

2. Think about what you learned from your research that gives you an idea?
3. Think about what you learned from comparing results that gave you an idea?
4. Using the materials on hand, think about **one** thing you could change in your design/experiment to test your idea.

*As in previous sessions, remind students to jot down notes about their question, hypothesis, procedure, and results across their booklets as they work on the experiment. Then give time to write up their notes as full reports after experiments are concluded.*

Session 11 (You may want to prepare dry easel to collect domain-specific words during Active Engagement, a chart of previously learned science words and definitions, and mentor science texts. pp. 79-86.)

- Today I want to teach you that scientists use expert words-called *technical vocabulary*-to make their writing and their teaching more precise. All of you, as (science topic) experts, can do this, too. You can begin to use words that are particular to the topic you are studying in both your discussions about that topic and in your writing about it. You can “talk the talk”.

We do this by:

1. Use the word bank chart. (created in previous sessions and in today’s active engagement.)
2. Look for ways to add word bank words across all the pages in your report to teach your topic.
3. Think about someone who has no experience with your topic reading your work and write to teach that person using technical vocabulary.

### **Bend III: Writing About (name of science topic) in Information Books**

Session 12: (You may want to have a mentor table of contents ready for this session to use during the Share part of lesson. This session focuses on students rehearsing and planning Information Books with headings, sketches, notes and possible table of contents. Revision and fleshing out the writing is in Session 13. pp. 88-93).

- Today I want to teach you that to write information books, writers might rehearse by talking, sketching, and then teaching people about their topic. Then writers can use what they learn from sketching and teaching to help them revise their plan and write their texts. Watch me show you how to do this by:
  1. Think about a topic you know really well and could teach someone about that involves \_\_\_(name science topic of study).
  2. Plan your book by saying across your fingers the sections you could write in your book.
  3. List out loud what will go in each section before naming the next section.
  4. Quickly sketch and jot notes and headings about what you will write on the top of each page.
  5. *During the Share part of lesson, guide students to notice the parts of a table of contents and have them plan out and draft a possible table of contents for their Information Books.*
    - Introduction
    - A few chapters about different kinds of information
    - Conclusion

Session 13: (pp. 94-102)

- Today I want to teach you how to use your sketches and plans from yesterday to help you draft your chapters. One way you can do this is by rereading each heading and looking at each sketch, imagine the words you will write. Then you will write, write write! Watch me show you how to do this by:
  1. Pick the chapter you are excited to write.
  2. Reread all the notes and sketches on that page.
  3. Think about what the big idea of that chapter is, what people need to know and understand about that part.
  4. Think of all the details you could describe about that part using science words and then write, write, write!

Session 14 (*You may want to prepare a "To Put More Information in Informational Writing" chart as seen on p. 107, mentor texts, and teacher-made information book. pp 102-107*)

- Today I want to teach you that when writers are trying out a new kind of writing, they often look at published writing to find examples of how it can go. Then they try it out themselves. In particular, today we will look at ways that writers of information books include scientific information in their writing. We do this by:

1. Study mentor text.
2. Ask, "How did this author include or show scientific information in her book? How could I do it in my book?"
3. Name what you notice the author doing.
  - a. Add a new voice (or scientific information) in a different size or color
  - b. Use arrows to show how something works
  - c. Use dashes to add definitions
  - d. Add captions to pictures.
4. Try it in your writing.

Session 15 (You may want to prepare a teacher demonstration text with a few examples of comparisons. By end of lesson, add "make a comparison" and "Use your senses to make a description (what do I see, hear, smell, taste or feel?)" to the Put More Information in Informational Writing chart. pp. 108-114)

- Today I want to teach you that nonfiction writers often use comparisons in their teaching books to show readers how the new thing they are explaining is similar to something that readers already know. Watch me show you how to do this by:
  - 1. Find a part you want to explain to readers how it looks/acts/feels/sounds like.
  - 2. Add a detail about that part.
  - 3. Then add a comparison to help readers picture exactly what you mean.
    - " \_\_\_is like\_\_\_\_"
    - le: "the floor is so dirty, like a muddy soccer field after it rains"

Session 16 (You may want to read up on pp. 115-120 to follow this session's recommendations and prepare the following: example of scientific discovery from a "hidden story" phenomenon, a picture of this

*example, two examples of "hidden story", your own example of a "hidden story" for your teacher demonstration text.)*

- Today I want to teach you that when people are writing about science--explaining things that are not part of everyday experiences--they use special strategies to show the hidden story of their topic. For example they might slow things down or show the insides of things. Watch me show you how you can do this by:
  1. Pick a part in your book that might be tricky for your audience to understand or visualize.
  2. You could slow it down by
    - Name all the steps that make something happen.
      - i. 1., 2., 3., 4.,
  3. Pick a part that is tricky for the audience to understand how it moves, what it's made of or how it works.
  4. You could show it's insides by:
    - Draw a picture of something cut open so you can see the front and the parts inside.
    - Use labels and arrows to show how something moves.

*Session 17 (This session may be a quick review of introductions and conclusions from the charts of the previous nonfiction unit. Or you may want to have mentor texts with introductions and conclusions to study together. You may want to show students that conclusions for Information Books are different than conclusions in lab reports.) pp. 121-124)*

- Today I want to teach you that writers give their information books an introduction and a conclusion. When writing introductions and conclusions, writers try to get the reader's attention so they can highlight important information about a topic. We do this by:
  1. Read mentor texts. (or revisit anchor charts)
  2. Ask, "How did the writer hook the reader right away? How can I do that in my writing?"
  3. Name what the writer did.
    - List reasons readers will want to read your book.

- Sound words
  - Ask a question...
    - Did you know...? What is...?
    - Do you...? Have you ever thought...?
4. Try it in your introduction.
- During Mid-Workshop Teach:*
- Guide students to notice in book Conclusions:
- Say an idea and say more about it.
    - \_\_\_is\_\_\_. It can also\_\_\_.
  - Recap important parts.
    - Don't forget\_\_\_
    - It's important to know that\_\_\_
    - Most of all\_\_\_\_\_
  - Congratulate readers.
    - You did it!
    - Good job, you \_\_\_!
  - Send readers off with a thought or hope.
    - Now you know\_\_\_
    - I hope you'll\_\_\_
    - Now go out and \_\_\_\_\_
    - Enjoy \_\_\_\_\_!

Session 18 (pp. 125-132)

- Today I want to teach you that writers edit their writing to make it easier to read. You can use the Information Writing Checklist to help you focus your attention as you reread your writing. We do this by:
  1. Look back and forth between the checklist and your writing.
  2. Think, "Where in my writing does it look hard to read or not look right?" Look for multiple places to edit.
  3. Edit your writing.
    - Add capitals to names of places, things, people.
    - Change your to you're, add apostrophe to contractions. It is = it's
    - Add commas to lists..
    - Add periods to end complete ideas and when your voice stops.

Session 19 Celebration (pp. 133-136)

- Set up an interactive science exhibition in the gym or cafeteria.
- Have students create posters and flyers advertising the exhibition.
- Invite various groups to visit, parents, teachers, first graders, third graders.
- Set up simple recreations of experiments for visitors to watch or conduct.
- Students can wear white men's shirts as lab coats and set up their lab reports, information books, materials, chromebooks, books, posters, visuals, display videos.
- Students man their exhibits to explain the science behind their work and teach the science behind their lab reports and information books. They may plan bookmarked sections of their reports and books they want to read aloud to visitors to teach specific information.
- After the celebration you may want to have students continue their work by creating board games using the scientific learning they have collected, create quizzes, challenge questions and answers on game cards, etc. to use in the classroom throughout the year or share with other classes.

**Sample Assessments:**

- Conferring notes
- Small Group Instruction
- Make a checklist using the "essential mini-lessons" for measurable skills. Note which measurable skills have been mastered, and which are still an area of focus. Use this checklist to guide your conferring, and use the commonalities to assist you in forming your small strategy groups.
- Student Portfolio- see 2nd Grade Portfolio Checklist/Portfolio Requirements
- Museum or exhibit of topic presentation
- Checklist/rubric of project requirements- diagrams, detailed sketches, observations, etc-

**Instructional Strategies:**

**Interdisciplinary Connections**

*Correlates to butterfly/ life cycle unit in science*

- Science Journals- observations/drawings- Type 1 or Type 2-
- Math writing- exit slips, open ended responses, explanation of problem solving-"How to" complete a problem
- Science/Social Studies topic- summarizing the Big Ideas
- Learning & Creating a field guide for topic

**Technology Integration**

- Use Curriculum Connections page to gather information on their topic, using links to appropriate websites from this page.
- Create a KidPix slideshow demonstrating what they know about butterflies.
- Create a class i-movie highlighting students as the panel of experts about butterflies.

**Media Literacy Integration**

- Discuss how people of earlier generations might have learned about this topic, what types of information were available to them compared with sources available to us now, and the difference that would make in people's lives.

**Global Perspectives**

- Investigate how the topic being studied exists in the world at large. For example, if you are conducting a class study on plants, include plants found in different ecosystems or biomes around the world.

The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.

21<sup>st</sup> Century Skills:

- Creativity and Innovation
- Critical Thinking and Problem Solving
- Communication and Collaboration
- Information Literacy
- Media Literacy
- Life and Career Skills

21<sup>st</sup> Century Themes (as applies to content area):

- Financial, Economic, Business, and

	Entrepreneurial Literacy Civic Literacy Health Literacy
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**Professional Resources:**

- ❑ *Teachers College Writing Curricular Calendar, Second Grade, 2011-2012, Unit 9*
- ❑ *Teachers College Writing Curricular Calendar, Second Grade, 2010-2011, Unit 9*

**Mentor Texts: (Texts given to classroom teachers from the district non-fiction book order)**

- Butterflies
- Butterfly Colors
- Monarch Butterflies
- Life Cycle of a Butterfly
- Life Cycle of a Frog
- Whose Sound is This?
- Pebble First Guide to Butterflies
- Soil Basics
- Butterflies
- Life Cycle of a Monarch Butterfly
- Plant Cycle
- Life Along the Food Chain
- Animal Life Cycles
- Wonderfully Weird Animals
- A Butterfly is Born
- Butterfly Garden
- Butterfly Eggs
- Caterpillars

## Unit Description: Writing About Reading (Book 3)

During this unit of study, *Writing about Reading*, you will help your children learn to write about beloved books in ways that persuade others to love them as much as they do. You'll help your second-graders form opinions about the books they read, thinking deeply about characters within and across series. In part, then, this is a unit on writing to think—and on doing this complicated grown-up work in ways that are befitting seven-year-olds. Because this is new and ambitious work, the unit will brim with the excitement and energy that comes from that. The goals of the unit are important ones. You'll help your children learn to state clear opinions and to support these ideas with evidence—work that is at the forefront of the list of expectations for writers as they move on to third grade and beyond. Much of the work your second-graders do in this genre will be similar to the work they did in first grade, now with increased sophistication. In first grade, your students were expected to “write opinion pieces in which they introduce the topic or name the book they are writing about, state an opinion, supply a reason for the opinion, and provide some sense of closure.” Now, in second grade, in addition to introducing the topic they are writing about, your students must also “introduce the book they are writing about” (rather than only name it), “supply reasons that support the opinion,” “use linking words (e.g. *because, and, also*) to connect opinion and reasons,” and “provide a concluding statement or section.” These shifts—introducing the book they are writing, supplying more than one supportive reason, linking parts together, and providing a longer, more formalized ending—are the areas to which you will devote key attention.

Students will begin this unit writing letters—work that will be familiar to those who participated in the kindergarten opinion writing unit on persuasive letters. Across the first bend of this unit, students will draft letters about the characters they've met in their books, formulating opinions and supporting their ideas, providing reasons, and using details and examples from the text to support their claims. Bend I will help students not only to develop opinions about their reading, but to get energy for writing. They will learn to state opinions clearly, retell their stories so that their opinions make sense to readers, and revise their letters before sending them out into the world. In Bend II, students will focus on raising the level of their letter writing. In the final bend, students will shift gears, moving away from persuasive letters into more of an essay format as they write to persuade others that their favorite books are worthy of awards. This work will build on the first two bends as students continue to write their opinions about books and support those opinions with reasons and details from the text. However, now they will lift the level of this writing as they learn to incorporate quotations to supply further text evidence, make comparisons between books and across collections of books, as well as add introductions and conclusions, all in the service of teaching and persuading others.

Your writing center will need to change to provide support for this unit. You'll find ample paper choices available on the CD-ROM that accompanies this unit. We have found these various kinds of paper particularly successful for each part of the unit (moving children from single sheets of paper to “letter booklets” and finally to nomination paper [denoted with a special award emblem]). The buy-in was spectacular! Of course, you should choose to use whatever paper your children are most comfortable with—paper that will allow them to write with stamina, volume, and organization.

Another example could be a paper with a small box at the top left hand corner for their post-it or where the writer will write their opinion or main idea and then say more about that idea below on the lines provided.

### Writing

**Big Ideas:** *Course Objectives / Content Statement(s)*

- Develop opinions about their reading—learn to state opinions clearly, retell their stories so that their opinions make sense to readers
- Raise the level of their letter writing, close reading as a way to spark new ideas and to push themselves to deepen their thinking using their Post-it notes to elaborate their pieces
- Begin to move away in Bend 3 from persuasive letters into more of an essay format as they write to persuade others that their favorite books are worthy of awards by incorporating quotations for further text evidence, make comparisons between books across collections of books, as well as add introductions and conclusions

<b>Essential Questions</b> <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	<b>Enduring Understandings</b> <i>What will students understand about the big ideas?</i>
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- |  |   |
|--|---|
| <ul style="list-style-type: none"> <li><input type="checkbox"/> How can I write lots of letters to other readers that tell my opinion about characters, and how I get better at writing in ways that make people agree with my opinion?</li> <li><input type="checkbox"/> How can I strengthen my writing muscles so that I am better at giving evidence to support an opinion?</li> <li><input type="checkbox"/> How can I tuck in better retelling, quote and discuss the details of the book, and say more?</li> <li><input type="checkbox"/> How can I do really important things with my opinion writing, like writing nominations for my favorite books that convince others to care about those books too.</li> </ul> | <p>Students will understand that...</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> we have opinions about our characters and people can agree or disagree with my opinion</li> <li><input type="checkbox"/> there are ways to convince my audience, one important way is by using text evidence to support my opinion</li> <li><input type="checkbox"/> Writers write letters or make speeches to express their opinions to convince others to read and care about their books too.</li> </ul> |
|--|---|

<b>Areas of Focus: Proficiencies</b> <b>(New Jersey Standards Alignment)</b>	<b>Examples, Outcomes, Assessments</b>
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<p>Students will:</p> <p><b><u>Writing Standards</u></b></p> <p style="text-align: center;"><b>Text Types and Purposes:</b></p> <p>W.2.1. Write opinion pieces in which they introduce the topic or book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g., because, and, also) to connect opinion and reasons, and provide a conclusion.</p> <p>W.2.2. Write informative/explanatory texts in which they introduce a topic, use evidence-based facts and definitions to develop points, and provide a conclusion.</p> <p>W.2.3. Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe</p>	<p><b>Instructional Focus:</b></p> <p><b><u>Bend I: Letter Writing: A Glorious Tradition</u></b></p> <ul style="list-style-type: none"> <li>● Today I want to teach you that writers who love stories (which is most writers!) often write letters to each other about favorite characters. One thing writers often do in these letters is explain their opinions about these characters.</li> <li>● Writers, today I want to teach you that writers often rehearse their writing with a partner by talking through big ideas about their books. To maximize their energy for writing, they talk about big ideas and often save the smaller details for their writing. That means as soon as they have some big ideas and are energized to write, they stop talking and get right to writing!</li> </ul>
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actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

#### Production and Distribution of Writing:

W.2.5. With guidance and support from adults and peers, focus on a topic and strengthen writing as needed through self-reflection, revising and editing.

W.2.6. With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.

#### Research to Build and Present Knowledge

W.2.7. Participate in shared research and writing projects (e.g., read a number of books on a single topic to produce a report; record science observations)

W.2.8. Recall information from experiences or gather information from provided sources to answer a question.

#### **Progress Indicators for Speaking and Listening:**

SL.2.1. Participate in collaborative conversations with diverse partners about *grade 2 topics and texts* with peers and adults in small and larger groups.

- A. Follow agreed-upon norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
- B. Build on others' talk in conversations by linking their

- Writers today I want to teach you that when you are writing about books that often there are parts that are told through the pictures. Writers, therefore, are always looking closely at the pictures in their books. Looking closely at the pictures sometimes allows you to see even more. And this new information can help you to develop new opinions.
- Writers, today I want to teach you that writers who write about books often need to retell part of the story to help their readers understand their opinion. If you don't do a little bit of retelling, your readers might be confused.
- Writers, today I want to teach you that you can write even stronger letters by picturing your audience and then writing with that person in mind. One way to do this is to think about whether your audience is a new reader or someone who has also read the book. Then, you write as if you were talking to that person.

#### **Bend II: Raising the Level of Our Letter Writing**

- Today, I want to teach you that when writers want to write *more*, one way they get started is by planning. They take a minute to plan for what will go in each part of their letter, remembering all the different parts of a book they can write about.
- Today, I want to teach you that when writing about reading, writers don't just read quickly over the parts they are writing about. Instead, they are wide-awake readers, reading closely and paying attention o little details that others might pass by. Then, they use these details to grow new ideas and to write longer, more detailed letters.
- Today, I want to teach you that after developing opinions about books, writers search for many pieces of evidence to support each of their opinions.
- Today, let's look for all the different ways authors use capitals. We'll ask the question, "Why is the author using a capital here?" Answering that question should give us new ideas as writers.
- Today, I want to teach you that writers often add fun little extras to draw in and entertain the reader. They can study published books and ask themselves, "What did this author do to make this story more interesting and fun?" And then they try the same things in their letters.

explicit comments to the remarks of others.

- C. Ask for clarification and further explanation as needed about the topics and texts under discussion.

SL.2.2. Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.

SL.2.3. Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.

### **Presentation of Knowledge and Ideas**

SL.2.4. Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.

SL.2.5. Use multimedia; add drawings or other visual displays to stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.

SL.2.6. Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

### **Progress Indicators for Language Conventions of Standard English**

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

- A. Use collective nouns (e.g., *group*).
- B. Form and use frequently occurring irregular plural nouns (e.g., *feet, children, teeth, mice, fish*).

### **Bend III: Writing Nominations and Awarding Favorite Books**

- Today, I want to teach you that writers of nominations choose topics that they have strong opinions about. They then ask themselves, “What do judges need to know about this nominee to understand why it deserves an award?” They make their cases and support their opinion with reasons and details.
- Today, I want to remind you that opinion writers sometimes use specific evidence, exact words from the book to support their thinking. You can reread your texts to find a part that proves what you hope to show. Then, you can use quotation marks to add those exact words to your writing.
- Today, I want to teach you that nomination writers often make comparisons to support their opinions. When you’re writing about books, you can compare characters, series, or kinds of books to explain why you think one is better, or best.
- Today, I am not going to be the one teaching you. I am going to be learning right beside you! Together, we will look over some writing, noticing punctuation *all over*. As we’re reading and noticing, we’ll be investigating. We’ll be detectives, just like Nate the Great! We’ll be punctuation detectives, looking to answer the question “What kinds of jobs are rest stop punctuation doing?”
- Writers, once again today I am not teaching you something, because instead, we’ll discover the answer together. After all, you’ve already been working to become your own teachers. So, let’s think about this big question: “What do nomination writers do to introduce and conclude their piece in captivating ways?” Then, we’ll be able to ask, “How can we do this in our nominations, too?”
- Today, I want to teach you 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. You can use the Opinion Writing Checklist to reflect on your nominations.
- Today, I want to teach you that writers work hard toward their goals, and when they meet those goals, they reexamine their writing and set brand-new goals. It is a continual process: work toward goals, try new strategies, meet goals, set new ones! Let us not forget to call

- C. Use reflexive pronouns (e.g., *myself, ourselves*).
- D. Form and use the past tense of frequently occurring irregular verbs (e.g., *sat, hid, told*).
- E. Use adjectives and adverbs, and choose between them depending on what is to be modified.
- F. Produce, expand, and rearrange complete simple and compound sentences (e.g., *The boy watched the movie; The little boy watched the movie; The action movie was watched by the little boy*).

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

- A. Capitalize holidays, product names, and geographic names.
- B. Use commas in greetings and closings of letters.
- C. Use an apostrophe to form contractions and frequently occurring possessives.
- D. Generalize learned spelling patterns when writing words (e.g., *cage* → *badge*; *boy* → *boil*).
- E. Consult print and digital resources, including beginning dictionaries, as needed to check and correct spellings.

### Knowledge of Language

L.2.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

- A. Compare formal and informal uses of English.

### Vocabulary Acquisition and Use

L.2.4. Determine or clarify the meaning of unknown and

upon our partners, your checklists and charts, and make your own plan for your writing!!

- **Writing Celebration:** Perhaps is a celebration that gives children a forum to recommend their most-loved books, sharing their published nominations aloud with visitors and convincing others to sign up to be the next to read this award winner! How exciting to host their celebration in the school library or gym, or perhaps even alongside peers from other second-grade classrooms to heighten the celebratory feel!!

### Sample Assessments:

- Conferring notes
- Small Group Instruction
- Make a checklist using the "essential mini-lessons" for measurable skills. Note which measurable skills have been mastered, and which are still an area of focus. Use this checklist to guide your conferring, and use the commonalities to assist you in forming your small strategy groups.
- Student Portfolio- see 2nd Grade Portfolio Checklist/Portfolio Requirements
- Science Journal- a "science journal" (can be part of a notebook or binder) will be maintained for all students including Type 1 and Type 2 writing (capture thoughts on paper, and to give specific information.)
- Checklist/Rubric for Different Types of Reviews- see Quick Guide to Teaching Persuasive Writing K-2
- During Publishing party student reads his/her piece assessment their speaking and reading skills
- On Demand writing prompts- 2 per marking period.

### Instructional Strategies:

#### Interdisciplinary Connections

*Correlates to any science, math, or social studies unit of study*

multiple-meaning words and phrases based on grade 2 reading and content, choosing flexibly from an array of strategies.

- A. Use sentence-level context as a clue to the meaning of a word or phrase.
- B. Determine the meaning of the new word formed when a known prefix is added to a known word (e.g., *happy/unhappy, tell/retell*).
- C. Use a known root word as a clue to the meaning of an unknown word with the same root (e.g., *addition, additional*).
- D. Use knowledge of the meaning of individual words to predict the meaning of compound words (e.g., *birdhouse, lighthouse, housefly; bookshelf, notebook, bookmark*).
- E. Use glossaries and beginning dictionaries, both print and digital, to determine or clarify the meaning of words and phrases.

L.2.5. Demonstrate understanding of figurative language, word relationships and nuances in word meanings.

- A. Identify real-life connections between words and their use (e.g., *describe foods that are spicy or juicy*).
- B. Distinguish shades of meaning among closely related verbs (e.g., *toss, throw, hurl*) and closely related adjectives (e.g., *thin, slender, skinny, scrawny*).

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

Since this is the age math phobia begins, persuade others why it is important to be comfortable with math

- Pick a science issue (ex - conservation), health (ex – kids getting more exercise) or a social studies issue (ex - families who need coats in the winter) to write about persuasively
- Identify different types of persuasion in science/soc studies articles, Discovery Streaming videos, texts, etc

### **Technology Integration**

- Video students making persuasive speeches on photobooth.

### **Media Literacy**

- Teach students how to recognize the source (speaker) of a media message and the purpose of producing the message, and how that might influence the objective nature of information (You-tube clips)

### **Global Perspectives**

- Watch public service announcements (PSAs) from different countries to identify what the speaker is trying to persuade you to do.

<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21<sup>st</sup> Century Skills:  Creativity and Innovation  Critical Thinking and Problem Solving  Communication and Collaboration  Information Literacy  Media Literacy  Life and Career Skills</p> <p>21<sup>st</sup> Century Themes (as applies to content area):  Financial, Economic, Business, and  Entrepreneurial Literacy  Civic Literacy  Health Literacy</p>

**Professional Resources:**

- Teachers College Writing Curricular Calendar, Second Grade, 2011-2012, Unit 5*
- Teachers College Writing Curricular Calendar, Second Grade, 2010-2011, Unit 5*
- A Quick Guide to Teaching Persuasive Writing, K-2* by Sarah Picard Taylor *The Workshop Help Desk Series*, Heinemann, 2008)
- Teachers College Units of Study Grade 2- Writing About Reading- Opinion* by Lucy Calkins
- Teachers College Writing Curricular Calendar, Second Grade, 2013-2014, Unit 5- Writing About Reading*

**Mentor Texts:**

- Click, Clack, Moo* by Doreen Cronin
- Dear Mrs. LaRue: Letters from Obedience School* by Mark Teague

- Earrings* by Judith Viorst
- I Wanna Iguana* by Karen Orloff
- I Wanna New Room* by Karen Orloff
- Don't Let the Pigeon Stay Up Late* by Mo Willems
- I Love Chocolate!* By D. Cali
- Mery Watson to the Rescue* by Kate DiCamillo
- Pinky and Rex and the Bully* by James Howe.

## Unit Description: Conventions of Writing (YEARLONG, GRADE-LEVEL REQUIREMENTS)

Throughout the units of study, students will be accountable for learning conventional grammar and various conventions of writing when appropriate. Therefore, this content description has been created to identify those skills that should be taught and mastered by the end of the school year. Knowing and observing proper grammar and conventions of writing it makes it possible to communicate ideas more clearly. These skills should NOT be taught in isolation via ditto or worksheet. Instead, they should be taught through conferences, small groups skill sessions, revision lessons and other areas on an as needed basis. Skills covered in this description include: text layout, grammar, capitalization, punctuation, handwriting and word processing.

### Writing

#### Big Ideas: *Course Objectives / Content Statement(s)*

- Identify conventional grammar, capitalization, punctuation, and handwriting appropriate per grade level.

#### Essential Questions

*What provocative questions will foster inquiry, understanding, and transfer of learning?*

- Which conventions of writing are important for me to learn and master?

#### Enduring Understandings

*What will students understand about the big ideas?*

Students will understand that...

- Knowing and observing proper conventions of writing makes it possible to communicate ideas more clearly.

#### Areas of Focus: Proficiencies (National Core Standard Alignment)

Students will:

#### Writing Standards

##### Text Types and Purposes:

W.2.1. Write opinion pieces in which they introduce the topic or book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g., because, and, also) to connect opinion and reasons, and provide a conclusion.

W.2.2. Write informative/explanatory texts in which they introduce a topic, use evidence-based facts and definitions to develop points, and provide a conclusion.

W.2.3. Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe

#### Examples, Outcomes, Assessments

#### Instructional Focus:

Students will understand that knowing and observing proper conventions of writing makes it possible to communicate ideas more clearly.

#### Text Layout

- Arrange print on the page to support the text's meaning and to help the reader notice important information
- Understand that layout of print and illustrations are important in conveying the meaning of a text
- Understand how to use layout, spacing, and size of print to create titles, headings, and subheadings.

actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

#### Production and Distribution of Writing:

W.2.5. With guidance and support from adults and peers, focus on a topic and strengthen writing as needed through self-reflection, revising and editing.

W.2.6. With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.

#### Research to Build and Present Knowledge

W.2.7. Participate in shared research and writing projects (e.g., read a number of books on a single topic to produce a report; record science observations)

W.2.8. Recall information from experiences or gather information from provided sources to answer a question.

#### **Progress Indicators for Speaking and Listening:**

SL.2.1. Participate in collaborative conversations with diverse partners about *grade 2 topics and texts* with peers and adults in small and larger groups.

- A. Follow agreed-upon norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
- B. Build on others' talk in conversations by linking their

#### **Grammar**

##### Sentence Structure

- Write complete sentences
- Use a range of complete sentences (declarative, interrogative, exclamatory)

##### Parts of Speech

- Use subject and verb agreement in simple sentences
- Use nouns and pronouns that are in agreement
- Use prepositional phrases, adjectives, and adverbs correctly.

##### Tense

- Write in past tense (*I went home yesterday*).
- Write in future tense (*I'm going to go...*)
- Write in present tense (*Owls love to...*)

##### Capitalization

- Use a capital letter for the first words of a sentence
- Use capital letters appropriately to capitalize days, months, cities, states
- Use capital letters for names of people and places
- Use all capital letters for a head of for emphasis
- Use capitals to start the first letter in the first word, last word, and most others words in titles.

##### Punctuation

- Understand and use ellipses to show pause or anticipation, usually before something surprising
- Use dashes and ellipses for emphasis or to slow down the text for readers
- Use periods, exclamation points, and question marks as ending marks
- Use quotation marks around the speaker's exact words
- Use periods after abbreviations
- Notice the use of punctuation marks in books and try them out in own writing.

explicit comments to the remarks of others.

- C. Ask for clarification and further explanation as needed about the topics and texts under discussion.

SL.2.2. Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.

SL.2.3. Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.

### **Presentation of Knowledge and Ideas**

SL.2.4. Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.

SL.2.5. Use multimedia; add drawings or other visual displays to stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.

SL.2.6. Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

### **Progress Indicators for Language Conventions of Standard English**

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

- A. Use collective nouns (e.g., *group*).
- B. Form and use frequently occurring irregular plural nouns (e.g., *feet, children, teeth, mice, fish*).

- Use apostrophes in contractions and possessives
- Use commas to identify a series.

### Handwriting/Word-Processing

- Begin to develop efficient keyboarding skills
- Form upper and lowercase letters efficiently and proportionately in manuscript print
- Use word processor to plan, draft, revise, edit, and publish
- Make changes on the screen to revise, and edit, and publish documents.

### **Sample Assessments:**

- Conferring notes
- Skills checklist
- Student Portfolio- see 4<sup>th</sup> grade Portfolio Checklist/ Portfolio Requirements
- Writing in notebook
- Final stories/ essays
- Draft work
- Partner/ conference notes

### **Instructional Strategies:**

#### **Interdisciplinary Connections**

- Students can draw from and write about school experiences which occurred over the school year in any subject
- Write a research essay about a curriculum topic in science or social studies.
- Students will write opinion essays about books from reading
- Students will write opinion essays about topics from science, social studies, and math
- Set a historical fiction piece in a time period being studied in social studies.
- Include scientific principals in the fantasy story.

- C. Use reflexive pronouns (e.g., *myself, ourselves*).
- D. Form and use the past tense of frequently occurring irregular verbs (e.g., *sat, hid, told*).
- E. Use adjectives and adverbs, and choose between them depending on what is to be modified.
- F. Produce, expand, and rearrange complete simple and compound sentences (e.g., *The boy watched the movie; The little boy watched the movie; The action movie was watched by the little boy*).

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

- A. Capitalize holidays, product names, and geographic names.
- B. Use commas in greetings and closings of letters.
- C. Use an apostrophe to form contractions and frequently occurring possessives.
- D. Generalize learned spelling patterns when writing words (e.g., *cage* → *badge; boy* → *boil*).
- E. Consult print and digital resources, including beginning dictionaries, as needed to check and correct spellings.

### **Knowledge of Language**

L.2.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

- A. Compare formal and informal uses of English.

### **Vocabulary Acquisition and Use**

L.2.4. Determine or clarify the meaning of unknown and

### **Technology Integration**

- Access and use simple programs on the computer (easy word processing, games)
- Locate letter keys on a computer keyboard to type simple messages

### **Media Literacy Integration**

- Encourage students to work in groups to illustrate their understanding of a topic by creating mock media productions (e.g. newspapers, advertisements, news reports, love or videotaped skits)

### **Global Perspectives**

- Students will understand their place in the world by writing about what matters most to them and how it may differ from others in the world.
- Students can pick topics ranging from a number of ideas and sources around the world, and conduct research from around the world using the world-wide web.
- Students could interview people on Skype to gather information on their topic.
- Students can research various perspectives on historical events via the Internet.
- Students can create characters from various cultures and perspectives

multiple-meaning words and phrases based on grade 2 reading and content, choosing flexibly from an array of strategies.

- A. Use sentence-level context as a clue to the meaning of a word or phrase.
- B. Determine the meaning of the new word formed when a known prefix is added to a known word (e.g., *happy/unhappy, tell/retell*).
- C. Use a known root word as a clue to the meaning of an unknown word with the same root (e.g., *addition, additional*).
- D. Use knowledge of the meaning of individual words to predict the meaning of compound words (e.g., *birdhouse, lighthouse, housefly; bookshelf, notebook, bookmark*).
- E. Use glossaries and beginning dictionaries, both print and digital, to determine or clarify the meaning of words and phrases.

L.2.5. Demonstrate understanding of figurative language, word relationships and nuances in word meanings.

- A. Identify real-life connections between words and their use (e.g., *describe foods that are spicy or juicy*).
- B. Distinguish shades of meaning among closely related verbs (e.g., *toss, throw, hurl*) and closely related adjectives (e.g., *thin, slender, skinny, scrawny*).

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

<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21<sup>st</sup> Century Skills:  Creativity and Innovation  Critical Thinking and Problem Solving  Communication and Collaboration  Information Literacy  Media Literacy  Life and Career Skills</p> <p>21<sup>st</sup> Century Themes (as applies to content area):  Financial, Economic, Business, and  Entrepreneurial Literacy  Civic Literacy  Health Literacy</p>

**Professional Resources:**

- ❑ *The Continuum of Literacy Learning, K-8* by Fountas and Pinnell
- ❑ *The Power of Grammar: Unconventional Approaches to the Conventions of Language* Mary Ehrenworth, Vicki Vinton
- ❑ *The Resourceful Writing Teacher: A Handbook of Essential Skills and Strategies* Jenny Mechem Bender
- ❑ *Practical Punctuation: Lessons on Rule Making and Rule Breaking in Elementary Writing* Dan Feigelson
- ❑ *Getting Grammar: 150 New Ways to Teach an Old Subject* Donna Hooker Topping
- ❑ *Mechanically Inclined: Building Grammar, Usage, and Style into Writer's Workshop* Jeff Anderson
- ❑ *Revising and Editing: Using Models and Checklists to Promote Successful Writing Experiences* Les Parsons (2001)

## A Series of Grade 2 Grammar Teaching Points

Grade 2, Lessons from the Masters Narrative, Pg. 48

### **1. Using Commas in a List**

Today I want to teach you that commas help us make a list in our sentence. Whenever we have two or more items in a list we add a comma to separate them and make a little pause in how the reader reads the sentence.

Model: *One sunny morning my sisters and my aunts and my mom and my big brothers were going to a carnival.*

Now let's read it with commas: *One sunny morning my sisters, and my aunts, and my mom, and my big brothers were going to a carnival.*

*AE: Let's try this sentence together: There was a Ferris wheel. There was cotton candy. There was a shoot the bunny. We can use commas to change the way it sounds, let's try revising this into 1 sentence with commas.*

*There was a Ferris wheel, a cotton candy store, shoot the bunny, and many other games.*

Link: Will you read over your writing and see if you have any lists or want to make any lists and if so add commas to separate two or more!

### **2. Using End punctuation to slow down an important moment. (pg. 48)**

**TP:** Writers today I want to teach you that we can use end punctuation to help the reader know how to read the story. We can be deliberate in what choices we make because that impacts the story by creating excitement, slowing down a small moment, or sucking the reader into the story! We do this by:

1. Rereading our drafts and finding an important place
2. Asking, "What could I add here to make this more.... Exciting or important?"
  - We can mix up our punctuation placement and use exclamation points instead of periods to build excitement
  - Add dialogue to break up describing sentences so that we're showing and not just telling!
  - Mix up long and short sentences

Model:

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

*Revision:*

*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 4<sup>th</sup> birthday. Well maybe. My dad kept saying, "This is for my friend's daughter's birthday. Not yours!"*

### Bend Three:

### 3. Studying a Mentor Text for Precise Language (Similes, Metaphors, and Personification) (pg. 123)

TP: Today I want to teach you that writers don't just revise whole parts of their writing. They also revise for the ways their writing sounds. We can use mentor authors to learn about how to make choices that capture the sound and beauty of your writing as you revise. We do this by:

1. Finding lines in stories that make the story come alive! They can be:
  - Similes-comparing 2 things using the words like or as
  - Metaphors: comparing 2 things without the word like or as
  - Personification: Adding a human characteristic to an object
  - Alliteration- Adding the sound
2. Emulating what the author did by following their template!

Let's read these lines from Owl Moon and categorize them:

Line	Description
"It was as quiet as a dream."	Simile
"..... as if reading a map up there."	Simile
The moon made his face into a silver mask	Personification
The shadow hooted again	Personification
They stained the white snow	Description with precise words
The snow below it was whiter than the milk in a cereal bowl	Simile
The kind of hope that flies on silent wings under a shining Owl Moon	Alliteration

Model:

1. I found a line in my story could be better.

"Hurry up!" Frances said. I was standing on the shore. I was scared. The waves towered above me, like steep, snow-capped mountains. "Come on!" she said, and swam out farther.

2. Let me try:

I was standing on the ocean's shore → I was standing still on the shore. (Alliteration).

AE: Try the next sentence: “The waves towered above me, like steep, now capped mountains. “Come on!” she said, and swam out farther.

“Hurry up!” Frances called. I was standing still on the ocean’s shore. *The waves looked like steep, snow-capped mountains. (Simile)* “Come on!” she shouted, and swam out farther into the deep dark water. *(Description)*

#### **4. Rereading and Editing pg. 130 Using the checklist.**

**TP:** Today I want to teach you that writers who are preparing for an audience think about all the things they’ve learned about editing, making sure they’ve tried their best before asking a partner to read their writing.

1. Find the first item on the checklist
2. Read through the entire draft looking for just that 1 thing and correcting it as we go!
3. Find the second item on the checklist and repeat.

#### **5. Using the Word Wall to Fix up Spelling pg. 157, Lessons from the Masters Grade 2**

**TP:** Today I want to remind you that you can use the word wall to make sure you’ve spelled words correctly in your writing. Remember our word wall has some of the words we use the most, and words that have endings like ed, er, and ing to remind us how to spell those!

1. Reread the word wall
2. Read your writing and hunt for some of the words
3. Double check the spelling by looking at the word wall to see if you spelled them the best you can! Don’t forget to check your endings!

### **Book 2: Lab Reports and Science Books**

#### **6. Using a variety of strategies to spell tricky words correctly**

**TP:** Today I want to teach you that when we reread our drafts we have a few tricks for how to spell words correctly.

1. We can Write the word a few times, trying out different ways you think its spelled.
  - **Circle the one that looks best and check it with a partner**

**Model:** If I wrote *reseve* I could try: *receve, receive, receive*

2. Use a dictionary find the spelling of the tricky word and fix it
3. Google the word by typing it in the search box and hitting enter. When it comes up it might say, Did you mean....? And that’s usually the correct word!

### **Book 3: Writing about Reading**

#### **7. Paragraphing pg. 53**

**TP:** Today I want to teach you that grown up writers don’t turn to a new page every time they have a new idea. Instead they fill a whole page with their writing using paragraphs to tell their reader when one section is done and a new one is beginning.

Model: If I wrote one paragraph about how Pinky is a different kind of kid, and my next section is about Kevin being a bully instead of starting on a new piece of paper I can make a new paragraph to show that this is a new idea. To do this I skip a line and make a big space called an indent. (This shows a writer that we're finished talking about Pinky and moving onto a new topic.)

AE: Instead of starting a second page of writing, see if you can make a new paragraph and write your next section under the first.

**Link: So when you are ready to write your next section you'll skip to the next line, make a little indent so your reader knows the new part is starting, and begin writing!**

## **8. Transitions pg. 70**

**TP:** Today I want to teach you that when writers are supporting opinions with reasons and examples, there are some words that help the reader. These helpful words are called transitions. Some of the most helpful are:

One reason

Because

For example

Also

And

Another reason

Model: "Mercy Watson is a special pig because she is treated like a person. For example, she lives in a house with Mr. and Mrs. Watson. Also, she has her own bed. The bed has an M on it for Mercy. Another reason Mercy is a special pig is because she is so brave. For example, she climbs out of her bed in the dark even though she is scared.

AE: Take a look at your own writing. If you've given more than one reason, try using the words also or another to alert your reader to the second reader. If you've given examples use for example and also to make sure your reader catches your examples.

## **9. Inquiry: Capitalization pg. 76**

**TP: Today let's look for all the different ways authors use capitals. We'll ask the question, Why is the author using a capital here?**

**Answering that question should give us new ideas as writers.**

Model:

Dear Reader,

Stink and the Incredibly Super-Galactic Jawbreaker is a very funny book. Stink and his sister Judy are always fighting. In one part, they are in a candy store and Stink says that he is going to tell their dad that Judy is acting like a kid in a candy store. Judy says, "But I am a kid in a candy store." Then, Stink starts to talk about how the name of the candy store is spelled wrong, because it is named Kandy Kompany and everyone knows that the words candy and company are spelled with a "c." Stink and Judy are both so silly.

Let's read it a second time and look for a few reasons why the author used capitals:

Chart: We Use Capitals in Our Writing for...

- **The beginning of a sentence**
- **The first letter in a person's name**
- **The first letters in all the words in the title of a place or business**

- All the letters in a word to show that the word is loud or important

**10. Breaking Capitalization Rules in Writing pg. 80**

TP: Today I want to teach you that authors sometimes do things with capitals and punctuation that you thought were big fat no-no's but they can be clever and creative with capitals and punctuation as long as they have a reason.

Model: pg. 14 Mercy Watson to the Rescue

She moved to the end of the bed.

BOOM!

CRACK!

“Kate DiCamillo wrote her words in all capital letters, and she put one word on a whole line. Why do you think she did it? (Turn and talk)

Writers you can decide to make a creative choice like using all capital letters as long as you do it for a reason! It's especially helpful to show your reader how important or how much something means/is!

**11. Inquiry: Using commas, dashes, parenthesis, and periods.**

Today we'll study some punctuation, and we'll be detectives answering the question: “What kinds of jobs are rest stop punctuation doing?”

Model: Let's read:

The scenes in Pinky and Rex and the Bully are very suspenseful- especially when Pinky first meets the bully (because I didn't know what the bully was going to do next.)

Turn and talk what do you notice? (Create chart)

What does it look like?	What should we call it?	When can we use it?
-----	<b>Dash</b>	<b>Use it to say more about the writing that comes before it.</b>
()	<b>Parentheses</b>	<ul style="list-style-type: none"> <li>• Use them before and after giving away a little secret</li> <li>• Use them when you want to say something smirky.</li> </ul>
,	<b>Comma</b>	<ul style="list-style-type: none"> <li>• Use it to give the reader a pause</li> <li>• Use it to separate items in a list</li> </ul>

**Link: Reread your writing and look for where you can add pauses to your writing!**

**Book 4: Poetry**

**12. Spelling pg. 41**

**TP:** Today I want to teach you that when writers are trying to spell words so people can read their writing, they read each word and ask, “does that look right? Look wrong? When you find a word that doesn’t look right it can help to spell a word a few different ways looking to see if one looks right.

1. Read through draft and circle each word that doesn’t look right
2. **Try spelling it twice**
3. **If your still stuck look it up in a dictionary, google it, or ask a friend!**

**Chart:**

First Try	Second Try	Dictionary/Friend
Frajile	Fragile	
Climed	Climbd	Climbed
Climes	Climbs	

### 13. Tackling Tricky Vowels pg. 44

TP: Today I want to teach you that vowels can be tricky! I want to remind you of our different strategies for sounding out vowels in the middle of the word.

1. We can break the word into syllables and remember there needs to be a vowel in each syllable
2. **We can ask, Do I know any words that are like this one, words that sound the same? (Like water cycle and bicycle)**
3. **Remember to circle the words with vowels that don’t look or sound right and then try out one or both of these strategies!**

### 14. Onomatopoeia

Today I want to teach you that writers can add sounds that match what we’re trying to say by using words that sound like the thing I am describing. This is a really fancy technique called onomatopoeia. Let’s read this poem about icicles when its warm and cold. First thing, what sounds could you expect repeated when its sssunny? And when its c-c-c-cold. Listen for where you hear onomatopoeia.

Icicles

Icicles sparkle

In the sun

Drip, drip, drop

Water dripping down

Icicles fade

When the sun comes up

Icicles come to life

When it is cold

Icicles dance in the sky

(The 2<sup>nd</sup> part: repeats the /k/ sound (cold, crackly just like an icicle. The melting part drip, drop has onomatopoeia).