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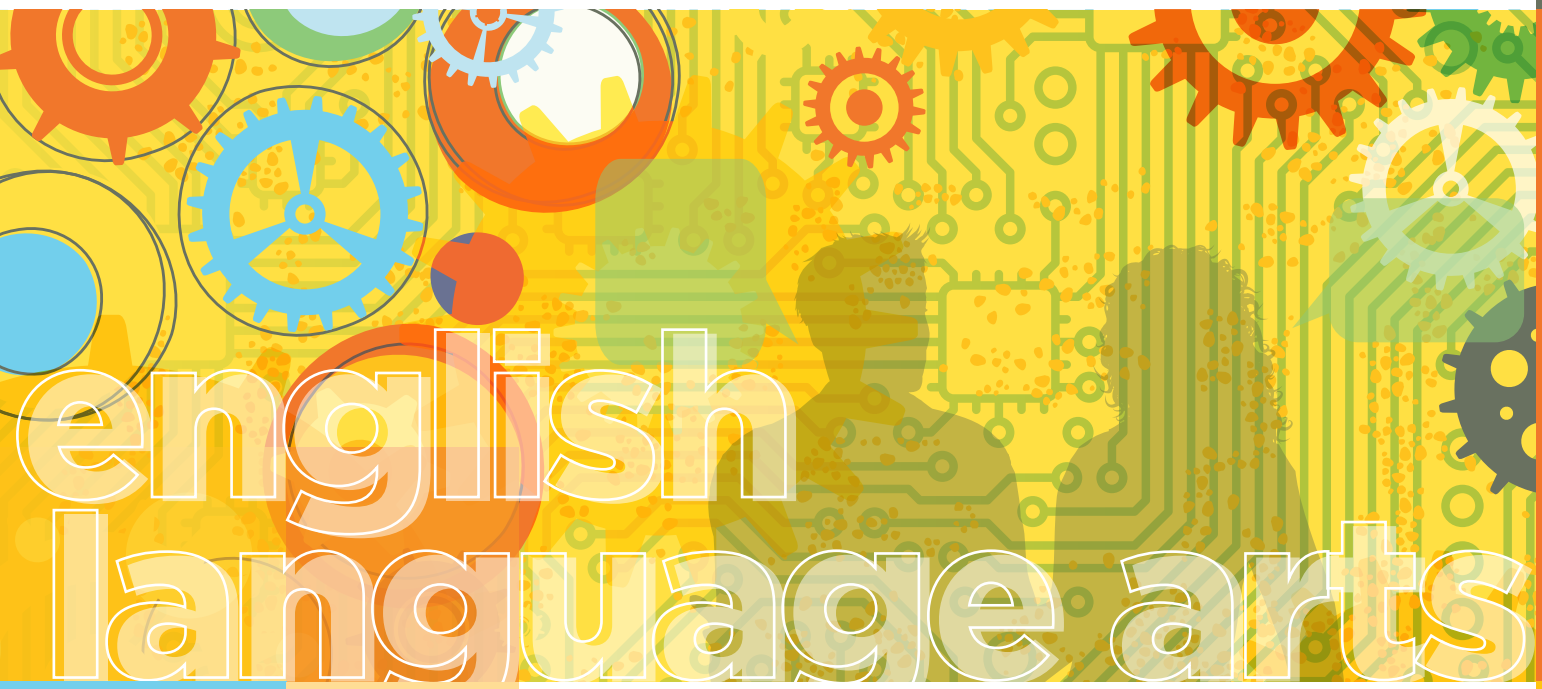

Grade 2

Engaging Students in Rigorous, Coherent Reading and Writing Instruction Genre: Personal Narrative

UNIVERSITY OF PITTSBURGH

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Table of Contents

Introduction

Overview

What is this unit about? 11
What content will students learn? 11
How were the texts selected? 12
How will students develop their skills and habits of reading, writing, and speaking? 13
What is the unit outline? 13

Unit Outline 14

Common Core State Standards (CCSS) 18

Instructional Supports in the Unit

How does the unit support planning and implementation? 20
How is it best to read and use the task pages? 21
What do I need to know to implement the lesson plans? 22
How is the unit organized? 22
How is each lesson organized and sequenced? 22
How are tasks organized and sequenced? 24
How will charts be developed and used? 24
How long will it take to fully implement the unit? 24
What additional materials will students need to engage in these lessons? 24
How will individual students be assisted to learn this content? 25
How will students learn to assess their and others' learning? 25
How does the unit provide support for English learners? 26
How are reading, writing, spreaking, and listening supported in the unit? 26
What is our approach to vocabulary instruction? 26
How is vocabulary study supported in the unit? 28

Materials by Lesson 29

Overarching Questions 35

Prewriting

Lesson 1: Reading Narrative and Determining Features 40
Task 1.1: Comprehension of a Narrative About a Special Event 41
Task 1.2: Identifying Features of a Personal Narrative About a Special Event 48
Task 1.3: Generating Ideas About Special Events in Our Lives 51

Lesson 2: Reading Narrative and Determining Features 53
Task 2.1: Comprehension of a Narrative About a Special Person 54
Task 2.2: Identifying Features of a Personal Narrative About a Special Person 61
Task 2.3: Generating Ideas About Special People in Our Lives 64

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Lesson 3: Reading Narrative and Determining Features ... 66
Task 3.1: Comprehension of a Narrative About a Special Place ... 67
Task 3.2: Identifying Features of a Personal Narrative About a Special Place ... 72
Task 3.3: Generating Ideas About a Special Place in Our Lives ... 75

Lesson 4: Choosing a Topic ... 77
Task 4.1: Choosing a Topic ... 78
Task 4.2: Using Interviewing to Think More Deeply ... 81

Lesson 5: Developing Our Topic ... 83
Task 5.1: Developing Our Topic ... 84
Task 5.2: Using Drawing to Help Us ... 86

Drafting

Lesson 6: Deciding on a Purpose for Our Personal Narrative ... 92
Task 6.1: Deciding on a Purpose for Our Personal Narrative ... 93
Task 6.2: Learning from Hearing Others Think Aloud ... 95

Lesson 7: Organizing Our Memories in Chronological Order ... 98
Task 7.1: Organizing Our Memories ... 99
Task 7.2: Applying Chronological Order to Our Ideas ... 101

Lesson 8: Writing Our First Draft ... 103
Task 8.1: What Is a First Draft? ... 104
Task 8.2: Applying Previous Learning ... 106
Task 8.3: Sharing Our Drafts ... 107

Revising

Lesson 9: Revising Our Drafts to Include Our Voice and Others' Voices ... 112
Task 9.1: Revising Our Draft to Include Our Voice and Others' Voices ... 113
Task 9.2: What is Dialogue? ... 115
Task 9.3: Adding First Person Words and Dialogue to Our Narratives ... 117

Lesson 10: Revising Our Drafts to Include Sensory Language ... 119
Task 10.1: Revising Our Drafts to Include Sensory Language ... 120
Task 10.2: Studying Published Authors as Models for Our Writing ... 122
Task 10.3: Using Sensory Language to Make Our Narratives Clearer and More Interesting to Our Readers ... 124

Lesson 11: Revising Our Drafts to Include Strong Action Verbs ... 126
Task 11.1: Revising Our Drafts to Include Strong Action Verbs ... 127
Task 11.2: Studying Published Authors as Models for Our Writing ... 129
Task 11.3: Applying Our Learning ... 131

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Lesson 12: Revising Our Drafts to Tell About People's Feelings 133
Task 12.1: Revising Our Drafts to *TELL* About People's Feelings 134
Task 12.2: Revising Our Drafts to *SHOW* People How We Feel (Optional) 138
Task 12.3: Applying Our Learning 140

Lesson 13: Revising Our Drafts to Make Sure Our Ideas Are Connected 142
Task 13.1: Revising Our Drafts to Make Sure Our Ideas Are Connected 143
Task 13.2: Helping Our Partners Revise Their Writing 145

Lesson 14: Hooking Our Readers with a Strong Lead 147
Task 14.1: Hooking Our Readers with a Strong Lead 148
Task 14.2: Reflecting On and Sharing Our Leads 152

Lesson 15: Leaving Our Readers with a Strong Ending 154
Task 15.1: Leaving Our Readers with a Strong Ending 155
Task 15.2: Reflecting On and Improving Our Endings 159

Lesson 16: Writing an Interesting Title to Grab Readers' Attention 161
Task 16.1: Writing an Interesting Title to Grab Readers' Attention 162
Task 16.2: Brainstorming Interesting Titles for Our Narratives 165

Proofreading

Lesson 17: Editing Our Personal Narratives for Publication 170
Task 17.1: Editing Our Personal Narratives for Publication 171
Task 17.2: What Illustrations Do We Want to Add to Our Cover? 174

Lesson 18: Identifying and Using Past Tense Verbs Sample Usage Lesson 175
Task 18.1: Identifying and Using Past Tense Verbs 176
Task 18.2: Proofreading for Past Tense Verbs 177

Publishing and Reflecting

Lesson 19: Celebrating the Publication of Our Personal Narratives 182
Task 19.1: Celebrating the Publication of Our Personal Narratives 183

Culminating Assignment

Culminating Assignment 187

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Appendix

Texts

Unit Texts 191
Obtaining Copyright Permission 197

Instructional Glossary 199

Instructional Resources

Features of a Personal Narrative Sample Answers 207
First Person Words Sample Answers 208
Interesting Sensory Language Sample Answers 208
Strong Action Verbs Sample Answers 209
Words and Phrases That Tell People How We Feel Sample Answers 209
Words and Phrases to Connect Ideas or Linking Words Sample Answers 209
Many Ways to Write a Strong Lead Sample Answers 210
Many Ways to Write a Strong Ending Sample Answers 210
Many Ways to Write an Interesting Title Sample Answers 210
Vocabulary 211
Writing Tracker–Grade 2 212
Reader/Writer Notebook 214
Accountable Talk® Moves and Functions in ELA 215

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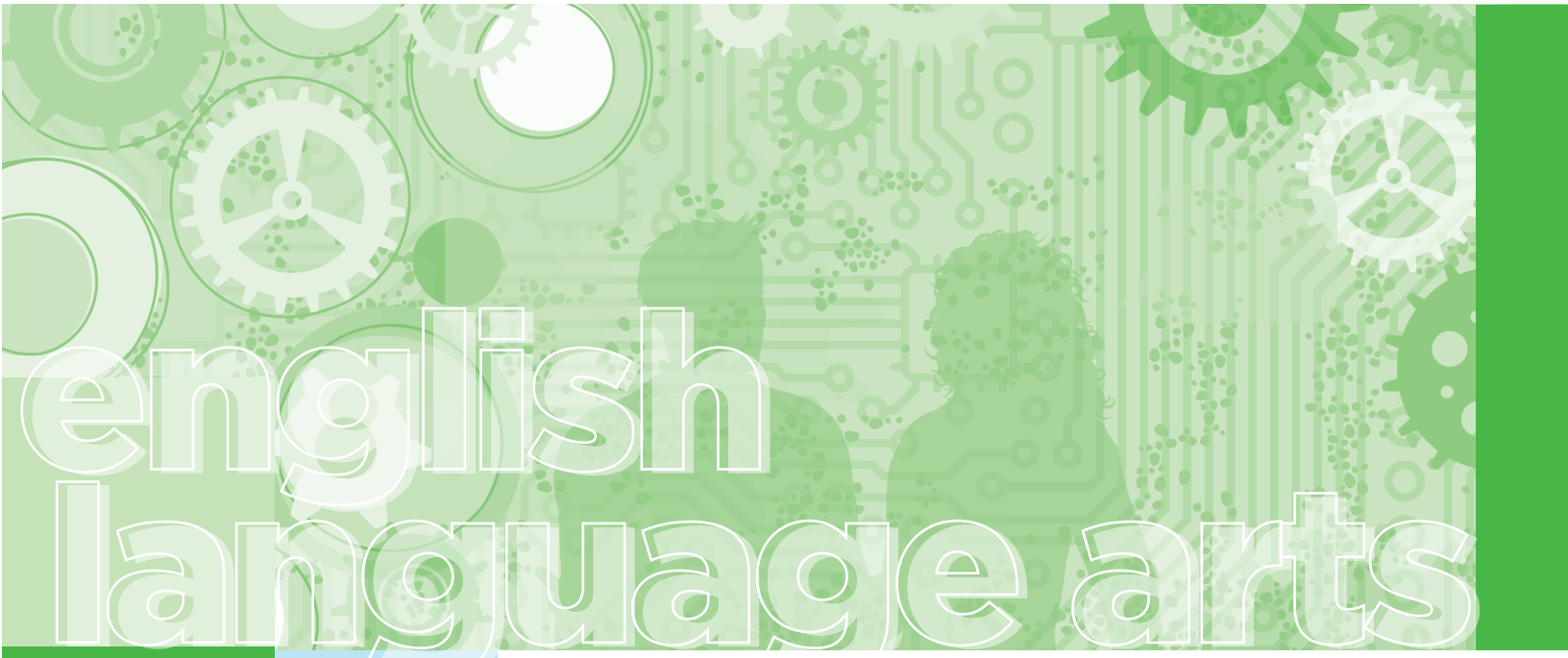

Grade 2

Introduction

Engaging Students in Rigorous, Coherent Reading and Writing Instruction

Genre: Personal Narrative

Overview

One of the central goals of an early elementary English language arts (ELA) program is the development of young children's reading and writing skills. In addition, these programs strive to develop children's love for high-quality literature and build their knowledge of important concepts and content. One way to address these important developmental goals is to use the Institute for Learning's Engaging Students in Rigorous, Coherent Reading and Writing Instruction Unit for Grade 2.

What is this unit about?

The goal of this unit is for each student to successfully produce a criteria-meeting personal narrative by engaging in authentic, coherent, and rigorous reading and writing instruction. The unit engages students in text discussions of three complex narratives and then in studying these texts as models of a writer's craft.

The unit introduces second graders to understanding and using English language arts concepts and writing skills (e.g., voice, descriptive language, clarity, organization, etc.), as well as habits of thinking and learning that are transferable to other reading, writing, and learning opportunities–such habits as learning from mentor texts, learning with and from each other, using criteria to guide their work, monitoring their own work, and working hard toward a finished product.

What content will students learn?

The specific content students will learn includes:

- Using features specific to the genre, such as:
  - A topic that describes a special event, person, or place which is important to the author and would be interesting to the reader
  - An interesting title that grabs the reader's attention and identifies the topic
  - A strong lead that tells what the topic is and hooks the reader into wanting to read about it
  - Body paragraphs describing/using:
    - What happened in chronological order–first, next, next, next, and last
    - How the author and others feel about the topic
    - What the author learned from the experience
    - Details to help the reader understand the topic and make it more interesting
      - A strong ending to affect the reader in a certain way
      - Words that help a personal narrative make sense and be interesting to the reader
    - First-person words to let the reader hear the voice of the author
    - Dialogue to help the reader hear other voices
    - Sensory language to tell how things feel, look, sound, taste, or smell
    - Strong, action verbs
    - Linking words or phrases to connect events

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- Practicing transferable habits of writing, such as:
  - Reading/listening like a writer to study mentor texts as models of a genre: published authors, student texts, teacher writing
  - Using a criteria chart of genre features as a standard to guide their writing
  - Using the writing process to develop a finished piece
  - Having a purpose for writing
  - Using a Reader/Writer Notebook as an ongoing tool for developing writing ideas and drafting pieces
  - Recognizing classmates as resources for writing ideas and responses
  - Valuing effort as a way to get smarter about writing
- Building enthusiasm and ownership with individual, personal topics
- Practicing craft skills in the context of their own writing
- Producing a finished personal narrative

How were the texts selected?

The texts have been chosen for this unit to give students the opportunity to learn from many gifted authors. The use of beautiful language, a variety of text structures, the gender and ethnicity of the narrators and main characters, and the locations of the narratives were important criteria in text selection. In addition, each grade level set includes at least one mentor text that fulfills the central mandate of reading to build students' content knowledge.

Your students may be familiar with some of the mentor texts; many are well-loved children's literature. If your students have a good grasp of the meaning of the text as readers, a brief summary of the gist of the story should suffice, and they will be ready to study the texts as writers. If the mentor texts are unfamiliar, take as much time as you need to read and discuss each story before launching into the first writing lesson. Model text discussion lesson plans, based on Beck & McKeown's Text Talk approach (2001[1]), and aligned to the Common Core State Standards for Reading Literature are provided for all three mentor texts in the "Prewriting Lessons" section of the unit. This advance comprehension work can happen wherever it fits best in your schedule.

Students also learn from models of other students' writing–their classmates as well as other student samples that are included in this unit. Your students will be studying the student texts for many purposes across these lessons. They should use the same copy for every lesson, so they can see how the features of a personal narrative fit together in a complete piece.

The unit also includes a list of supplementary texts you might have in your classroom, school, or community library that you can use as additional models of the various craft elements your students are learning and practicing in this unit. This list can be found in the "Unit Texts" section of the Appendix. You and your students will also have other books that you know and love from which they can get ideas to enrich their own writing. Your students will benefit from learning from as many authors as possible, so feel free to weave these other texts into the lessons.

If you are able to get multiple copies of some of the mentor texts and supplementary texts to make available in your classroom, it will assist your students in studying and imitating the craft of these master writers in their own personal narratives.

1 Beck, I. L. & McKeown, M. G. (2001). Text talk: Capturing the benefits of read-aloud experiences for young children. *The Reading Teacher* 55(1), 10-20.

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How will students develop their skills and habits of reading, writing, and speaking?

The unit provides instructional resources and questions that guide an inquiry approach to teaching; students engage as problem solvers and sense makers as they read, write, talk, and think about the texts they are reading. Each task includes an inquiry for the students to answer and/or pursue. Students are supported to develop skills and habits, such as how to:

- comprehend complex narrative texts with assistance;
- figure things out and construct answers to big questions and open-ended, text-based questions;
- analyze texts for evidence of their use of personal narrative features;
- participate in routines such as maintaining a Reader/Writer Notebook, Turn and Talk, completing Quick Writes, pair/trio sharing of textual evidence, using charts, and whole group discussions on a text's ideas to assist the application of knowledge;
- construct understandings from textual information;
- use criteria to guide their writing;
- recognize classmates as resources for reading and writing assistance; and
- value effort as a way to get smarter about reading, writing, listening, speaking, and research.

The unit exemplifies the features of the Institute for Learning's Disciplinary Literacy approach to English language arts instruction. It is designed to combine content knowledge development with rigorous thinking skills at every step in the learning process. The work uses apprenticeship learning by organizing learning environments so that complex thinking is modeled and analyzed through reading and writing, and by providing mentoring and coaching as students undertake to engage in academically rigorous work. Over time, with challenging texts and writing, scaffolding exercises, coaching, and guided reflection, students become increasingly able to independently carry out academically rigorous work.

This unit will assist you in preparing your children for rich text discussions around high-quality trade books, in planning and facilitating those discussions, in enriching and extending the children's learning from the text discussions, in celebrating the children's thinking and language development, and in supporting each student to produce a personal narrative of his or her own about a special person, place, or event.

What is the unit outline?

On the next page, you'll find the unit outline. This unit outline provides a snapshot of the major work that students will engage in over the course of this unit. The outline shows *what* students will do, while the pages that follow the unit outline show *how* students will engage in that work.

The unit outline lists the unit's overarching questions, texts, comprehension and guiding questions, and culminating assignment. The unit outline is meant to be read horizontally and vertically. The horizontal work represents the work that students do as they study different texts and move through the writing process. For example, the overarching questions reach across all the texts in the unit and students are asked to engage with work that will deepen their understanding of these questions as they work through the writing process.

The vertical work shows the types of questions that students will engage in with a single text or across texts.

At the bottom of the last page of the outline, you'll find the unit's culminating assignment. Students are asked to use the knowledge, habits, and skills they gained over the course of the unit, and apply them to their writing/drawing. Notice how the lessons within and across texts are designed to prepare students for the culminating assignment.

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Unit Outline

Overarching Questions

- What are the features of an effective personal narrative?
- What methods do writers use to write engaging, powerful stories about a special event, a special person, or a special place?

Prewriting Lessons
MENTOR TEXTS
Fireflies! by Julie Brinckloe
Chicken Sunday by Patricia Polacco
Owl Moon by Jane Yolen

1.1 Comprehension of a Narrative About a Special Event
What is the central message in the book, *Fireflies!* by Julie Brinckloe? What can we learn from one another by discussing this book as it is read aloud?

1.2 Identifying Features of a Personal Narrative About a Special Event
What can we learn about the features of a personal narrative by rereading this text and listening as a writer?

1.3 Generating Ideas About Special Events in Our Lives
What are some special events in our lives that we might like to write about?

2.1 Comprehension of a Narrative About a Special Person
What is the central idea in the text, *Chicken Sunday* by Patricia Polacco? What can we learn from one another by discussing this book as it is read aloud?

2.2 Identifying Features of a Personal Narrative About a Special Person
What additional features of a personal narrative can we learn about by rereading this text and listening as a writer?

2.3 Generating Ideas About Special People in Our Lives
Who are the special people in our lives that we might like to write about?

3.1 Comprehension of a Narrative About a Special Place
What are the central ideas in the text, *Owl Moon* by Jane Yolen? What can we learn from one another by discussing this book as it is read aloud?

3.2 Identifying Features of a Personal Narrative About a Special Place
What additional features of a personal narrative can we learn about from rereading this text and listening as a writer?

3.3 Generating Ideas About a Special Place in Our Lives
What are some special places in our lives that we might like to write about?

4.1 Choosing a Topic
What questions can we ask ourselves to further explore our initial ideas and to choose a topic to write about?

4.2 Using Interviewing to Think More Deeply
How can talking with others about our ideas and drawings help us to decide on a special event, person, or place we want to write about?

5.1 Developing a Topic
What do we mean by "details" and how can using details help our readers?

5.2 Using Drawing to Help Us
How can we use remembering, visualizing, and drawing to assist us to think more deeply about our topics? How many details can we add to our narrative by discussing our memories and drawings with a writing partner?

Culminating Assignment: See last page of unit outline for description of assignment.

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Drafting Lessons
MENTOR TEXTS AND STUDENT TEXTS
"Family Fun"
"My First Camping Trip"
"A Scary, Lonely Day"
"When my Puppys Ranaway"

6.1 Deciding on a Purpose for Our Personal Narrative
What do we most want our readers to know about our chosen topic?

6.2 Learning from Hearing Others Think Aloud
What can we learn about deciding on a purpose for our writing by listening to others think aloud about their topic?

7.1 Organizing Our Memories
What is meant by chronological order? What are some words we can use to show chronological order?

7.2 Applying Chronological Order to Our Ideas
How will we order our memories to help our readers understand the order in which things happened?

8.1 What is a First Draft?
What can we learn from other student authors about using details and chronological order to tell their stories in sentences and paragraphs?

8.2 Applying Previous Learning
How can we use the thinking we have done so far (choosing a topic, drawing to remember details, putting our ideas in the order they happened) to turn our memories into sentences and paragraphs?

8.3 Sharing Our Drafts
How have some of our classmates gone from ideas, to lists, to sentences, and to paragraphs about their topic?

Culminating Assignment: See last page of unit outline for description of assignment.

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Revising Lessons

MENTOR TEXTS
Fireflies! by Julie Brinckloe
Chicken Sunday by Patricia Polacco
Owl Moon by Jane Yolen
STUDENT TEXTS
"Family Fun"
"A Scary, Lonely Day"
"When my Puppys Ranaway"

9.1 Revising Our Draft to Include Our Voice and Others' Voices
What are some methods writers use to make their writing more interesting? What words in a text let the reader know who is talking?

9.2 What is Dialogue?
Which words in our draft let our readers know who is speaking? How do authors signal a conversation between two people?

9.3 Adding First Person Words and Dialogue to Our Narratives
Where are there places in our narratives where we can add first person words and/or dialogue to make our stories more interesting?

10.1 Revising Our Drafts to Include Sensory Language
What is meant by sensory language? What words can we use to describe how things look, sound, smell, taste, or feel?

10.2 Studying Published Authors as Models For Our Writing
What words did Jane Yolen use in *Owl Moon* to make her writing clear and interesting to her readers?

10.3 Using Sensory Language to Make Our Narratives Clearer and More Interesting to Our Readers
What sensory language can we add to our narratives to help our readers see, smell, hear, taste, or feel while reading our stories?

11.1 Revising Our Drafts to Include Strong Action Verbs
What is a strong action verb? What are some strong action verbs we can use to communicate everyday ideas?

11.2 Studying Published Authors as Models For Our Writing
What strong action words verbs did Julie Brinckloe use in *Fireflies!* to create a clearer picture of how someone moves or does something?

11.3 Applying Our Learning
Where are there places in our narratives where we can replace weak, everyday verbs with stronger action verbs?

12.1 Revising Our Drafts to *Tell* About People's Feelings
What are some words authors (both published and student authors) use to *tell* readers how they feel about something?

12.2 Revising Our Drafts to *Show* People How We Feel (Optional)
What are some ways authors *show*, instead of directly tell, people how they feel?

12.3 Applying Our Learning
Where are there places in our narratives where we can use feeling words to express how we or someone else in our story feels? How can talking with a writing partner help us?

13.1 Revising Our Drafts to Make Sure Our Ideas Are Connected
What do we mean by *linking words*? How do words that link ideas help readers?

13.2 Helping Our Partners Revise Their Writing
What linking words can be added to your partner's narrative to help other readers to better understand and find the story interesting?

14.1 Hooking Our Readers With a Strong Lead
What do we mean by a "strong lead"? What can we learn about strong leads from reading published authors and other student authors?

14.2 Reflecting On and Sharing Our Leads
How can we improve upon the opening sentences in our current drafts?

15.1 Leaving Our Readers With a Strong Ending
What are some examples of strong endings in a personal narrative? What can we learn about strong endings from reading published authors and other student authors?

15.2 Reflecting On and Improving Our Endings
Do we need to change or add any words using the techniques learned from other authors to make our endings stronger?

16.1 Writing an Interesting Title to Grab Readers' Attention
What can we learn from analyzing the titles of personal narratives? Which titles seem to grab us as readers? Why? How can we use some of these same ideas in our titles?

16.2 Brainstorming Interesting Titles for Our Narratives
How many interesting titles can we develop for our narratives on our own and with our writing buddies? What are our opinions of various titles for others' narratives? Why do we think this?

Culminating Assignment: See last page of unit outline for description of assignment.

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Proofreading Lessons Teacher's Personal Narrative	Publishing and Reflecting Lessons Students' Personal Narratives
17.1 Editing Our Personal Narratives for Publication What does it mean to "publish" a piece of writing? What methods do authors use to check the accuracy of their spelling, punctuation, capitalization, and grammar? How can we improve the accuracy of our narrative and that of our partner? **17.2 What Illustrations Do We Want to Add to Our Cover?** What do I want to draw on the cover of my narrative to further attract readers? **18.1 Identifying and Using Past Tense Verbs** (Sample Usage Lesson) How do we signal that something has happened in the past? What can we learn from our mentor texts about this? **18.2 Proofreading for Past Tense** Have we used the correct spelling in our verbs to mark that our stories have taken place in the past?	**19.1 Celebrating the Publication of Our Personal Narratives** What have we learned about the genre of personal narrative from writing one? What have we learned about ourselves as writers from writing our personal narrative? What feedback have we received from our various audiences (other children, other teachers, guests, family members) about our writing? How will we use this experience when we write next time?

Culminating Assignment: Write a personal narrative about a special person, place, or event in your life in which you include all the features that we studied in this unit. Plan your narrative. What do you want readers to know about your topic? How will you sequence the events? What and how many details will you include? How will you use dialogue, strong action verbs, sensory language, first person words, and feeling words? Which linking words will you use to help readers understand the flow of your ideas? How will you engage and grab your readers? How will you end your story? What title will you use? Make sure your capitalization, punctuation, and spelling are correct.

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Common Core State Standards[2] (CCSS)

College and Career Readiness Anchor Standards For:

Across the three mentor texts and in the combined set of lessons, this unit addresses the following Common Core State Standards for Reading and Writing, Speaking and Listening, and Language at Grade 2.

Reading (p. 10)

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

Writing (p. 18)

3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.
7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.
10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

2 Council of Chief State School Officers (CCSSO) & National Governors Association Center for Best Practices (NGA Center). (2012). *Common core state standards for English language arts & literacy in history/social studies, science and technical subjects.* (pp. 35, 38, 41, 45-48, 50-51, 54-55). Retrieved from http://www.corestandards.org/assets/CCSSI_ELA%20Standards.pdf

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Speaking and Listening (p. 22)

1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.
4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.
5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

Language (p. 25)

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

Note

- CCSS grade-level focus standards are provided at the end of each task. For standards where there is partial alignment, the underlined words and phrases indicate the part of the standard to which the task is aligned.

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Instructional Supports in the Unit

How does the unit support planning and implementation?

The unit provides teacher-friendly features such as:

- a unit outline that provides a snapshot of the major work that students will engage in over the course of the unit, organized by lessons and tasks;
- three complete text discussion lesson plans that provide a model for developing other lesson plans for complex literary text discussions;
- lessons that identify the stage of the writing process students will be engaged in and the essence of the work to be accomplished in each set of lessons;
- lesson overviews that provide guiding questions to be addressed, outline the preparation teachers need to engage in, the texts and materials needed to carry out the lesson, and the College and Career Readiness Anchor Standards addressed in each;
- specific means of support (e.g., lesson questions, recommended pedagogical routines with explanations, etc.) with each lesson;
- charts, resources, and student handouts listed in one table in the introduction and lesson to make it easy to organize materials;
- a teacher's instructional glossary with explanations of terms in the "Instructional Glossary" section of the Appendix; and
- relevant instructional tools in the "Instructional Resources" section of the Appendix.

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How is it best to read and use the lesson pages?

Each lesson on the unit outline has several pages dedicated to it in the pages of the unit that follow. Each lesson has an overview that is similar to the first and second examples below, and series of pages that explain how to carry out the lesson similar to the third example.

40 Prewriting

LESSON 1

Reading Narrative and Determining Features

- *What is the central message in the book Fireflies!7 by Julie Brinckloe?*
- *What can we learn from one another by discussing this book as it is read aloud?*
- *What can we learn about the features of a personal narrative by rereading this text and listening as a writer?*
- *What are some special events in our lives that we might like to write about?*

Lesson Preparation

Intended Learning

- Genre Concepts
  A personal narrative is about something important to the author and interesting to the reader: a special event, a special person, or a special place.
- Reading/Writing Habits
  - We can learn how to write by studying the writing of other authors in mentor texts—"reading/listening like writers."
  - We can use a criteria chart to help us know what to include in our writing.
  - Our Reader/Writer Notebooks will be a special place to keep our writing ideas and to practice our writing.

Vocabulary

- Mentor text—an example of another author's writing we can study to learn more about how to improve our own writing.
- Read or listen as a writer—pay attention to the way an author writes.

Advance Planning

- Read the story, Fireflies! by Julie Brinckloe.
- Think of five or six events in your life that you might want to write about and why they are special for you.

Texts and Materials

- *Fireflies!* by Julie Brinckloe
- Chart: Features of a Personal Narrative
- Reader/Writer Notebook
- Markers and materials for decorating the notebooks
- Chart paper and markers

The lesson number (e.g., 1) and title (e.g., Reading Narrative and Determining Features) correspond to the number and title on the unit outline.

The task(s) or question(s) corresponds to the task(s) or question(s) as listed on the unit outline.

The materials needed for each task are clearly marked.

The text and author are clearly marked (in instances where the guiding questions specifically relate to a text). (The full text of student works are located in the "Unit Texts: Mentor and Student Texts" section of the Appendix.)

Prewriting **41**

Comprehension of a Narrative About a Special Event

TASK 1.1

- *What is the central message in the book, Fireflies! by Julie Brinckloe?*
- *What can we learn from one another by discussing this book as it is read aloud?*

Teaching Approach

Task Focus
Constructing a Coherent Understanding of this Story
Explain that today the students are beginning a new unit of work about a topic/genre of reading and writing called Personal Narrative. They will begin by listening to a read aloud of *Fireflies!* by Julie Brinckloe and discussing the central message in this book.

Following the lesson overview page shown above are several pages that provide the teaching approach for the task.

TASK 1.1

Focus Standards (CCSS, 2012, p. 11, 23)

Reading Literature
RL.2.1 Ask and answer such questions as *who, what, where, when, why,* and *how* to demonstrate understanding of key details in a text.

RL.2.2 Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.

RL.2.3 Describe how characters in a story respond to major events and challenges.

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

The callout box at the end of each task provides the CCSS grade-level standards to which the teaching approach is aligned. (For standards where there is partial alignment, the underlined words and phrases indicate the part of the standard to which the task is aligned.)

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What do I need to know to implement the lesson plans?

Text Discussions

Each unit text has an accompanying read-aloud lesson plan that is designed to engage children in a rigorous text discussion. The focus of the text discussion is to have children pay close attention to the language (rather than illustrations) as a way to make sense of complex texts and to use talk as a vehicle for consolidating and communicating their thinking. Discussing books in this way may be a very new experience for your children and you will find important ways to scaffold their learning in these lessons plans.

The lesson plans for all texts are quite straightforward in identifying where to stop reading, what questions to ask at each stopping point, what ideas are intended to be developed from the children's discussion of each question, where to have them turn and talk about an idea, when to show the illustrations, etc. Your expertise as a teacher and your knowledge of the children, however, will be the key factors in making these text discussions work.

Although all the text discussion lesson plans include a set of ideas that you hope to elicit from the children's discussion, the ideas are not intended to be the only right answers, and children are not expected to use these exact words in expressing their ideas about the story. The ideas that are provided are meant as a guide to help you craft follow-up questions that will encourage children to think about the important ideas in the text.

Each text discussion lesson plan also includes vocabulary words and phrases that might be unfamiliar to the children and may need to be explained or demonstrated to assist the children's understanding and discussion of the central ideas in each text. You can find additional information about vocabulary instruction in the section titled, "How is vocabulary supported in the unit?"

How is the unit organized?

This unit consists of 19 lessons; each lesson is divided into tasks. A task may be completed in one sitting, or you may choose to combine tasks, or complete an entire lesson in one day. Your knowledge of your students will help you decide how many tasks to complete at one time. The lesson overview page indicates the stage of the writing process and what will be accomplished in each lesson.

How is each lesson organized and sequenced?

Each lesson is organized around the components of a reading/writing workshop, intended to scaffold student learning from whole group assistance to independent use.

Each lesson includes:

Overview Page

The lesson overview page contains a set of guiding questions and the preparation needed to carry out each lesson. Lesson preparation includes the intended learning, vocabulary, and advance planning you will need to implement the lesson. The page also lists the texts and materials needed. CCSS Focus Standards that the lesson addresses are found at the end of each task.

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Stage of the writing process—Post a chart of the entire writing process and call students' attention to the stage for each lesson.

Guiding questions–Guiding questions assist students to understand the focus of each task within the lesson.

Intended learning–Post the guiding questions about genre concepts and reading/writing habits for each lesson, and call students' attention to them before, during, and/or after the lesson.

Vocabulary–You might post the entire list of unit vocabulary words or wait to add words to the chart as they are encountered in the lessons.

Advance planning–You will engage in the process of producing a finished personal narrative along with your students and need to plan each part of it in advance.

Materials needed–Items are meant to be prepared/assembled in advance.

Whole Group

Link to prior learning connects learning across lessons and to students' previous learning in and out of school.

Task focus sets up the intended learning for the task.

Mentor text is a published text used to construct ideas about genre and craft.

Modeling prepares students for independent work by observing you engage in that work on your own writing.

Charts capture ideas developed during the lesson and are intended to be added to and used as ongoing tools to guide students' writing.

Independent Practice

Independent practice provides opportunities for students to apply group learning to their own writing and to use each other as resources.

Conferring

Conferring provides opportunities for you to provide individual assessment, assistance, encouragement, and opportunities for students to have individualized instruction and specific feedback.

Share

Sharing provides opportunities for students to make their learning public and to reflect on their learning about genre, writing habits, and working together. It provides opportunities for you to immediately recognize student accomplishments.

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How are tasks organized and sequenced?

In this unit, tasks are organized into lessons. Lessons and tasks are sequential, building knowledge and skill as the unit progresses, and should be implemented in chronological order. Tasks begin with whole group work, continue with partner work, independent practice, and a conference with the teacher; and end with a whole group share.

How will charts be developed and used?

Many of the lessons in this unit involve students studying mentor texts (published authors, as well as student models) and developing charts around the genre features and writing habits they are learning from these authors. The lessons include sample charts of some ideas that might be developed from your class's study of these mentor texts, but they are not intended to be the "right" answers. These completed charts are identified as sample answers to assist you in knowing what ideas the children are expected to develop. Your students likely will develop different and more or fewer ideas. These charts serve your students as ongoing tools to assist their writing, if they remain hanging in the classroom as references and the students are encouraged to add to them as their writing progresses.

How long will it take to fully implement this unit?

It will take approximately six weeks to implement this unit. All 19 lessons need to be implemented sequentially to support students to achieve the unit goals. Because the goal of the unit is for every student to complete a criteria-meeting personal narrative, the pacing of the lessons should depend on the time students need to achieve this goal. Feel free to spend as many periods as necessary for each student to complete each step of the writing process before moving on to the next lesson.

You also might find that your students can move faster than the pacing suggested by these lessons. Your knowledge of your students' needs should guide the work they do in each block of writing time.

Some of the lessons in this writing unit assume additional writing instruction in your overall writing program that would teach your students such things as parts of speech, capitalization, punctuation, how to punctuate dialogue, etc. If your students are not yet familiar with these concepts and skills, feel free to insert the necessary instruction to support their learning before moving on with the lessons in this unit.

What additional materials will students need to engage in these lessons?

Some of the lessons include a handout to be copied, distributed, and used by the students to study multiple examples of the writer's craft that is the focus of that lesson. The examples have been chosen from various texts because they illustrate the variety of ways an author can approach any craft element. Feel free to engage your students in studying only as many of the examples as will meet their needs, if all of them would be too many.

The central point for students to understand is that there is not one "right" way to write; authors make decisions about how to write a piece depending on their topic, their readers, and their creative goals. You can encourage your students to experiment with various ways to write certain parts of their personal narratives, so they build the habit of making purposeful choices about what to include, what to leave out, and how to express their ideas.

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How will individual students be assisted to learn this content?

Conferring with students during each independent work period gives them the benefit of your focused interest and assistance, as well as giving you an opportunity to monitor their needs individually. Of course, it isn't possible to have an individual conference with each student each day. By keeping a notebook with each student's name on a page, or other record-keeping system, you will have a regular rotation that helps you keep track of whose turn it is each writing period. You also will have your notes from each conference to remind you of the work you and the student have been doing together.

In addition to individual conferences, you will circulate among all the students while they are working independently to get a sense of the class as a whole and offer assistance and encouragement to keep them going. Below are some of the ways this conferring time can be used.

- Circulate among students to make sure they understand the task for the independent work period.
- Engage individual students to check progress.
- Engage individual or small groups of students to offer assistance.
- Encourage students to help and get ideas from each other.
- Engage students in reflecting on the decisions they are making as authors.
- Respond to students' writing as a reader and let them know how their writing affects you.
- Call students' attention to the interesting things they are doing as writers.
- Encourage students to use the class-created charts as tools to assist their writing.
- Encourage students to add additional items to class charts.
- Encourage students to take risks, experiment, and try new things as writers.
- Provide students with mentor texts for review and consideration when you see what they're trying to do as writers.
- Notice and plan for students who may need extra time to finish the task before the next lesson.
- Identify students whose writing you might use as positive examples during the "share."

How will students learn to assess their and others' learning?

A Writing Tracker is included as a tool for you to assess and keep track of your students' progress through the process of writing their personal narratives and for your students to manage their own work. It gives them a sense of all the steps an author takes in publishing a final product and provides a sense of accomplishment along the way. The writing tracker can be found in the Instructional Resources section of the unit.

The Culminating Assignment asks students to apply their learning along the way through revisions and editing, in order to publish a personal narrative about a special person, place, or event in their lives. Students are expected to include all the criteria introduced in this unit to produce a narrative that meets the Common Core State Standards for grade 2. The features include articulating a focus, putting events in chronological order, including relevant details, dialogue, sensory language, first person words, strong action verbs, feeling words, linking words, a strong beginning, a strong ending, and an interesting title. Students are also asked to edit for capitalization, punctuation, and spelling.

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How does the unit provide support for English learners?

Support for English learners is provided within the lessons in a number of ways. Students learn new information in manageable segments, which are sequenced to build on existing knowledge of language and genre and explicitly relate to the guiding questions and core concepts of the unit. Students revisit new learning a number of times. For example, students read texts multiple times, each time with a new purpose and use a scaffold appropriate to the purpose and the text.

In this way of working, the first time students read a text it is for literal comprehension and to make overall sense of the text. It is only after students have comprehended a text's basic plot and information about characters that they read the text again for a new purpose. Given their basic comprehension, students are more ready to analyze the text for craft features.

Talk is an essential part of this unit and students' development of spoken academic language is fostered through routines of discussion. Please see the Accountable Talk® Moves and Functions in ELA tool in the Instructional Resources section of the unit. The tool offers practical guidelines and exemplars on how to promote and deepen students' talking to learn and to expand their thinking with powerful facilitation moves. Students are given multiple opportunities to practice using the language in purposeful ways with effective feedback. To help English learners, as well as other students, students are often asked to share in pairs or trios before being invited to share with the large group. This allows students to practice and gain confidence sharing their responses with one or two students before doing so with the whole group.

How are reading, writing, speaking, and listening supported in the unit?

One of the purposes of the text discussions is to provide children with an opportunity to use talk to make sense of complex passages. You will want to elicit as much language from the children as possible both during the reading of the books, as well as while writing. Word walls and writing down their words during whole-group and small-group activities will assist students to use newly acquired words and will reinforce the reading/writing connection.

Young children's abilities to think and talk often outstrip their rudimentary abilities to write, but they can describe what they are trying to communicate with their elementary drawings and invented spellings. By integrating drawing, talking, and writing, students may be better able to communicate their experiences with clarity, detail, and feeling.

What is our approach to vocabulary instruction?

There are at least three different contexts to consider when thinking about vocabulary instruction: during shared reading, during independent reading, and during other times in the ELA block/period/week.

During a First Reading When the Focus is Comprehension and the Context is Shared Reading

At some point, in all of our units, you will be guided to lead students in a close reading of at least a portion of text, or in some cases a whole text, in a guided reading context. You are encouraged to identify those words in the text that may be unfamiliar to your students and *that are essential to comprehension of the text* and for each of these words to provide a short, student-friendly definition *during the reading* (Collins COBUILD English Learner's Dictionary, 2012).

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3 Collins Language (Ed.) (2012). *Collins COBUILD English learner's dictionary.* Glasgow, UK: HarperCollins Publishers.

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The idea here is to *provide* just enough information (when it is needed and not before) about the new words so that students maintain the flow of ideas and can continue their focus on understanding the central ideas in the text. You will need to analyze the text carefully in advance to identify such words. In some cases, these words have been pointed out in the unit, but you may need to add to the words we have identified and write or find your own student-friendly definition. Coxhead has identified a list of 570 academic word families that consist of words that occur with frequency across a number of academic content areas in academic texts. This list can be a resource in deciding which words are most worthy of attention (Coxhead, A., 2000[4]).

During a First Reading When the Focus is Comprehension and the Context is Independent Reading

When reading texts independently, students are likely to encounter a range of words with which they are unfamiliar. They may or may not be able to discern which of these words are essential to understanding the text and which are not. In this situation we recommend that students use one of three approaches to figure out the meaning of the word:

1. Analyze the word to see if they are familiar with the meaning of any part of it or another form of it (e.g., *decide* versus *decision*);
2. Look for context clues, such as definitions within the sentence/paragraph; or
3. If these approaches fail, continue reading to see if they can make sense of the passage without this particular word.

During Language Arts Instruction at Other Times During the ELA Block/ Period/Week

Vocabulary is a critically important part of supporting students to understand what they read. The vocabulary work within these units is not meant to replace a district's robust vocabulary instructional program, but rather to be an important part of it. Typical vocabulary instruction that asks students to look up words in a dictionary and use them in a sentence has been demonstrated to be ineffective and, at its worst, may turn students off and diminish an interest in learning new words (Snow, Lawrence, & White, 2009[5]). More powerful approaches include providing repeated exposure to a word in varied contexts; providing opportunities and encouragement to use the word in speaking and writing; encountering the word in the context of motivating texts (rather than in a word list); providing explicit instruction in the word's meaning (such as through student-friendly definitions); and through explicit instruction in using word-learning strategies such as morphological analysis, cognate use and learning multiple meanings (Snow, Lawrence, & White, 2009).

For examples of robust vocabulary instruction and programs, see "Word Generation" by the Strategic Education Research Partnership (http://wg.serpmedia.org/) (for *free materials, email them at* wordgen@ serpinstitute.org); *Rev it Up!* (2007) by Steck Vaughn; and *Bringing Words to Life: Robust Vocabulary Instruction* by Beck, McKeown & Kucan, 2002/2013[6].

4 Coxhead, A. (2000). A new academic word list. *TESOL Quarterly*, 34 (2), 213-238.
5 Snow, C., Lawrence, J. F. & White, C. (2009). Generating knowledge of academic language among urban middle school students. *Journal of Research on Educational Effectiveness*, 2, 325–344.
6 Beck, I. L., McKeown, M. G. & Kucan, L. (2002, 2013). *Bringing words to life: Robust vocabulary instruction*. New York, NY: Guilford Press.

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Additional Comments

You should decide if talking about a particular word or phrase *before* reading a text would better support your students to establish *essential* prior knowledge. There are times when this is useful and necessary, e.g., for English language learners and for students with special needs. However, as a rule, we encourage you not to front load vocabulary and instead, to give student-friendly definitions right within the text as it is needed for comprehension. We also discourage asking students to provide definitions of unfamiliar words encountered during shared reading. Guessing is likely to distract from comprehension rather than enhance it.

Research suggests that it takes many repetitions with a new word before it truly becomes part of a student's repertoire (Beck & McKeown, 2002). Students will have many and varied opportunities to incorporate these new words into their spoken vocabulary and writing as a result of repeated use by you, the teacher, and by fellow students throughout the sequence of lessons in these units. You may also want to utilize techniques such as building a word wall on which you post new vocabulary words and to which your students contribute as they discover new words during their reading. Finally, verbally marking when students use any of the newly acquired words in their speaking or writing will encourage other students to show off their newly acquired vocabulary.

How is vocabulary study supported in the unit?

Several words have been identified in certain lessons related to personal narrative, reading/writing habits, and the writing process (e.g., dialogue, sensory language, draft). (See the Vocabulary List in the Instructional Resources section of the Appendix.) You may prepare lists in advance or add to it as you go along. In either case, the Vocabulary Chart should remain visible throughout completion of the unit. These words have been selected based on the unit's English language arts goals and the likelihood that these terms will be new to children in grade 2. You will know which of these terms is already familiar to your students and doesn't need special mention.

In addition, several words deemed essential to the understanding of each mentor text are defined in the text discussion lessons. While the meaning of some new words can be gleaned from context, many cannot. In this unit, where the focus is on comprehending and learning to write a personal narrative, teachers are encouraged to teach the meaning of these new words directly, using the child-friendly definitions provided.

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Materials by Lesson

Lesson	Materials
1	• *Fireflies!* by Julie Brinckloe • Chart: Features of a Personal Narrative • Markers and materials for decorating the notebooks • Reader/Writer Notebook • Chart paper and markers
2	• *Chicken Sunday* by Patricia Polacco • Chart: Features of a Personal Narrative • Reader/Writer Notebook • Chart paper and markers
3	• *Owl Moon* by Jane Yolen • Chart: Features of a Personal Narrative • Reader/Writer Notebook • Chart paper and markers
4	• Chart: Features of a Personal Narrative • Chart: Choosing a Topic • Teacher's lists of topics about events, people, and places from Lessons 1-3 • Chart: Narrowing Questions (for Task 4.1) • Chart: Deciding Questions (for Task 4.2) • Chart: List of all students' names and teacher's name with a space beside it for their final topics • Strip of paper for each student to write his/her final topic • Markers, tape, or stapler • Reader/Writer Notebook • Chart paper and markers
5	• Chart: Interviewing Questions • Student Handout: Interviewing Questions • Crayons/colored pencils/markers • Reader/Writer Notebook • Chart paper and markers
6	• Mentor texts: *Fireflies!, Chicken Sunday, Owl Moon* • Chart: Deciding on My Purpose • Reader/Writer Notebook • Chart paper and markers
7	• Student text: "Family Fun," located in the Mentor and Student Texts section of the unit • Chart: Organizing My Memories in Chronological Order • Reader/Writer Notebook • Chart paper and markers

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Lesson	Materials
8	• Student texts: "Family Fun" and "My First Camping Trip" • Teacher's chronological list of memories • Highlighters • Reader/Writer Notebook • Chart paper and markers
9	• Student texts: "My First Camping Trip," "A Scary, Lonely Day," and "When my Puppys Ranaway" • Chart: First Person Words • Highlighters • Reader/Writer Notebook • Chart paper and markers
10	• Mentor text: *Owl Moon* by Jane Yolen • Chart: Interesting Sensory Language • Handout: Interesting Sensory Language • Highlighters • Food Item for Sensory Experience • Reader/Writer Notebook • Chart paper and markers
11	• Mentor text: *Fireflies!* by Julie Brinckloe • Student text: "Family Fun" • Chart: Strong Action Verbs • Student Handout: Strong Action Verbs • Highlighters • Reader/Writer Notebook • Chart paper and markers
12	• Mentor texts: *Fireflies!*, *Chicken Sunday*, and *Owl Moon* • Student texts: "Family Fun" and "A Scary, Lonely Day" • Chart: Words and Phrases to Tell People How We Feel • Student Handout: Words and Phrases to Tell People How We Feel • Highlighters • Reader/Writer Notebook • Chart paper and markers
13	• Student texts: "My First Camping Trip," "Family Fun," and "A Scary, Lonely Day" • Chart: Words and Phrases to Connect Ideas • Highlighters • Reader/Writer Notebook • Chart paper and markers
14	• Student texts: "Family Fun" and "My First Camping Trip" • Handout: Many Ways to Write a Strong Lead with leads from previous mentor texts • Chart: Many Ways to Write a Strong Lead • Reader/Writer Notebook • Chart paper and markers

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Lesson	Materials
15	• Student text: "A Scary, Lonely Day" • Chart: Many Ways to Write a Strong Ending • Handout: Many Ways to Write a Strong Ending • Handout: Many Ways to Write a Strong Lead (from Lesson 14) • Reader/Writer Notebook • Chart paper and markers
16	• Other published and student-model texts familiar to your students • Chart: Many Ways to Write an Interesting Title • Student Handout: Many Ways to Write an Interesting Title with titles from student models and mentor texts • Reader/Writer Notebook • Chart paper and markers
17	• Special (good) paper and other supplies needed for final copies • Access to computer • Reader/Writer Notebook • Chart paper and markers
18	• Mentor Text: *Fireflies!* by Julie Brinckloe • Chart: Strong Action Verbs • Sample sentences from student drafts • Projector • Reader/Writer Notebook • Chart paper and markers
19	• Final copies of each student's and your personal narrative • Reader/Writer Notebook • Chart paper and markers

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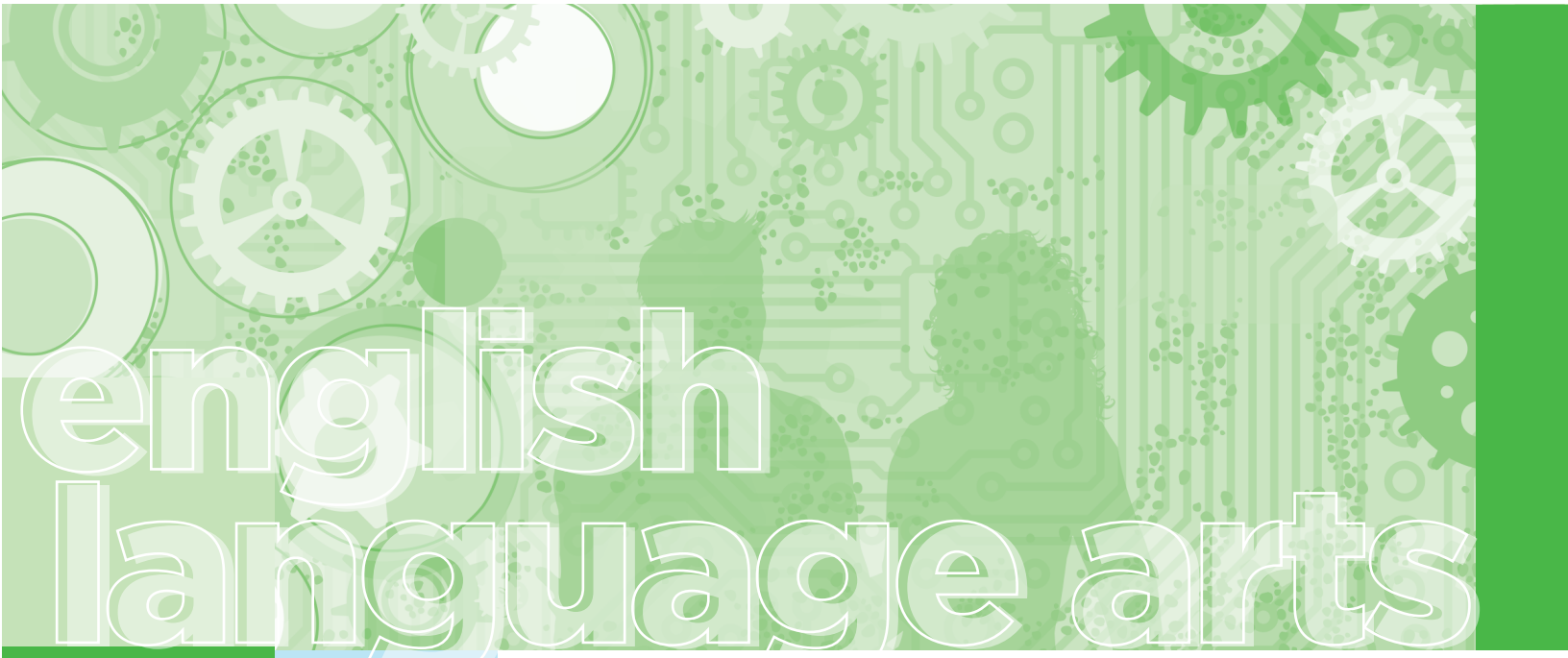

Grade 2

Overarching Questions

Engaging Students in Rigorous, Coherent Reading and Writing Instruction

Genre: Personal Narrative

Overarching Questions

Grade 2
Engaging Students in Rigorous, Coherent Reading and Writing Instruction
Genre: Personal Narrative

- *What are features of an effective personal narrative?*

- *What methods do writers use to write engaging, powerful stories about a special event, a special person, or a special place?*

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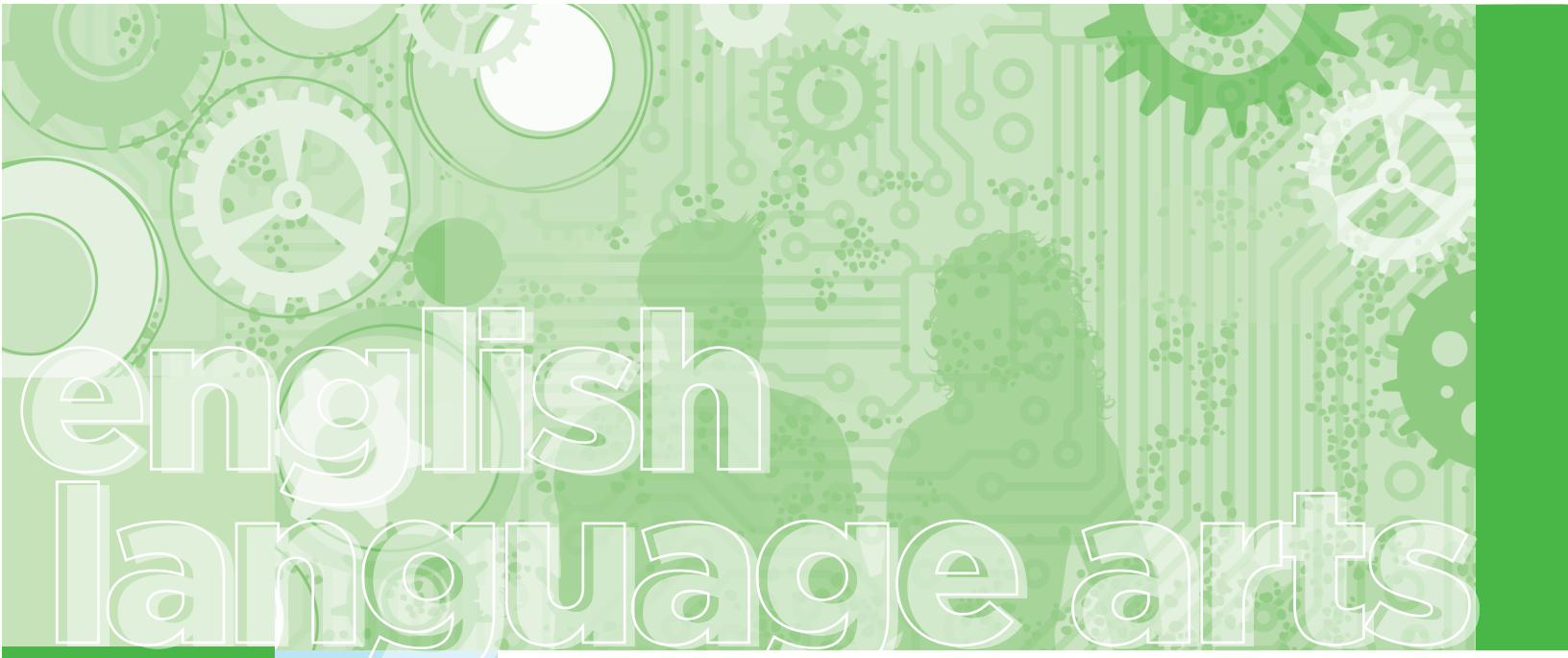


Grade 2

Prewriting

Engaging Students in Rigorous, Coherent Reading and Writing Instruction
Genre: Personal Narrative

TASKS, TEACHING APPROACHES, AND STANDARDS

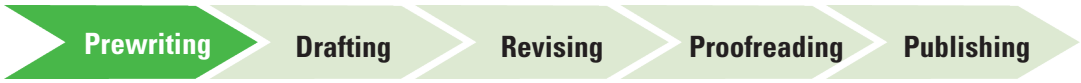
Prewriting

Lessons 1-5
Tasks 1.1-5.2

Grade 2

Lessons, Teaching Approaches, and Standards

Stage of Writing Process



Students study three mentor texts to develop a criteria chart of genre features.

Students explore possible topics for their own personal narratives.

Students brainstorm a wide list of what they already know about their topic and what resources they might use to develop their topic.

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LESSON 1

Reading Narrative and Determining Features

- *What is the central message in the book Fireflies![7] by Julie Brinckloe?*
- *What can we learn from one another by discussing this book as it is read aloud?*
- *What can we learn about the features of a personal narrative by rereading this text and listening as a writer?*
- *What are some special events in our lives that we might like to write about?*

Lesson Preparation

Intended Learning

- Genre Concepts
  A personal narrative is about something important to the author and interesting to the reader: a special event, a special person, or a special place.
- Reading/Writing Habits
  - We can learn how to write by studying the writing of other authors in mentor texts–reading/listening like writers."
  - We can use a criteria chart to help us know what to include in our writing.
  - Our Reader/Writer Notebooks will be a special place to keep our writing ideas and to practice our writing.

Vocabulary

- *Mentor text*–an example of another author's writing we can study to learn more about how to improve our own writing.
- *Read or listen as a writer*–pay attention to the way an author writes.

Advance Planning

- Read the story, Fireflies! by Julie Brinckloe.
- Think of five or six events in your life that you might want to write about and why they are special for you.

Texts and Materials

- *Fireflies!* by Julie Brinckloe
- Chart: Features of a Personal Narrative
- Markers and materials for decorating the notebooks
- Reader/Writer Notebook
- Chart paper and markers

7 Brinckloe, J. (1985). Fireflies! *Stories and pictures.* New York, NY: First Aladdin Paperbacks.

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Comprehension of a Narrative About a Special Event

TASK 1.1

- *What is the central message in the book, Fireflies! by Julie Brinckloe?*
- *What can we learn from one another by discussing this book as it is read aloud?*

Teaching Approach

Task Focus
Constructing a Coherent Understanding of this Story

Explain that today the students are beginning a new unit of work about a topic/genre of reading and writing called Personal Narrative. They will begin by listening to a read aloud of *Fireflies!* by Julie Brinckloe and discussing the central message in this book.

First Reading

What is the intended student learning?

- Students will construct a coherent understanding of the story.
- Students will learn about delights of the summer season and the ways people interact with the natural world.

What difficulties or misconceptions might students have about this text?

- Students may not know what a firefly is and that it can produce its own light.
- Students may not understand why people like to catch and keep fireflies.
- Students may not understand that living things die if they don't have the proper care.

What difficulties might students have with the story language? What vocabulary is *essential* to understanding this text?

- Students can be supported to understand the meaning of unfamiliar words or phrases by explaining them in child-friendly terms, or through gestures or demonstration, or by referring to a visual. Students should be supported to use new vocabulary in other contexts throughout the day.
- Some words or phrases that might need to be explained so students can understand and discuss the text: *fireflies, flickered, glowed, hundreds, blinked off and on, dimmer*.

Follow-up Queries

Especially in the beginning, students may find it difficult to respond to your open-ended queries. You may need to reread portions of text to support students to formulate an adequate response. Try the following moves before asking a closed-ended question to establish text details: "Let's listen again and see if we can figure this out," "Who would like to try answering this question?" or "Do you all agree with X's idea?"

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TASK 1.1

Focus Standards (CCSS, 2012, p. 11, 23)

Reading Literature

RL.2.1 Ask and answer such questions as *who, what, where, when, why*, and *how* to demonstrate understanding of key details in a text.

RL.2.2 Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.

RL.2.3 Describe how characters in a story respond to major events and challenges.

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their 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.

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Engaging in a Rigorous Text Discussion[8]

with Fireflies! by Julie Brinckloe

TASK 1.1

Introduction to the Text

Story Synopsis for the Teacher: On a summer evening, a boy and his friends are excited to catch fireflies in the jars they have prepared. He is fascinated by the magical glow of the hundreds of fireflies he catches until he notices that they seem to be dimming and dying. He struggles with wanting to keep them for himself, and not wanting them to die. When he finally releases them back into the night, he feels sad that they are gone from his bedside but proud that he has done the right thing. Students will also learn about one of the delights of summer and ways people interact with the natural world.

Consider the following:

- What do students already know about this content/topic? What other texts have they read on this topic?
- What do students already know about this genre?
- How familiar are students with this author?

Introduction to the Text for Students

Whole Group

Ask

"What are the seasons of the year? Today we're going to read a book about one of those seasons–summer. What do we know about summer?"

(Elicit as much information as students want to tell about summer–the weather, what people wear, things to do in the summer, etc.)

Reading the text:

- **COVER**

  Show the front cover and **read** the title and author.

  Ask

  "What is a firefly?"

  (Elicit as much information as students know about fireflies, if anything. They should come away with the understanding that fireflies come out at night in the summer, can light part of their bodies, the light flashes on and off, and fireflies don't bite. It will be supportive to show a picture of a firefly.)

- **TITLE PAGE**

  Read the title and author again.

8 Beck, I. L. and McKeown, M. G. (2001). Text talk: Capturing the benefits of read-aloud experiences for young children. *The Reading Teacher*, 55(1), 10-20; and Beck, I. L., and McKeown, M. G. (2006). Texts and the way students use them. *Improving comprehension with questioning the author: A fresh and expanded view of a powerful approach* (pp. 12-33). New York, NY: Scholastic.

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TASK 1.1

- **PAGES 1, 2, 3, 4**
  Read all of pages 1 and 2 and stop on page 3 after *Fireflies!* **STOP**

  Ask
  "What's going on in this story so far?"

  (Elicit: It's summer, the boy sees fireflies in his backyard as it was getting dark.)

  Reread: "But something flickered there, a moment–I looked, and it was gone. It flickered again, over near the fence." **STOP**

  Ask
  "What does flickered mean?"

  (Elicit: The light of the fireflies was going on and off–sometimes the boy could see it and sometimes he couldn't.)

  (Note: If you have a small flashlight, you might want to demonstrate the flickering of the fireflies by waving the flashlight around and turning it on and off.)

  "'Don't let your dinner get cold,' said Momma. I forked the meat and corn and potatoes into my mouth. 'Please, may I go out? The fireflies'–Momma smiled, and Daddy nodded. 'Go ahead,' they said." **STOP**

  Think Aloud
  "The boy hurried through his dinner and his parents said he could go outside to see the fireflies."

- **PAGES 5, 6, 7**
  Read all three pages. **STOP**

  Ask
  "What is the boy doing?"

  (Elicit: Preparing to catch fireflies in a jar.)

  After the children have figured out that he plans to catch fireflies in a jar, **show** the picture on page 7 and **ask:**
  "The boy poked holes in the top of the jar so the fireflies could breathe. Why is that important?"

  (Elicit: If he puts the fireflies in the jar after he catches them and they can't breathe, they will die.)

- **PAGES 8, 9**
  Read both pages. **STOP**

  Think Aloud
  "So, the boy isn't the only one ready to catch fireflies in jars. All his friends have come outside to catch fireflies, too."

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TASK 1.1

- **PAGE 10**
  Read the entire page. **STOP**

  Reread: "Fireflies! Blinking on, blinking off, dipping low, soaring high…" **STOP**

  Demonstrate: Have the students touch their fingers to their thumbs in sort of a pinching motion while they move their arms around in the air to capture the blinking of the fireflies' lights and their frantic flying all over the yard.

- **PAGES 11, 12, 13, 14, 15**
  Read all of pages 11 and 12, and page 13 to the end of the sentence, "The jar glowed like moonlight and I held it in my hands." **STOP**

  Ask
  "What's happening now?"

  (Elicit: The boy caught a firefly and put it in the jar.)

  Show the picture on page 13 and **ask:**
  "Wow, look at the jar *glowing*–that means shining really brightly. What is making it glow?"

  (Elicit: The fireflies in the jar are blinking their lights on and off and making it seem like there is a light inside the jar.)

  Read: "I felt a tremble of joy and shouted, 'I can catch hundreds!'" **STOP**

  Think Aloud
  "The boy thinks he's going to catch a lot of fireflies–hundreds, he says. That's more than all the kids in our school (*or some other example that would have meaning for your group of students*)."

  Ask
  "The boy says he feels a tremble of joy. How is the boy feeling about the fireflies he's catching? Why?"

  (Elicit: He's excited to be catching so many fireflies. He loves how they look, glowing in his jar.)

  Read all of pages 14 and 15. **STOP**

  Show the picture across these pages as you read.

- **PAGES 16, 17**
  Read both pages. **STOP**

  Ask
  "What's happening now?"

  (Elicit: The kids have to go inside. They're taking their jars of fireflies with them.)

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TASK 1.1

- **PAGES 18, 19**
  Read both pages. **STOP**

  Think Aloud
  "Well, I guess the boy really did catch a lot of fireflies–hundreds, he says."

- **PAGES 20, 21**
  Read both pages. **STOP**

  Show the pictures on pages 20 and 21 and **think aloud**:
  "On this page, we see that the jar looks full of fireflies and the light is really bright. On this page, things are changing in the jar."

  Say
  "I wonder what the boy means when he says 'But it was not the same.' Does anyone have an idea about this? (Let this question hang in the air without taking answers.) Let's read and find out what was happening with the fireflies."

- **PAGES 22, 23, 24**
  Read all three pages. **STOP**

  Show the picture on page 23 and **ask**:
  "Oh, dear. Now what's happening?"

  (Elicit: The fireflies are all down at the bottom of the jar. They aren't lighting up anymore.)

  Think Aloud
  "Hmm, the boy is noticing what's happening to the fireflies. He says something feels funny in his throat. I wonder why he feels this way."

  TURN-AND-TALK
  "Turn and talk with your partner about what the boy might be worried about right now." *(Share the partner talk. Prompt the students to explain their thinking. Make sure the general idea is developed that the fireflies may be dying in the jar.)*

- **PAGE 25**
  Read the entire page. **STOP**

  Ask
  "What happened?"

  (Elicit: The boy let the fireflies out of the jar and back outdoors.)

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TASK 1.1

- **PAGES 26, 27**
  Read both pages. **STOP**

  Ask
  "Was that a good decision the boy made, to let the fireflies out of the jar and back outdoors?"

  (Elicit: It was good for the fireflies because now they can fly free. They are lighting up again.)

- **PAGE 28**
  Read the entire page. **STOP**

  TURN-AND-TALK
  Say
  "Hmm, this is a little confusing. The boy is crying because his jar is empty and all his fireflies are back outside, but he's also smiling. Turn and talk with your partner about why the boy might be smiling even though he feels sad that his fireflies are gone." *(Share the partner talk. Prompt the students to explain their thinking.)*

  (Elicit the general idea that the boy feels proud that he did the right thing in freeing the fireflies and he feels happy for them that they are back outside where they belong, even though he is also sad that he doesn't have them to keep anymore.)

  Say
  "Sometimes you can have more than one feeling about something, or your feelings may quickly change. In this story, the boy felt both sad about letting his fireflies go back outdoors and happy that they were alive and free."

Writing about our reading

(Note: You may use the following text-based questions or others you develop to assess students' understanding of the story and to extend their thinking.)

- Sometimes people catch other things outdoors–frogs or ants or beetles or butterflies. Based on what the boy in this story learned, should people keep those things in jars inside? Why or why not? Use details from the story to support your answer. *(The answer needs to include the idea that all living things deserve to be free and to live in their natural habitat where they can obtain the things they need to survive, such as oxygen to breathe, food to grow, and mates to reproduce.)*
- On page 22 it says, "The light in the jar turned yellow, like a flashlight left on too long. I tried to swallow, but something in my throat would not go down."

  What does the author mean by "…but something in my throat would not go down"? Why might the boy feel this way at this point in the story? Explain your thinking with details from the text.
  (Elicit: The boy feels really bad because he realizes that the fireflies are dying.)

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TASK 1.2

Identifying Features of a Personal Narrative About a Special Event

- *What can we learn about the features of a personal narrative by rereading this text and listening as a writer?*

Teaching Approach

Whole Group

- Reread *Fireflies!*, a mentor text about a special event.
- Begin criteria chart.

Link to Prior Learning

Tell the students they are going to become authors of a personal narrative. Ask if anyone already knows something about what a personal narrative is.

Task Focus

Explain that in this unit of work, you and your students will write and publish your own personal narratives. The class will have a publishing celebration when your personal narratives are finished, and each author will read his/her piece to an audience. To begin this work, you will figure out together how to write good personal narratives. One way to start is to read some examples of personal narratives and study how the authors wrote them. When we study another author's writing to learn more about how to improve our own writing, it is called a *mentor text.*

Mentor Text

Ask a few students to remind the class of the important ideas that Julie Brinckloe wanted readers to know in the mentor text, *Fireflies!*

[Big ideas in this text: On a summer evening, a boy and his friends are excited to catch fireflies in the jars they have prepared. He is fascinated by the magical glow of the hundreds of fireflies he catches, until he notices that they seem to be dimming and dying. He struggles with wanting to keep them for himself and not wanting them to die. When he finally releases them back into the night, he feels sad that they are gone from his bedside, but proud that he has done the right thing.]

Tell the students that *Fireflies!* is an example of how to write a personal narrative about a special event, something that happened in your life that is very important to you. **Read the story a second time**, and ask each student to **"listen as a writer"** for the ways this author helps the reader understand this event, catching fireflies with friends on a summer night. Explain that when we read as readers, we're paying attention to the meaning of the story. When we read, or listen to someone else read, as a writer, we're paying attention to the way the story is written.

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TASK 1.2

Criteria Chart

After reading, begin a criteria chart titled, "Features of a Personal Narrative." Write "can be about a special event" as the first bullet on the chart. (Explain that we don't need to write whole sentences, just enough words to tell us what we want to remember.) Explain that the students will use this chart to remember the things an author needs to include when writing a personal narrative. Lead a discussion of the questions below to generate ideas for the criteria chart.

- Why was this event special to the boy?
- How does the author help the reader know what happened on this night?
- How does the author help the reader know how the boy felt?

Reread pages 14-15 of *Fireflies!*: "Then we **dashed** about, **waving** our hands in the air like nets, **catching** two, ten–hundreds of fireflies, **thrusting** them into jars, waving our hands for more." Ask: What words does the author use to describe how the kids were moving out on the grass? (Consider having the children demonstrate what this might look like.)

Your chart might include ideas such as:

Features of a Personal Narrative
• Can be about a special event • Is about an event that is important to the author and would be interesting to the reader • Tells about the event in the order it happened–first, next, next, next, last • Includes information about people's feelings • Tells something the author learned from this experience

Model

On another piece of chart paper, brainstorm a list of events that have been special in your life and briefly tell why. Ask a few students to name a special event in their life. Have each student tell a partner two or three events that were important to him or her and about which he or she might want to write.

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TASK 1.2

Focus Standards (CCSS, 2012, p. 11, 23, 27)

Reading Literature

RL.2.2 Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.

RL.2.3 Describe how characters in a story respond to major events and challenges.

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their 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.

Language

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 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*).

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Generating Ideas About Special Events in Our Lives

TASK 1.3

- *What are some special events in our lives that we might like to write about?*

Teaching Approach

Independent Practice

Distribute the Reader/Writer Notebooks and explain that they will be a special place for students to keep their writing ideas and to do their writing.

Today, students will begin a list of special events they might want to be the topic of their personal narrative, just like the list you modeled from your life. Each student should try to write down at least five events.

After they have written their list of special events, students should make their notebook personal by decorating it any way they would like.

Conferring

Confer with the students on your rotation list to advance their thinking and deepen their writing work.

As you circulate while the students are brainstorming their lists of special events, notice those who are having trouble and engage them in thinking with you about some possibilities.

You also can encourage them to talk with classmates nearby to get ideas.

Share

Every student should read one idea from his/her list of special events. You can do a popcorn share in which they speak up one after the other at random, or you can have them speak up by tables or rows, etc.

Ask

- How the students read/listened as writers so far.
- What criteria you have on your class chart so far.

Commend the students on their good thinking and the variety of ideas they developed.

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TASK 1.3

Focus Standards (CCSS, 2012, p. 19, 23)

Writing

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.

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their 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.

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Reading Narrative and Determining Features

LESSON 2

- *What is the central idea in the text, Chicken Sunday*[9] *by Patricia Polacco?*
- *What can we learn from one another by discussing this book as it is read aloud?*
- *What additional features of a personal narrative can we learn about by rereading this text and listening as a writer?*
- *Who are the special people in our lives that we might like to write about?*

Lesson Preparation

Intended Learning

- Genre Concepts
  A personal narrative is about something important to the author and interesting to the reader: a special event, a special person, or a special place.
- Reading/Writing Habits
  - We can learn how to write by studying the writing of other authors in mentor texts–"reading/listening like writers."
  - We can use a criteria chart to help us know what to include in our writing.
  - Our Reader/Writer Notebooks will be a special place to keep our writing ideas and to practice our writing.

Advance Planning

- Read the story, *Chicken Sunday* by Patricia Polacco.
- Think of five or six people in your life that you might want to write about and why they are special for you.

Texts and Materials

- *Chicken Sunday* by Patricia Polacco
- Chart: Features of a Personal Narrative (criteria chart)
- Reader/Writer Notebook
- Chart paper and markers

9 Polacco, P. (1992). *Chicken Sunday.* New York, NY: Penguin Group.

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TASK 2.1

Comprehension of a Narrative About a Special Person

- *What is the central idea in the text, Chicken Sunday by Patricia Polacco?*
- *What can we learn from one another by discussing this book as it is read aloud?*

Teaching Approach

Whole Group
Link to Prior Learning

Ask a few students to remind the class about what they learned yesterday about what a personal narrative is and how authors write personal narratives. Review the criteria chart.

Task Focus
Constructing a Coherent Understanding of this Story

Explain that today everyone will learn from another author who has written about special people in her life.

First Reading

What is the intended student learning?

- Students will learn about the importance of caring relationships.

What difficulties or misconceptions might students have about this text?

- Students may be confused about the relationship between Patricia, Stewart, and Winston, and the boys' grandmother, Miss Eula.
- Students may not be familiar with the ancient craft of dyeing pysanky eggs.
- Students may not understand the difficulties Mr. Kodinski faced leaving his homeland and coming to a new country.

What difficulties might students have with the story language? What vocabulary is *essential* to understanding this text?

- Students can be supported to understand the meaning of unfamiliar words or phrases by explaining them in child-friendly terms, through gestures or demonstration, or by referring to a visual. Students should be supported to use new vocabulary in other contexts, throughout the day.
- Some words or phrases that might need to be explained so students can understand and discuss the text: *a voice like slow thunder and sweet rain, exchanged looks, pelted, glared, old country, glowered, chutzpah, splendid.*

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TASK 2.1

Follow-up Queries

Especially in the beginning, students may find it difficult to respond to your open-ended queries. You may need to reread portions of text to support students to formulate an adequate response. Try the following moves before asking a closed-ended question to establish text details: "Let's listen again and see if we can figure this out." "Who would like to try answering this question?" "Do you all agree with X's idea?"

Mentor Text

Read the text, *Chicken Sunday* by Patricia Polacco, using the Read-Aloud Lesson Plan that follows. If the students already are familiar with this book, ask a student to remind the class of the important ideas the author wanted readers to know. If this is the first read, facilitate a discussion of the big ideas in this text, to be sure the students comprehend the story.

[Big ideas in this text: The children love Miss Eula and want to earn enough money to buy her a special Easter bonnet by sweeping the hat shop floor. When they are mistakenly accused of throwing eggs at the hat shop door, Miss Eula requires them to convince Mr. Kodinski, the hat shop owner, that they really are good children. They make beautiful Easter eggs for him, which remind him of the kind he knew in Russia, his homeland. He befriends the children and lets them sell the special eggs in his shop. The children earn enough money for the special hat, but Mr. Kodinski gives it to them without taking their money. The children are thrilled to see Miss Eula so happy with her Easter gift.]

Focus Standards (CCSS, 2012, p. 11, 23)

Reading Literature

RL.2.1 Ask and answer such questions as *who, what, where, when, why,* and *how* to demonstrate understanding of key details in a text.

RL.2.2 Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.

RL.2.3 Describe how characters in a story respond to major events and challenges.

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

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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.

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TASK 2.1

Engaging in a Rigorous Text Discussion

with Chicken Sunday by Patricia Polacco

Introduction to the Text

Story Synopsis for the Teacher: The children love Miss Eula and want to earn enough money to buy her a special Easter bonnet by sweeping the hat shop floor. When they are mistakenly accused of throwing eggs at the hat shop door, Miss Eula requires them to convince Mr. Kodinski, the hat shop owner, that they really are good children. They make beautiful Easter eggs for him, which remind him of the kind he knew in Russia, his homeland. He befriends the children and lets them sell the special eggs in his shop. The children earn enough money for the special hat, but Mr. Kodinski gives it to them without taking their money. The children are thrilled to see Miss Eula so happy with her Easter gift.

Consider the following:

- What do students already know about this content/topic? What other texts have they read on this topic?
- What do students already know about this genre?
- How familiar are students with this author?

Introduction to the Text for Students

Whole Group

Ask

"Do any of you have friends who are such good friends that they feel almost like your brother or sister? What makes them such good friends?"

(Elicit as much information as students want to tell about friendship–having fun, making plans, interested in similar things, are kind and helpful, etc.)

Reading the text:

- **COVER**

  Show the front and back covers and **read** the title and author.

  Ask about the back cover.
  "Has anyone seen eggs like this? What can you tell us about them?"

  (Elicit as much as students know, if anything. Say they'll be learning more about these special eggs in the story.)

  Turn back to the front cover and **say**:

  "*Chicken Sunday* is a strange name for a book. And I see these four people–a girl, two boys and maybe a grandmother. Let's find out who they are and what 'Chicken Sunday' means."

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TASK 2.1

- **TITLE PAGE**
  Read the title and author again.

- **PAGE 1 (Begin numbering on the first page of text.)**
  Read the first paragraph. **STOP**

  Show the picture.

  Think Aloud
  "So, we've learned that the boys are Stewart and Winston and this is their grandmother, whose name is Eula Mae Walker. One thing we know about Patricia Polacco is that her stories are about her own life, so the girl must be Patricia."

  Ask
  "What does Patricia mean when she writes: 'They were my brothers by a solemn ceremony we had performed in their backyard one summer' and that their gramma was her gramma now?"

  (Elicit: Even though they are just neighbors and not really in the same family, Patricia and the boys are such good friends they feel like sister and brothers. That makes Miss Eula feel like Patricia's grandmother, too, especially since her own grandmother died.)

  Read the second paragraph. **STOP**

  Ask
  "What does Patricia mean when she writes that Miss Eula's voice sounded like 'slow thunder and sweet rain' when she sang?"

  (Elicit: Your students might have many ideas about how Miss Eula sounded. Patricia wants her readers to know that Miss Eula had a very special and wonderful singing voice.)

  Read to the bottom of page 1. **STOP**

- **PAGES 3, 5**
  Read the first paragraph on page 3. **STOP**

  Ask
  "What did we learn about the meaning of the title *Chicken Sunday*?"

  (Elicit: Those were special times when they all ate dinner together and Miss Eula served chicken and other favorite foods.)

  Read the second paragraph on page 3. **STOP**

  Think Aloud
  "So, now we know that Miss Eula really loves the beautiful hat she has seen in Mr. Kodinski's hat shop window."

  Finish **reading** page 3 and all of page 5. **STOP**

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TASK 2.1

Ask
"What's happening now?"

(Elicit: The children want to buy the special hat for Miss Eula for Easter, but they don't have enough money saved. They plan to ask Mr. Kodinski if they can help in his shop to earn the money they need. Even though he seems a little scary, they decide to ask him anyway.)

- **PAGE 6**
  Read the entire page. **STOP**

  Explain that *pelted* means the eggs hit the door really hard. Explain that *glared* means he looked angrily at the children.

  Ask
  "Hmm. Things didn't turn out the way the children planned. What happened?"

  (Elicit: As the children were approaching the hat shop, some older boys threw eggs at Mr. Kodiniski's back door and ran away. When he came out to see what happened, he blamed the children and called their grandmother to report what he thought they had done.)

- **PAGE 8**
  Read to "We knew we couldn't tell her the truth, so we just stood there and cried." **STOP**

  TURN-AND-TALK
  "Turn and talk with your partner about why the children thought they couldn't tell Miss Eula the real reason they had been at the back of Mr. Kodinski's shop. Decide if they should have told her the truth."

  (Share the partner talk. Prompt the students to explain their thinking. Make sure the general idea is developed that if the children told her they had gone to the shop to earn money to buy her the special hat, it would spoil the Easter surprise they were planning.)

  Read to the bottom of page 8. **STOP**

  Ask
  "How did Miss Eula react to the problem?"

  (Elicit: She's very upset that something bad like this happened to Mr. Kodinski but she believes that the children didn't do it. They need to convince him that they are good people who wouldn't do such a thing.)

  Think Aloud
  "I wonder if the children will be able to change Mr. Kodinski's mind. Patricia Polacco has told us some things about Mr. Kodinski. The children think he's strange because he never smiles and looks mean. He said he just wants to live in peace. And Miss Eula told them that he has suffered so much in his life. We'll have to listen carefully to learn more about Mr. Kodinski as we read on in the story."

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TASK 2.1

- **PAGES 11, 13, 14, 17**
  Read all of page 11 and the first paragraph of page 13. **STOP**

  Ask
  "What's happening now?"

  (Elicit: The children are going to make fancy dyed eggs the way Patricia's mother learned to do it in the country she came from. Explain that *old country* means another country than the one in which a person now lives where either that person or that person's relatives grew up.)

  Read the rest of page 13, all of page 14 and the first paragraph on page 17. **STOP**

  As you read, explain that *glowered* is another word like *glared*, meaning that Mr. Kodinski is still giving the children a mean look. Explain that *chutzpah* means Mr. Kodinski thinks the children had courage to come back to his shop.

  Think Aloud
  "Patricia Polacco has told us something else about Mr. Kodinski. He says, 'I haven't seen these since I left my homeland.' That means Mr. Kodinski came to our country from another country."

  Show pictures on page 14, 16 and 17 and **ask**:
  "What has changed about Mr. Kodinski? Why?"

  (Elicit: Mr. Kodinski likes the beautiful eggs the children made. They remind him of his homeland. Instead of being mean, Mr. Kodinski is being nice to the children and invites them to have tea and cake with him. They all have a good time getting to know each other better.)

  [**Note:** The illustrations on pages 16 and 21 show that Mr. Kodinski has a number tattooed on his arm from a Nazi concentration camp. You will need to use your judgment about whether to address this issue with your students as another piece of information to help the reader understand Mr. Kodinski.]

  Read to the bottom of page 17. **STOP**

  Ask
  "Now what's going on?

  (Elicit: The children are going to try to sell their beautiful eggs in Mr. Kodinski's shop.)

- **PAGES 18, 20**
  Show the illustrations on pages 18 and 19, as you read all of page 18 and the first paragraph on page 20. As you read, explain that *splendid* means really wonderful.

  Think Aloud
  "Wow! Selling their dyed eggs was a great idea. Now the children have enough money to buy the hat for Miss Eula."

  Read to the bottom of page 20. **STOP**

  TURN-AND-TALK
  "Turn and talk with your partner about why Mr. Kodinski gave the hat to the children for Miss Eula and they didn't have to pay for it."

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TASK 2.1

(Share the partner talk. Prompt the students to explain their thinking. Make sure the general idea is developed that Mr. Kodinski really is a kind man who likes the children and Miss Eula, and knows how much Miss Eula will love the hat.)

- **PAGE 23**
  Read to the bottom of page 23. **STOP**

  Ask
  "Why is Miss Eula crying?"

  (Elicit: Sometimes people cry when they are sad or hurt, and sometimes they cry when they are really happy. Miss Eula is really happy that the children were so thoughtful to get her the beautiful hat.)

- **PAGES 24, 27**
  Read pages 24 and 27. **STOP**

  Ask
  "What is Miss Eula talking about?"

  (Elicit: She is so happy, she always wants to remember these wonderful days they have together.)

- **PAGE 28**
  Read page 28. **STOP**

  TURN-AND-TALK
  "When the children were all grown up and Miss Eula had died, they remembered how much they loved her by going to visit her grave with some of the chicken they all enjoyed together on their chicken Sundays. Turn and talk with your partner about other ways we can remember people we love."

  (Share the partner talk. Prompt the students to explain their thinking. Encourage a wide range of responses.)

Writing about our reading

Below are a few sample text-based questions you might use to assess student comprehension and to extend their thinking about issues raised in this story.

- All the children love Miss Eula. What details from the story can you find that tell us how close the children felt to Miss Eula?
  (They wanted to give her a gift for Easter. They were willing to work hard to earn the money to buy it. They confided in her when they were falsely accused. They visit her grave and tell stories about great times they shared with her.)
- "Actions speak louder than words" is an important idea. How does this story illustrate the meaning of this idea? What actions did the children take that show that they were kind children?
  (They decided to give Miss Eula a special gift for Easter, one that they knew she wanted and would love. They didn't want to spoil the surprise for Miss Eula by telling why they were at the back of the store. They worked to create a gift, special eggs for Mr. Kodinski, ones that reminded him of his home country, to make him feel better. They continued to demonstrate their love for Miss Eula by visiting her grave and telling stories about good times together.)

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Identifying Features of a Personal Narrative About a Special Person

TASK 2.2

- *What additional features of a personal narrative can we learn about by rereading this text and listening as a writer?*

Teaching Approach

Whole Group

Tell the students that *Chicken Sunday* is an example of how to write a personal narrative about a special person, someone in your life who is very important to you. **Read the story a second time**, and ask the students to **"listen as writers"** for the way this author helps the reader understand why the person is so special to her.

Criteria Chart

After reading, add a bullet "can be about a special person" to your class criteria chart Features of a Personal Narrative. Lead a discussion of the question below to generate more ideas for the criteria chart.

- Why was Miss Eula so special to Patricia Polacco in this personal narrative?

Reread the first page and ask:

- How did Patricia Polacco let the reader know this narrative is about her life?
  (Elicit: first person language)

Reread the second page and ask:

- How does the author help the reader really know what those chicken Sundays were like?
  (Elicit: includes many details)

Reread the third page and ask:

- How did the author let the reader know what she and her friends said to each other?
  (Elicit: includes dialogue)

Add to the Features of a Personal Narrative chart ideas, such as the ones that follow (in bold on the next page).

Review the items on the criteria chart from Lesson 1 and discuss which of those features were present in today's mentor text as well.

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TASK 2.2

Features of a Personal Narrative

- Can be about a special event
- Is about an event that would be interesting to the reader
- **Can be about a special person**
- **Is about a person the reader would want to know**
- Tells about the event in the order it happened–first, next, next, last
- Includes information about people's feelings
- Tells something the author learned from this experience
- Uses strong, action verbs
- **Uses the words I, me, my, mine to be the voice of the author**
- **Includes dialogue**
- **Includes details to make the writing clearer and more interesting for the reader**

Model

On another piece of chart paper, brainstorm a list of people who have been special in your life and briefly tell why. Ask a few students to name a special person in their life. Have each student tell a partner two or three people who were important to them about whom they might want to write.

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TASK 2.2

Focus Standards (CCSS, 2012, p. 11, 23, 27)

Reading Literature

RL.2.2 Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.

RL.2.3 Describe how characters in a story respond to major events and challenges.

RL.2.4 Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their 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.

Language

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 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*).

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TASK 2.3

Generating Ideas About Special People in Our Lives

- *Who are the special people in our lives that we might like to write about?*

Teaching Approach

Independent Practice

Students will create a list of special people they might want to be the subject of their personal narrative, just like the list you modeled from your life. Each student should try to write down at least five people.

Conferring

Confer with the students on your rotation list to advance their thinking and deepen their writing work.

As you circulate while the students are brainstorming their lists of special people, notice those who are having trouble and engage them in thinking with you about some possibilities.

You also can encourage them to talk with classmates nearby to get ideas.

Share

Every student should read one idea from his/her list of special people. You can do a popcorn share in which they speak up one after the other at random (although it's sometimes hard to be sure everyone has spoken), or you can have them speak up by tables or rows, etc.

Ask

- How the students read/listened as writers today.
- What new criteria were added to your class chart?

Commend the students on their good thinking and the variety of ideas they developed today.

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TASK 2.3

Focus Standards (CCSS, 2012, p. 11, 19, 23)

Reading Literature

RL.2.2 Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.

RL.2.3 Describe how characters in a story respond to major events and challenges.

RL.2.4 Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.

Writing

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

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

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their 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.

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LESSON 3

Reading Narrative and Determining Features

- *What are the central ideas in the text, Owl Moon[10] by Jane Yolen?*
- *What can we learn from one another by discussing this book as it is read aloud?*
- *What additional features of a personal narrative can we learn about by rereading this text and listening as a writer?*
- *What are the special places in our lives that we might like to write about?*

Lesson Preparation

Intended Learning

- Genre Concepts
  A personal narrative is about something important to the author and interesting to the reader: a special event, a special person, or a special place.
- Reading/Writing Habits
  - We can learn how to write by studying the writing of other authors in mentor texts–"reading/listening like writers."
  - We can use a criteria chart to help us know what to include in our writing.
  - Our Reader/Writer Notebook will be a special place to keep our writing ideas and to practice our writing.

Advance Planning

- Read the story, *Owl Moon* by Jane Yolen.
- Think of five or six places in your life that you might want to write about and why they are special for you.

Texts and Materials

- *Owl Moon* by Jane Yolen
- Chart: Features of a Personal Narrative (criteria chart)
- Reader/Writer Notebook
- Chart paper and markers

10 Yolen, J. (1987). *Owl Moon*. New York, NY: Philomel Books.

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Comprehension of a Narrative About a Special Place

TASK 3.1

- *What are the central ideas in the text, Owl Moon by Jane Yolen?*
- *What can we learn from one another by discussing this book as it is read aloud?*

Teaching Approach

Whole Group
Link to Prior Learning

Ask a few students to remind the class about what they learned over the past few days about what a personal narrative is and how authors write personal narratives. Review the criteria chart.

Task Focus
Constructing a Coherent Understanding of this Story

Explain that today everyone will learn from another author who has written about special places in her life.

First Reading

What is the intended student learning?

- Students will learn about the importance of special family traditions.

What difficulties or misconceptions might students have about this text?

- Students may not be familiar with what it's like in a forest, out in the country, at night.
- Students may not be familiar with the Great Horned Owl, that it's nocturnal, and how difficult it would be to see one.
- Students may not understand why it's important to be so quiet when going owling.

What difficulties might students have with the story language? What vocabulary is *essential* to understanding this text?

- Students can be supported to understand the meaning of unfamiliar words or phrases by explaining them in child-friendly terms, through gestures or demonstration, or by referring to a visual. Students should be supported to use new vocabulary in other contexts, throughout the day.
- Some words or phrases that might need to be explained so students can understand and discuss the text: *faded away, shrugged, echo*.

Follow-up Queries

Especially in the beginning, students may find it difficult to respond to your open-ended queries. You may need to reread portions of text to support students to formulate an adequate response. Try the following moves before asking a closed-ended question to establish text details. "Let's listen again and see if we can figure this out." "Who would like to try answering this question?" "Do you all agree with X's idea?"

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TASK 3.1

Mentor Text

Read the text, *Owl Moon* by Jane Yolen, using the Read-Aloud Lesson Plan that follows. If the students are already familiar with this book, ask a student to remind the class of the important ideas the author wanted readers to know. If this is the first read, facilitate a discussion of the big ideas in this text, to be sure the students comprehend the story.

[Big ideas in this text: A girl is finally invited to go on a nighttime adventure with her father to search for the Great Horned Owl. Even though she is freezing cold and a little scared of the dark forest and finds it hard to keep up with her dad and to keep quiet, she's so happy to be owling that it's worth all the discomfort. Their patience and care are rewarded by sighting a Great Horned Owl, and the girl now shares this experience with the rest of her family who have been owling already.]

Focus Standards (CCSS, 2012, p. 11, 23)

Reading Literature

RL.2.1 Ask and answer such questions as *who, what, where, when, why,* and *how* to demonstrate understanding of key details in a text.

RL.2.4 Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their 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.

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Engaging in a Rigorous Text Discussion

with Owl Moon by Jane Yolen, and illustrated by John Schoenherr

TASK 3.1

Introduction to the Text

Story Synopsis for the Teacher: A girl is finally invited to go on a nighttime adventure with her father to search for the Great Horned Owl. Even though she is freezing cold and a little scared of the dark forest and finds it hard to keep up with her dad and to keep quiet, she's so happy to be owling that it's worth all the discomfort. Their patience and care are rewarded by sighting a Great Horned Owl, and the girl now shares this experience with the rest of her family who have been owling already.

Consider the following:

- What do students already know about this content/topic? What other texts have they read on this topic?
- What do students already know about this genre?
- How familiar are students with this author?

Introduction to the Text for Students

Ask

"Do any of you have traditions in your family, things you like to do together over and over, like always going on a picnic each summer or having a family reunion?"

(Elicit as much information as students want to tell about traditions in their family. You might tell about a tradition in your family.)

Say

"We're going to read a story about a family who had a winter tradition of going into the woods on a snowy night. Let's listen and find out why."

Reading the text:

- **COVERS**
  Show the front and back covers and read the title and author. Point out the moon, the owl, the little girl, and her father.

- **TITLE PAGE**
  Read the title and author again.

- **PAGES 1, 2, 4, 5 (Begin numbering on the first page of text.)**
  Read all four pages. **STOP** As you read, **explain** that *faded away* means the sounds of the trains and the dogs got softer and softer a little bit at a time.

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TASK 3.1

Ask
"What's happening so far?"

(Elicit: It's late on a snowy, cold night, with the moon shining brightly. A girl is walking to the woods with her father to try to see an owl. She has wanted to do this for a very long time.)

Reread on page 5: "But I never called out. If you go owling you have to be quiet, that's what Pa always says." **STOP**

Ask
"Why would you have to be quiet if you go owling?"

(Elicit: If you were noisy you might scare away an owl or not be able to hear one if it called out.)

- **PAGES 6, 8**
  Read all of page 6 and stop on page 8 after "But there was no answer." **STOP**

  Ask
  "What happened now?"

  (Elicit: Dad is imitating the call of the Great Horned Owl, hoping one will come when it hears the call, but they don't hear an owl answering.)

  Read to the bottom of page 8. **STOP** As you read, imitate a shrug and explain that *shrug* means to raise your shoulders up and down to mean that something doesn't really matter.

  Ask
  "What does it mean to feel disappointed?"

  (Elicit: Feeling disappointed means feeling let down. Disappointed is how someone feels when they have been expecting something to happen and it doesn't. Like when you are hoping for a truck or doll for your birthday and you don't get it.)

  TURN-AND-TALK
  "Turn and talk with your partner about why the girl wasn't disappointed that they weren't finding an owl."

  (Share the partner talk. Prompt the students to explain their thinking. Make sure the general idea is developed that it's the outing with her father, itself, that is so special to the girl. Her brothers have done it, and now it's her turn to go owling with her dad.)

- **PAGES 10, 12**
  Read all of pages 10 and 12. **Show** the illustrations across pages 12 and 13. **STOP**

  Ask
  "What do we know about what you have to do when you go owling on a cold winter night?"

  (Elicit: You have to crunch along in the snow in the dark by the light of the moon. You're really cold but you don't complain. You don't make a sound, even if you feel scared in the spooky woods.)

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TASK 3.1

- **PAGES 14, 17**
  Read all of pages 14 and 17. When you have finished reading, explain that an *echo* happens when something makes a sound and that sound is repeated. Imitate the call of an owl and have the students echo the sound. **STOP**

  Ask
  "What happened this time when her father made the call of an owl?"

  (Elicit: This time they hear the call of an owl.)

- **PAGES 18, 20, 22, 25**
  Read all of pages 18, 20, 22, and 25. Show the illustration on page 25. **STOP**

  TURN-AND-TALK
  "Turn and talk with your partner about what it would be like to see a Great Horned Owl in the forest in the middle of the night."

  (Share the partner talk. Prompt the students to explain their thinking. Help the class generate a wide range of ideas.)

- **PAGES 27, 28**
  Read all of pages 27 and 28. **STOP**

  Ask
  "What does Jane Yolen mean when she writes, "You don't need words or warm or anything but hope"?

  (Elicit: Even if you don't see an owl each time, it's still fun just to hope you might.)

Writing about our reading

You may use the following text-based questions or others you develop to assess students' understanding of the story or to extend their thinking.

- What does it mean to 'go owling'? Use details from this story in your answer.
- Why did the girl in this story think it was fun to go owling even if she didn't get to see an owl? Use words from the text to explain your thinking.

  (The joy of going owling is doing something special with her father. Even if you don't see an owl each time, it's still fun just to hope you might.)

- On page 10, it says: "I could feel the cold, as if someone's icy hand was palm-down on my back. And my nose and the tops of my cheeks felt cold and hot at the same time. But I never said a word. If you go owling, you have to be quiet and make your own heat." What did the little girl mean by "make your own heat"? Why would this be important?

  (You have to be willing to put up with feeling cold, and not complain. You have to be patient if you want to see an owl. Your desire to be there and your hope of seeing this magnificent creature needs to keep you warm on the inside.)

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TASK 3.2

Identifying Features of a Personal Narrative About a Special Place

- *What additional features of a personal narrative can we learn about by rereading this text and listening as a writer?*

Teaching Approach

Whole Group

Tell the students that *Owl Moon* is an example of how to write a personal narrative about a special place, somewhere in your life that is very important to you. Read the story a second time, and ask the students to "listen as writers" for the way this author helps the reader understand why the place is so special to her.

Criteria Chart

After reading, add a bullet "can be about a special place" to your class criteria chart, Features of a Personal Narrative. Lead a discussion of the question below to generate more ideas for the criteria chart.

- Why were these woods so important to the girl in this personal narrative?

Reread the first page and ask:

- How does the author help the reader really feel what it was like on that winter night?

You might want to reread portions of some other pages that have examples of sensory language and ask the students what effect that language has on the reader.

Reread the section starting on the page that begins "We reached the line of pine trees…" up to "But there was no answer…" on the next page. Ask:

- What words did the author use to connect the ideas in this personal narrative?

Add to the chart ideas such as (in bold on the next page):

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TASK 3.2

Features of a Personal Narrative

- Can be about a special event
- Is about an event that would be interesting to the reader
- Can be about a special person
- Is about a person the reader would want to know
- **Can be about a special place**
- **Is about a place the reader would want to know**
- Tells what happened in order–first, next, next, last
- Includes information about people's feelings
- Tells something the author learned from this experience
- Uses strong, action verbs
- Uses the words I, me, my, mine to be the voice of the author
- Includes dialogue
- Includes details to make the writing clearer and more interesting for the reader
- **Uses sensory language to help the reader feel, see, hear, taste, and smell**
- **Uses linking words to connect ideas**

Review the items on the criteria chart from the past two days and discuss which of those features were present in today's mentor text as well.

Model

On another piece of chart paper, brainstorm a list of places that have been special in your life and briefly tell why. Ask a few students to name a special place in their life. Have each student tell a partner two or three places that were important to them about which they might want to write.

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TASK 3.2

Focus Standards (CCSS, 2012, p. 11, 23, 27)

Reading Literature

RL.2.2 Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.

RL.2.3 Describe how characters in a story respond to major events and challenges.

RL.2.4 Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their 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.

Language

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 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*).

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Generating Ideas About a Special Place in Our Lives

TASK 3.3

- *What are some special places in our lives that we might like to write about?*

Teaching Approach

Independent Practice

Today, students will create a list of special places they might want to be the subject of their personal narrative, just like the list you modeled from your life. Each student should try to write down at least five places.

Have students turn to a clean page in their Reader/Writer Notebook and copy the criteria chart, leaving space for additional items in upcoming lessons.

Conferring

Confer with the students on your rotation list to advance their thinking and deepen their writing work.

As you circulate while the students are brainstorming their lists of special places, notice those who are having trouble and engage them in thinking with you about some possibilities.

You also can encourage them to talk with classmates nearby to get ideas.

Share

Every student should read one idea from his/her list of special places. You can do a popcorn share in which they speak up one after the other at random (although it's sometimes hard to be sure everyone has spoken), or you can have them speak up by tables or rows, etc.

Ask

- How the students read/listened as writers today.
- What new criteria were added to your class chart?

Commend the students on their good thinking and the variety of ideas they developed today.

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TASK 3.3

Focus Standards (CCSS, 2012, p. 11, 19, 23)

Reading Literature

RL.2.2 Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.

RL.2.3 Describe how characters in a story respond to major events and challenges.

RL.2.4 Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.

Writing

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.

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their 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.

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Choosing a Topic

LESSON 4

- *What questions can we ask ourselves to further explore our initial ideas and to choose a topic to write about?*
- *How can talking with others about our ideas and drawings help us to decide on a special event, person, or place we want to write about?*

Lesson Preparation

Intended Learning

- Reading/Writing Habits
  - Authors carefully choose their topics, thinking about what they want to write and what readers want to read.

Advance Planning

- Review all charts generated in Lessons 1-3.
- Think of the one or two topics in each category that you might want to write about; choose the topic you will write about as a model throughout the rest of this unit.
- Create charts listed below.

Texts and Materials

- Chart: Features of Personal Narrative
- Chart: Choosing a Topic
- Teacher's lists of topics about events, people, and places from Lessons 1-3
- Chart: Narrowing Questions (for Task 4.1)
- Chart: Deciding Questions (for Task 4.2)
- Chart: List of all students' names and teacher's name with a space beside it for their final topic
- Strip of paper for each student to write his/her final topic
- Markers, tape, or stapler
- Reader/Writer Notebook
- Chart paper and markers

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TASK 4.1

Choosing a Topic

- *What questions can we ask ourselves to further explore our initial ideas and to choose a topic to write about?*

Teaching Approach

Link to Prior Learning

Ask a few students to remind the class about what you have learned so far about the features of a personal narrative by reviewing the items on your class criteria chart, Features of a Personal Narrative.

Task Focus

Explain that today you will choose one final topic for your personal narrative from the lists in your Reader/Writer Notebook of possible events, people, and places you might want to write about.

Whole Group
Model

Use the "Narrowing Questions" below to think through your own list of events, people, and places and identify two of each that you might want to choose as your topic for your personal narrative.

Narrowing Questions
• Is this event, person, or place really important to me? • Do I remember a lot about this topic? • Would it be really interesting to my readers? • Would it be fun for me to write about?

Circle your two choices on each list and then copy them onto your prepared chart, "Choosing a Topic."

Choosing a Topic		
Events	**People**	**Places**
1.	1.	1.
2.	2.	2.

Have the students turn to the next clean page in their notebooks and put the same headings at the top. Ask one or two students to come forward and engage them in thinking through the narrowing questions, circling their two choices on each of their lists and recording their two choices in each category—Events, People, Places.

Have all the students think through the narrowing questions on their own, circle their choices and then write the choices under the headings in their notebooks.

Call on several students to read their two choices from one of the categories, so that the class hears a few choices from all the categories.

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TASK 4.1

Focus Standard (CCSS, 2012, p. 19)

Writing

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

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TASK 4.1

Choosing a Topic Student Handout

Choosing a Topic		
Events	**People**	**Places**
1.	1.	1.
2.	2.	2.

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Using Interviewing to Think More Deeply

TASK 4.2

- *How can talking with others about our ideas and drawings help us to decide on a special event, person, or place we want to write about?*

Teaching Approach

Independent Practice

Review the "Deciding Questions" below on the chart you prepared in advance and have a student ask you these questions to help you make your final topic choice.

With the help of a partner, students will use the deciding questions to choose ONE final topic from their narrowed list. Each person should take a turn being the interviewer asking the questions and the author making the decisions.

Deciding Questions
• Which three of these six topics can you eliminate right away? • What strong feelings do you have about the three that are left? • Which would be the most fun to write about? • Why would you choose one and not the other two?

Each author should write his/her final topic selection on the strip of paper you have provided that will be taped or stapled to the class chart during the share.

Conferring

Confer with the students on your rotation list to advance their thinking and deepen their writing work.

As you circulate while the students are talking with their partners, notice those who are having trouble and engage them in thinking through the questions.

Some students may want to choose a topic not on one of their original lists based on an idea they heard from a classmate. This is OK.

The goal is to make sure every student feels enthusiastic about his/her final choice.

Share

Every student should read his/her final topic and come up to the class chart to tape or staple it beside his/her name.

The teacher also should attach onto the class chart a strip of paper with his/her final topic choice.

Commend the students on their choices and how exciting it will be to read each personal narrative about these different and interesting topics.

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TASK 4.2

Focus Standards (CCSS, 2012, p. 19, 23)

Writing

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

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their comments to the remarks of others.

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

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.

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Developing Our Topic

LESSON 5

- *What do we mean by "details" and how can using details help our readers?*
- *How can we use remembering, visualizing, and drawing to assist us to think more deeply about our topics?*
- *How many details can we add to our narratives by discussing our memories and drawings with a writing partner?*

Lesson Preparation

Intended Learning

- Genre Concepts
  A personal narrative includes as many details as possible to help the reader understand the topic and to make it more interesting.
- Reading/Writing Habits
  - Authors remember as much as they can about their topic before deciding which memories to include in their personal narrative.
  - Writers help each other develop their ideas.

Vocabulary

- *Details*–bits of information about a topic to make the writing clearer and more interesting for the reader.

Advance Planning

- Think through what you might draw about the topic you have chosen.

Texts and Materials

- Chart: Interviewing Questions
- Student Handout: Interviewing Questions
- Crayons/colored pencils/markers
- Reader/Writer Notebook
- Chart paper and markers

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TASK 5.1

Developing Our Topic

- *What do we mean by "details" and how can using details help our readers?*

Teaching Approach

Whole Group
Link to Prior Learning

Ask a few students to remind the class about some of the things authors consider when they choose a topic for their writing.

Task Focus

Explain that today you will expand your thinking about your topics to remember as many details as possible before deciding which of those memories to include in your personal narrative. **Details** are bits of information about a topic that a writer includes to make his/her writing clearer and more interesting for the reader.

Model

On chart paper, draw a picture of your topic with as much detail as possible. The goal is to include details, not create a work of art, so it can be a very crude representation.

After your drawing is complete, choose a student partner and model telling him/her everything that is in your picture. The goal is to talk as much as you can about every aspect of your topic. If you think of more things as you talk, add them to your picture.

Use your prepared chart of the "Interviewing Questions" on the next page, and have your student partner ask you the questions that correspond to the category of your topic. Add anything to your picture that emerges as you answer the questions. You can also model writing words and phrases on your picture as ideas occur to you. Encourage your partner to ask you any other questions that he/she wants to know about your topic.

Interviewing Questions About a Special *Event*

- Why is this event important to you?
- What happened first, next, next, last?
- Why did this happen?
- How did you feel when this happened?
- Who else was there?
- What did you do? What did the other people do?
- What time was it? What kind of weather was it?
- How did things turn out?

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TASK 5.1

Interviewing Questions About a Special *Person*

- Why is this person important to you?
- How long have you known this person?
- When and how did you meet?
- What do you like about the person?
- How has the person helped you?
- How do you feel about this person?

Interviewing Questions About a Special *Place*

- Why is this place important to you?
- Where is this place?
- When and why do you go there?
- What do you like to do best there?
- How do you feel when you're there?

Focus Standards (CCSS, 2012, p. 19, 23)

Writing

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

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

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their comments to the remarks of others.

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

SL.2.5 Create audio recordings of stories or poems; add drawings or other visual displays to stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.

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TASK 5.2

Using Drawing to Help Us

- *How can we use remembering, visualizing, and drawing to assist us to think more deeply about our topics?*
- *How many details can we add to our narratives by discussing our memories and drawings with a writing partner?*

Teaching Approach

Independent Practice

Students will draw a picture in their Reader/Writer Notebook of their special event, person or place, including as much detail as possible.

Give a copy of the student handout with interviewing questions to each student.

With a partner, students will take turns telling everything they included in their drawing and adding to it when being interviewed with the questions that match the category of their topic. Interviewers should be encouraged also to ask about other things they want to know about their partner's topic.

Each interviewer should be prepared to tell one item their partner added as a result of their questioning.

Conferring

Confer with the students on your rotation list to advance their thinking and deepen their writing work.

As you circulate while the students are drawing and interviewing their partners, notice those who are having trouble and engage them in thinking through more details about their topic.

If some students seem stumped, they may need your help choosing another topic about which they can remember more.

Share

Ask the students to indicate with a "thumbs up" if they added more to their drawings after talking with their partner.

Call on a few interviewers to tell what their partner added after their conversation.

Ask students to reflect on how working together helped them.

Commend the students on the ways they are helping each other become better authors.

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TASK 5.2

Focus Standards (CCSS, 2012, p. 19, 23)

Writing

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

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

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their comments to the remarks of others.

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

SL.2.5 Create audio recordings of stories or poems; add drawings or other visual displays to stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.

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TASK 5.2

Interviewing Questions Student Handout

Interviewing Questions About a Special Event

- Why is this event important to you?
- What happened first, next, next, last?
- Why did this happen?
- How did you feel when this happened?
- Who else was there?
- What did you do? What did the other people do?
- What time was it? What kind of weather was it?
- How did things turn out?

Interviewing Questions About a Special Person

- Why is this person important to you?
- How long have you known this person?
- When and how did you meet?
- What do you like about the person?
- How has the person helped you?
- How do you feel about this person?

Interviewing Questions About a Special Place

- Why is this place important to you?
- Where is this place?
- When and why do you go there?
- What do you like to do best there?
- How do you feel when you're there?

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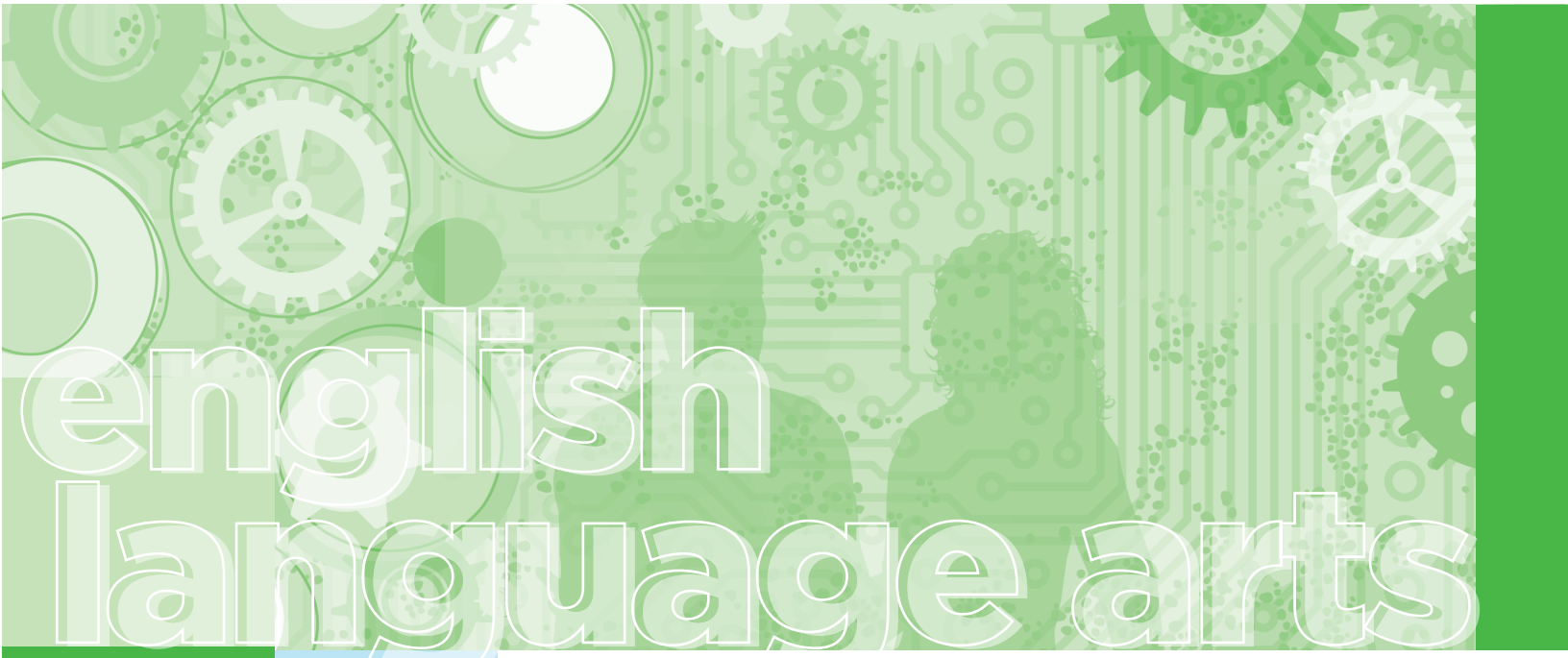


Grade 2

Drafting

Engaging Students in Rigorous, Coherent Reading and Writing Instruction
Genre: Personal Narrative

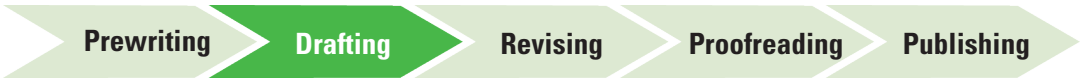
TASKS, TEACHING APPROACHES, AND STANDARDS

Drafting

Lessons 6-8
Tasks 6.1-8.3

Grade 2
Lessons, Teaching Approaches, and Standards

Stage of Writing Process



Students identify a purpose for their writing and organize their information and resources to match their purpose.

Students begin writing their first draft.

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LESSON 6

Deciding on a Purpose for Our Personal Narrative

- *What do we most want our readers to know about our chosen topic?*
- *What can we learn about deciding on a purpose for our writing by listening to others think aloud about their topic?*

Lesson Preparation

Intended Learning

- Reading/Writing Habits
  - Authors always have a purpose for their writing–something they most want their readers to know about their topic.

Vocabulary

- *Purpose*–what an author most wants a reader to know about a topic.

Advance Planning

- Prepare a purpose statement for your topic.

Texts and Materials

- *Fireflies!* by Julie Brinckloe
- *Chicken Sunday* by Patricia Polacco
- *Owl Moon* by Jane Yolen
- Chart: Deciding on My Purpose
- Reader/Writer Notebook
- Chart paper and markers

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Deciding on a Purpose for Our Personal Narrative

TASK 6.1

- *What do we most want our readers to know about our chosen topic?*

Teaching Approach

Whole Group
Link to Prior Learning
Ask a few students to tell the class why they decided on the topic they chose.

Task Focus
Next the students will make another decision–as an author–about what they want their readers to know about their topics. Explain that they will decide on the **purpose** for writing their personal narrative–what they most want their readers to know about their topic.

Mentor Texts
Think aloud about the authors' purposes of the three mentor texts the class has studied so far. For example, Julie Brinckloe decided to write about catching fireflies in the summer because **most of all**, she wants her readers to know that what can be fun for us might not be good for fireflies and that it can be hard to do the right thing. Patricia Polacco decided to write about Miss Eula because **most of all** she wanted us to know as readers how much Miss Eula meant to her as a grandmother figure since her own grandma had died.

Ask the students to think with you about the decisions Jane Yolen made in writing *Owl Moon*.

- What did she write about? *(Elicit: going owling with her dad.)*
- What did she want her readers to know **most of all**? *(Elicit: the importance of family traditions and being respectful of the natural world.)*

Model
Remind the students of your topic and think aloud about what you most want your readers to know after reading your personal narrative by answering the questions (below) on the chart, "Deciding On My Purpose."

- What am I writing about?
- Why did I choose this topic?
- Why is it important to me?
- Did I learn anything important from this event/this person/being in this place?
- What did I learn that could also be important to my readers?

Write your purpose on chart paper as indicated below.

My Purpose Statement
I am writing about _____, because, most of all, I want my readers to know _____,

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TASK 6.1

Focus Standards (CCSS, 2012, p. 11, 19, 23)

Reading Literature

RL.2.1 Ask and answer such questions as *who, what, where, when, why*, and *how* to demonstrate understanding of key details in a text.

RL.2.2 Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.

Writing

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

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

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their comments to the remarks of others.

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

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Learning from Hearing Others Think Aloud

TASK 6.2

- *What can we learn about deciding on a purpose for our writing by listening to others think aloud about their topic?*

Teaching Approach

Independent Practice

Students will title the next clean page in their writer's notebook, "My Purpose Statement," and will use the format, "I am writing about _____ because most of all, I want my readers to know _____."

Or give out the following student handout and have them add it to their Reader/Writer Notebooks.

With a partner, they should take turns using the Deciding on My Purpose questions to be able to complete their purpose statement.

Conferring

Confer with the students on your rotation list to advance their thinking and deepen their writing work.

As you circulate while the students are working, notice those who are having trouble and engage them in thinking with you about their purpose statement.

Share

Have each student read his/her purpose statement to two other classmates.

Ask for a few volunteers to read their purpose statements to the whole class.

Ask what they have learned about having a purpose for writing.

Commend the students on the decisions they are making as authors.

Note

- All students should have a purpose statement before moving on to the next lesson.

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TASK 6.2

Focus Standards (CCSS, 2012, p. 19, 23, 26)

Writing

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

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their comments to the remarks of others.

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

Language

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*).

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Deciding on a Purpose Student Handout

TASK 6.2

My Purpose Statement

I am writing about

_____

_____

_____

_____

_____

because, most of all, I want my readers to know

_____

_____

_____

_____

_____

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LESSON 7

Organizing Our Memories in Chronological Order

- *What is meant by chronological order?*
- *What are some words we can use to show chronological order?*
- *How will we order our memories to help our readers understand the order in which things happened?*

Lesson Preparation

Intended Learning

- Genre Concepts
  - A personal narrative is organized in chronological order—first, next, next, next, last.

Vocabulary

- *Chronological order*–the order in which things happen.

Advance Planning

- Decide which memories about your topic support your purpose statement and how you will organize them in chronological order.
- Prepare the "Organizing My Memories in Chronological Order" chart.

Texts and Materials

- Student text: "Family Fun," located in the Unit Texts section of the Appendix
- Chart: Organizing My Memories in Chronological Order
- Reader/Writer Notebook
- Chart paper and markers

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Organizing Our Memories

TASK 7.1

- *What is meant by chronological order?*
- *What are some words we can use to show chronological order?*

Teaching Approach

Whole Group
Link to Prior Learning
Ask a few students to tell the class why it's important for an author to have a purpose for his/her writing.

Task Focus
Next the students will make another decision–as an author–about which memories to include that best match their purposes. Explain that after they have chosen those memories, they will put them in *chronological order*–the order in which they happened.

Student Text
Read aloud, or have students read aloud, the student text, "Family Fun." On a piece of chart paper, create an organizer with "First, Next, Next, Next, Last" written vertically down the side and plenty of space between each section.

Organizing My Memories in Chronological Order
First:
Next:
Next:
Next:
Last:

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TASK 7.1

As you read "Family Fun" a second time, think aloud about the order of events in this personal narrative and jot them on your chart (for example, First–Alicia wakes everyone up, Next–they clean up the house, Next–friends and family arrive for the party, etc.)

Ask students why it helps readers to have ideas in a personal narrative in chronological order.

Model

From the drawing you made about your topic, model choosing memories that match your purpose and organize them on the chart in chronological order.

Explain that since this is a step for authors to organize their ideas, students don't need to write complete sentences and don't need to worry about spelling at this time.

Focus Standards (CCSS, 2012, p. 19, 23)

Writing

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, <u>use temporal words to signal event order, and provide a sense of closure.</u>

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

Speaking and Listening

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.

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Applying Chronological Order to Our Ideas

TASK 7.2

- *How will we order our memories to help our readers understand the order in which things happened?*

Teaching Approach

Independent Practice

On a clean page in their writer's notebooks, students will follow your example of writing "First, Next, Next, Next, Last" down one side and will begin choosing memories from their drawings that fit in each section. Remind them that they don't need to use complete sentences or worry about spelling yet.

Conferring

Confer with the students on your rotation list to advance their thinking and deepen their writing work.

As you circulate while the students are working, notice those who are having trouble and engage them in thinking with you about their purpose statement and which memories are best related to it.

Share

Ask a few students to read their lists of memories.

Ask other students to comment on how each list already helps them understand what the personal narrative will be about.

Commend the students on the decisions they are making as authors.

Note

- You may want to meet in a small group to help those students who haven't finished organizing their memories, so they are done before the next lesson. If most of the students haven't finished, you may want to devote another writing period to finishing before moving on to the next lesson.

Focus Standards (CCSS, 2012, p. 19, 23)

Writing

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, <u>use temporal words to signal event order</u>, and provide a sense of closure.

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

Speaking and Listening

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

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

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TASK 7.2

Organizing My Memories in Chronological Order Student Handout

First:_____

Next:_____

Next:_____

Next:_____

Last:_____

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Writing Our First Draft

LESSON 8

- *What can we learn from other student authors about using details and chronological order to tell their stories in sentences and paragraphs?*
- *How can we use the thinking we have done so far (choosing a topic, drawing to remember details, putting our ideas in the order they happened) to turn our memories into sentences and paragraphs?*
- *How have some of our classmates gone from ideas to lists, to sentences, and to paragraphs about their topics?*

Lesson Preparation

Intended Learning

- Genre Concepts
  - A personal narrative includes as many details as possible to help the readers understand the topic and to make it more interesting.
- Reading/Writing Habits
  Authors turn their ideas into sentences and paragraphs.

Vocabulary

- *Draft*–a first try at writing something; it will be changed in many ways before the final copy.

Advance Planning

- Plan a paragraph about your topic and the details you want to include.

Texts and Materials

- Student texts: "Family Fun" and "My First Camping Trip"
- Teacher's chronological list of memories
- Highlighters
- Reader/Writer Notebook
- Chart paper and markers

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TASK 8.1

What Is a First Draft?

- *What can we learn from other student authors about using details and chronological order to tell their stories in sentences and paragraphs?*

Teaching Approach

Whole Group
Link to Prior Learning

Ask a few students to remind the class about why authors put their memories in chronological order when writing a personal narrative.

Task Focus

Next the students will write a first draft of their personal narratives. Explain that a draft is a first try at writing something that they will work on and change in many ways before publishing their final copy. Today they will turn their memories into sentences and paragraphs that include many details to help the reader understand their ideas and to make their personal narratives interesting to read.

Student Texts

Use the student texts as examples to think from. Read "Family Fun" aloud, or have students read it aloud, and then think aloud about the details this student author included in her personal narrative about her birthday party. For example, she tells us she sang out loud, all the fun activities they enjoyed (we played… and danced), how good the cupcakes looked (licked my lips), etc. Students can highlight these examples on their copies of the text.

Read aloud the second student text, "My First Camping Trip," and this time, engage the students in identifying the details the author included to help the reader know about how much he liked camping and make his personal narrative more interesting. Students can highlight these examples on their copies of the text.

Model

Turn your list of memories into sentences by writing a paragraph that includes the first few memories. Leave space between the lines for later revisions. As you write, think aloud about the details you're including.

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TASK 8.1

Focus Standards (CCSS, 2012, p. 11, 19, 23, 27)

Reading Literature

RL.2.1 Ask and answer such questions as *who, what, where, when, why*, and *how* to demonstrate understanding of key details in a text.

Writing

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.

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their 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.

Language

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*).

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TASK 8.2

Applying Previous Learning

- *How can we use the thinking we have done so far (choosing a topic, drawing to remember details, putting our ideas in the order they happened) to turn our memories into sentences and paragraphs?*

Teaching Approach

Independent Practice

Students will work individually to write their personal narratives in paragraph form using their chronological list of memories as a guide, with a focus on including details to help the reader.

Students should write this draft in their Reader/Writer Notebooks on every other line, to leave room for revisions later.

It may help them to have their list of memories right beside their notebook as they write. (The list can be taped or stapled back into the notebook when they're done, if necessary.)

Note

- Students probably will need more than one writing period to have a completed first draft.)

When students have a draft, they should read it to a partner who will listen for at least one detail that helped him/her understand or made the writing interesting. The author should highlight that detail.

The partner will also suggest a place in the writing where a detail could be added, by asking such things as: "What did you find?" "How many were there?" or "Who else came?"

The author can choose to add a suggested detail or not (if a change is made, highlight it).

Conferring

Confer with the students on your rotation list to advance their thinking and deepen their writing work.

As you circulate while the students are writing, notice those who are having trouble and engage them in talking with you about what they might write.

Also check in with others to ask what details they have included, so they are consciously aware of the decisions they are making as authors.

Notice a few examples of partners making helpful suggestions to each other that you can call to the whole class's attention during the Share.

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TASK 8.2

Focus Standards (CCSS, 2012, p. 19, 23, 26)

Writing

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.

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their comments to the remarks of others.

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

Language

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*).

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TASK 8.3

Sharing Our Drafts

- *How have some of our classmates gone from ideas to lists, to sentences, and to paragraphs about their topics?*

Teaching Approach

Share

Ask for a few volunteers to read a sentence in which they included a detail on their own or added a detail at the suggestion of their partner.

Commend the students on the way they have taken their ideas from their heads, to their lists, to their first drafts.

Focus Standards (CCSS, 2012, p. 19, 23, 26)

Writing

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

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their comments to the remarks of others.

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

Language

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*).

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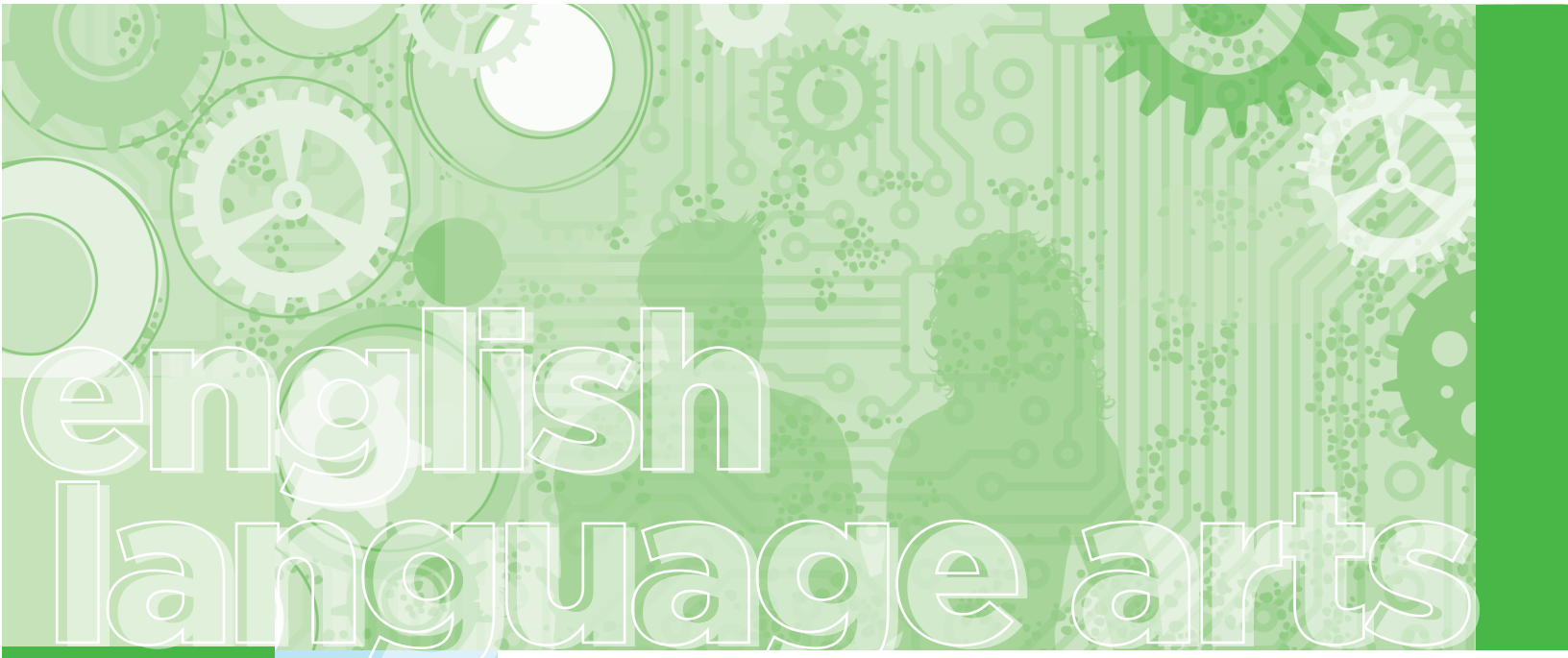

Grade 2

Revising

Engaging Students in Rigorous, Coherent Reading and Writing Instruction
Genre: Personal Narrative

TASKS, TEACHING APPROACHES, AND STANDARDS

Revising the Draft

Lessons 9-16
Tasks 9.1-16.2

Grade 2
Teaching Approaches and Standards

Stage of Writing Process

Students study models of the genre craft features.

Students practice those craft features on their own drafts.

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LESSON 9

Revising Our Drafts to Include Our Voice and Others' Voices

- *What are some methods writers use to make their writing more interesting?*
- *What words in a text let the reader know who is talking?*
- *Which words in our draft let our readers know who is speaking?*
- *How do authors signal a conversation between two people?*
- *Where are there places in our narratives where we can add first person words and/or dialogue to make our stories more interesting?*

Lesson Preparation

Intended Learning

- Genre Concepts
  - In a personal narrative authors use first person words, such as *I, me, my, mine*, to let the reader hear their voice.
  - In a personal narrative, authors include dialogue to help the reader hear other voices.

Vocabulary

- *Revise*–to change something to make it better.
- *First person*–words that show the author is talking.
- *Dialogue*–a conversation between two or more people.

Advance Planning

- Think about places to include dialogue in your draft.

Texts and Materials

- Student texts: "My First Camping Trip," "A Scary, Lonely Day," and "When my Puppys Ranaway"
- Chart: First Person Words
- Highlighters
- Reader/Writer Notebook
- Chart paper and markers

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Revising Our Draft to Include Our Voice and Others' Voices

TASK 9.1

- *What are some methods writers use to make their writing more interesting?*
- *What words in a text let the reader know who is talking?*

Teaching Approach

Whole Group
Link to Prior Learning
Ask a few students to remind the class about why authors include lots of details in their personal narratives.

Task Focus
Explain that once authors have a first draft of their writing, they do a lot more work on it to make it even clearer and more interesting to the reader–they **revise** it. Today the students will start revising their first drafts by helping the reader hear their voices and the voices of other people in their personal narrative.

Student Texts
Read aloud the student texts, "My First Camping Trip" and "A Scary, Lonely Day," and ask the students to identify how they knew the author was talking. Explain that these are **first person** words. Chart the first person words the students find in these models; students can highlight them on their copies of the texts.

First Person Words	
_____	_____
_____	_____
_____	_____

Model
Look at your draft and circle any first person words you used to let the reader know you are talking.

Ask the students to read over their first drafts and find any words they used to let the reader know they are talking. Add new ones to the chart.

Student Text
Read aloud the third student text, "When my Puppys Ranaway," and this time have the students circle first person words on their copy as you read. When you are done reading, ask a few students to read a sentence in which they circled a word. Comment that the reader really can hear this author's voice telling us about the time her puppies ran away.

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TASK 9.1

Focus Standards (CCSS, 2012, p. 11, 12, 19, 23, 27)

Reading Literature

RL.2.1 Ask and answer such questions as *who, what, where, when, why*, and *how* to demonstrate understanding of key details in a text.

RL.2.4 Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.

Writing

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

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

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their comments to the remarks of others.

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

SL.2.6 Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)

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.

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What Is Dialogue?

TASK 9.2

- *Which words in our draft let our readers know who is speaking?*
- *How do authors signal a conversation between two people?*

Teaching Approach

Whole Group

Reread the section of "When my Puppys Ranaway," beginning at "When I opened the back door…" and ending at "If we never find them I am sure they will have a good home." Ask students how this author helped the reader hear what she, her mom, and her dad said. Have students highlight the dialogue on their copy. Explain that dialogue is a conversation between two or more people.

For yet another example of how authors signal a conversation between two people, reread the section of "My First Camping Trip," beginning at "How are we going to find our way back?" and ending at "Let's try it out and go back now." At the end of each line of dialogue, ask the students to identify who is speaking. Point out that each person's words begin on a new line.

Model

Read your draft aloud and find a place where dialogue would help the reader better understand or would make your personal narrative more interesting. Model adding some dialogue to your draft. Ask the children for their ideas about what dialogue you might add.

Refer to the class Vocabulary Chart and either point out the words *revise* and *dialogue*, or add these words to your ongoing class list.

Note

- If you have already taught your students how to punctuate dialogue, you can remind them of the rules as you add it to your draft. If this will be new learning for them, you could teach it another time in a separate lesson or take time to teach it in this lesson. Be sure to use the mentor texts and student texts as examples of how to punctuate dialogue, and have the students practice on their drafts.

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TASK 9.2

Focus Standards (CCSS, 2012, p. 11, 12, 19, 23, 27)

Reading Literature

RL.2.1 Ask and answer such questions as *who, what, where, when, why*, and *how* to demonstrate understanding of key details in a text.

RL.2.4 Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.

Writing

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

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

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their comments to the remarks of others.

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

SL.2.6 Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)

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.

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Adding First Person Words and Dialogue to Our Narratives

TASK 9.3

- *Where are there places in our narratives where we can add first person words and/or dialogue to make our stories more interesting?*

Teaching Approach

Independent Practice

Students will work individually to find places they might add first person words to help the reader know they are talking in this personal narrative.

They also will look for at least one place they could add dialogue. If they have trouble, they can meet with a partner to get suggestions.

Conferring

Confer with the students on your rotation list to advance their thinking and deepen their writing work.

As you circulate while the students are writing, ask a few to read you a section of their personal narrative that really lets the reader hear their voice. You might point out another example to reinforce their use of first person language.

Assist those who might be having trouble finding a place to add dialogue, even after consulting a partner.

Notice a few examples of students who have added dialogue that you can call to the whole class's attention during the Share.

Share

Ask for a few volunteers to read a sentence to which they added dialogue—before the dialogue was added and after. Ask the class to comment on the effect for the reader (listener).

Ask what they have learned about why first person words are important in a personal narrative.

Commend the students on the way they are bringing their personal narratives to life with their voices and the voices of others.

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TASK 9.3

Focus Standards (CCSS, 2012, p. 11, 19, 23, 27)

Reading Literature

RL.2.1 Ask and answer such questions as *who, what, where, when, why*, and *how* to demonstrate understanding of key details in a text.

RL.2.4 Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.

Writing

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

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

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their comments to the remarks of others.

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

SL.2.6 Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)

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.

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LESSON 10

Revising Our Drafts to Include Sensory Language

- *What is meant by sensory language?*
- *What words can we use to describe how things look, sound, smell, taste, or feel?*
- *What words did Jane Yolen use in Owl Moon to make her writing clear and interesting to her readers?*
- *What sensory language can we add to our narratives to help our readers see, smell, hear, taste, or feel while reading our stories?*

Lesson Preparation

Intended Learning

- Reading/Writing Habits
  Authors use sensory language to make their writing clearer and more interesting by helping the reader know how things look, sound, taste, smell, and feel.

Vocabulary

- *Sensory language*–words that help readers imagine what something would be like if they could see, hear, smell, touch, or taste it.

Advance Planning

- Think about places you have used sensory language and places you could add sensory language to your draft.

Texts and Materials

- Mentor text: *Owl Moon* by Jane Yolen
- Chart: Interesting Sensory Language (with the names of the five senses listed vertically down the left side and plenty of space for words between each section)
- Student Handout: Interesting Sensory Language
- Highlighters
- Food Item for a Sensory Experience
- Reader/Writer Notebook
- Chart paper and markers

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TASK 10.1

Revising Our Drafts to Include Sensory Language

- *What is meant by sensory language?*
- *What words can we use to describe how things look, sound, smell, taste, or feel?*

Teaching Approach

Whole Group
Link to Prior Learning

Ask a few students to remind the class about why authors want to help readers hear their own and others' voices in a personal narrative. Ask students what the five senses are: sight (how things look), hearing (how things sound), touch (how things feel), taste, and smell. Have students list the senses vertically down the side of the next clean page in their Reader/Writer Notebook.

Interesting Sensory Language
Sight–How it looks
Hearing–How it sounds
Touch–How it feels
Taste
Smell

Task Focus

Today the students will use *sensory language* as another way to make their writing clearer and more interesting for their readers. Explain that sensory language means words that help readers imagine how something would look, sound, smell, feel, or taste, if they could actually use their senses while reading.

Sensory Experience

Distribute a small item of food to each student, such as a bite-sized piece of candy, a cracker, a raisin, a grape, or a piece of popcorn (being sure to account for food allergies and any other restrictions certain students may observe). Ask the students to feel the item and suggest some words to describe that. Record their responses on a chart titled, "Interesting Sensory Language" in the touch/how it feels section. Have the students write those words on the page they prepared in their Reader/Writer Notebooks.

Ask the students to smell the item. Record their responses on the chart and in their notebooks.

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TASK 10.1

Ask the students to list in their notebooks words they might use to describe how the item sounds, looks, and tastes. Have a few students share out and write those responses on the class chart.

Tell the students that they will be adding interesting words to this chart as they discover them in their reading or think of them to use in their writing. Ask two or three to come up and write an additional word about the food item in any of the columns. Explain that this chart will be a resource for them to use when they're trying to think of great words to use in their writing.

Focus Standards (CCSS, 2012, p. 11, 23, 27)

Reading Literature

RL.2.4 Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their comments to the remarks of others.

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

Language

L.2.5 Demonstrate understanding of 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*).

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TASK 10.2

Studying Published Authors as Models for Our Writing

- *What words did Jane Yolen use in Owl Moon to make her writing clear and interesting to her readers?*

Teaching Approach

Whole Group
Discuss the Student Handout

Distribute the student handout and read aloud the examples from *Owl Moon* to help the students discover how Jane Yolen uses sensory language to make her writing clear and interesting to us as readers. (This book is full of sensory language so you can choose the sections that will be most interesting to your students. Some especially vivid examples are included on the following student handout.) Add interesting words and phrases to your class chart.

Model

Read your draft aloud and find any places you already used sensory language. Highlight those words. Model finding a few places to insert sensory language–perhaps using some of the words from the new class chart.

Ask students to read over their drafts and highlight any sensory language. Have a few read the sentence in which sensory language appears.

Focus Standards (CCSS, 2012, p. 11, 23, 27)

Reading Literature

RL.2.4 Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

b. Build on others' talk in conversations by linking their comments to the remarks of others.

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

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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*).

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Interesting Sensory Language Student Handout

TASK 10.2

From Owl Moon by Jane Yolen

The trees stood still as giant statues.

And the moon was so bright the sky seemed to shine.

Our feet crunched over the crisp snow and little gray footprints followed us.

The moon made his face into a silver mask.

Then he called: "Whoo-whooo-who-who-who-whoooooooo."

I could feel the cold, as if someone's icy hand was palm-down on my back.

My mouth felt furry, for the scarf over it was wet and warm.

…the snow below it was whiter than the milk in a cereal bowl.

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TASK 10.3

Using Sensory Language to Make Our Narratives Clearer and More Interesting to Our Readers

- *What sensory language can we add to our narratives to help our readers see, smell, hear, taste, or feel while reading our stories?*

Teaching Approach

Independent Practice

Students will find one place to insert sensory language in their draft.

They will then read their draft to a partner and ask for one suggestion of another place to insert sensory language.

Conferring

Confer with the students on your rotation list to advance their thinking and deepen their writing work.

As you circulate while the students are writing, ask a few to read to you a section of their personal narrative that contains sensory language. Tell them what comes to your mind as a reader/listener when you hear that. Ask if that's the effect they want to have.

Assist those who might be having trouble inserting sensory language, even after consulting a partner.

Notice a few examples of students who have added sensory language that you can call to the whole class's attention during the Share.

Share

Ask for a few volunteers to read a section of their draft that includes at least one example of sensory language. Ask the class to comment on the effect for the reader (listener).

Ask why authors use sensory language.

Commend the students on the way they are making their personal narratives so vivid with sensory language.

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TASK 10.3

Focus Standards (CCSS, 2012, p. 11, 19, 23, 27)

Reading Literature

RL.2.4 Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.

Writing

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

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

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their comments to the remarks of others.

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

Language

L.2.5 Demonstrate understanding of 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*).

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LESSON 11

Revising Our Drafts to Include Strong Action Verbs

- *What is a strong action verb?*
- *What are some strong action verbs we can use to communicate everyday ideas?*
- *What strong verbs did Julie Brinckloe use in Fireflies! to create a clearer picture of how someone moves or does something?*
- *Where are there places in our narratives where we can replace weak, everyday verbs with stronger action verbs?*

Lesson Preparation

Intended Learning

- Reading/Writing Habits
  Authors use strong action verbs to make their writing clearer and more interesting by helping the reader get a good picture of the action.

Vocabulary

- *Strong action verb*–a word that gives the reader a clear picture of how someone or something moves or what it does.

Advance Planning

- Think about places you have used strong action verbs and places you could add action verbs to your draft.
- Gather some other texts familiar to your students that have good examples of strong action verbs.

Texts and Materials

- Mentor text: *Fireflies!* by Julie Brinckloe
- Student text: "Family Fun"
- Chart: Strong Action Verbs
- Student Handout: Strong Action Verbs
- Highlighters
- Reader/Writer Notebook
- Chart paper and markers

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Revising Our Drafts to Include Strong Action Verbs

TASK 11.1

- *What is a strong action verb?*
- *What are some strong action verbs we can use to communicate everyday ideas?*

Teaching Approach

Link to Prior Learning

Ask a few students to remind the class about why authors want to use sensory language in their writing. Ask if they can think of other books they have read that have good examples of sensory language. Read some examples from the books you have gathered if the students can't think of any at this time.

Task Focus

Explain that another way for authors to help readers picture what's happening in their writing is to use strong action verbs. Today the students will find places to add strong action verbs to their writing as they continue revising their drafts to make them clearer and more interesting for their readers.

Ask students what a strong action verb is and summarize their responses by writing on your prepared chart titled, "Strong Action Verbs." "A **strong action verb** gives the reader a clear picture of how someone or something moves or what it does."

Ask the students to think of all the strong action verbs they can to substitute for the weaker verb "eat." Record their responses on the class chart. Discuss the effect the strong verbs have on the reader. (See example below.)

Strong Action Verbs
A strong action verb gives the reader a clear picture of how someone or something moves or what it does.
Other words that mean *Eat*
Strong Action Verbs Found in *Fireflies!*

Note

- See sample answers in the Sample Answers section of the unit.

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TASK 11.1

Focus Standards (CCSS, 2012, p. 11, 23, 27)

Reading Literature

RL.2.4 Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their comments to the remarks of others.

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

Language

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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*).

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Studying Published Authors as Models for Our Writing

TASK 11.2

- *What strong verbs did Julie Brinckloe use in Fireflies! to create a clearer picture of how someone moves or does something?*

Teaching Approach

Whole Group
Student Handout

Distribute the following student handout and use those examples from *Fireflies!* to illustrate the effect of strong action verbs. Read each sentence and ask students to highlight the strong action verbs. Then ask why each verb Julie Brinckloe chose is more effective than a weaker verb would have been. After the students discuss the effect of these examples, write these strong action verbs on the class chart.

Note

- See sample answers in the Sample Answers section of the unit.

Model

Read your draft aloud and find any places you already used strong action verbs. Highlight those words. Model finding a few places to substitute strong action verbs for weaker ones–ask the students for suggestions and demonstrate the decisions an author has to make about which word to choose when there are several choices that might work.

Ask students to read over their drafts and highlight any strong action verbs. Have a few read the sentence in which it appears.

Focus Standards (CCSS, 2012, p. 11, 23, 27)

Reading Literature
RL.2.4 Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.

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.

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

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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*).

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TASK 11.2

Strong Action Verbs from *Fireflies!* by Julie Brinckloe Student Handout

I forked the meat and corn and potatoes into my mouth.

The jars were dusty, and I polished one clean on my shirt.

The screen door banged behind me as I ran from the house.

My ears rang with crickets, and my eyes stung from staring too long.

I blinked hard as I watched them–fireflies!

Blinking on, blinking off, dipping low, soaring high above my head, making circles around the moon, like stars dancing.

"Catch them, catch them!" we cried, grasping at the lights.

I thrust my hand into the jar and spread it open.

Then we dashed about, waving our hand in the air like nets…

They blinked off and on, and the jar glowed like moonlight.

I flung off the covers.

And the fireflies poured out into the night.

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Applying Our Learning

TASK 11.3

- *Where are there places in our narratives where we can replace weak, everyday verbs with stronger action verbs?*

Teaching Approach

Independent Practice

Students will find at least one place to substitute a strong action verb into their draft.

They will then read their draft to a partner and ask for one suggestion of another place to substitute a strong action verb.

Conferring

Confer with students on your rotation list to advance their thinking and deepen their writing work.

As you circulate while the students are writing, ask a few to read to you a section of their personal narrative that contains a strong action verb. Tell them how that helps you as a reader/listener to picture what's going on. Ask if that's the effect they want to have.

Assist those who might be having trouble finding places to substitute strong action verbs, even after consulting a partner.

Notice a few examples of students who have added strong action verbs that you can call to the whole class's attention during the Share.

To assist individual students, refer to the student text, "Family Fun," and reread the first few paragraphs aloud. Have the student identify the strong action verbs they hear in this piece (sang out loud, yelled, whispered, handed, danced, stared, licked).

Share

Ask for a few volunteers to read a sentence before and after substituting a strong action verb for a weaker verb. Ask the class to comment on the effect for the reader (listener) using the following questions:

- Why do authors use strong action verbs?
- What are the students learning about themselves as writers?

Commend the students on the way they are helping readers picture what's happening in their personal narratives with strong action verbs.

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TASK 11.3

Focus Standards (CCSS, 2012, p. 11, 19, 23, 27)

Reading Literature

RL.2.4 Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.

Writing

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

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their comments to the remarks of others.

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

Language

L.2.5 Demonstrate understanding of 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*).

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Revising Our Drafts to Tell About People's Feelings

LESSON 12

- *What are some words authors (both published and student authors) use to tell readers how they feel about something?*
- *What are some ways authors show, instead of directly tell, people how they feel?*
- *Where are there places in our narrative where we can use feeling words to express how we or someone else in our story feels?*
- *How can talking with a writing partner help us?*

Lesson Preparation

Intended Learning

- Genre Concepts
  Authors use words to help the reader understand how they and others feel about their topic.

Advance Planning

- Think about places in your draft you have used and places you could add words to tell how you feel about your topic.

Texts and Materials

- Mentor texts: *Fireflies!*, *Chicken Sunday*, and *Owl Moon*
- Student texts: "Family Fun" and "A Scary, Lonely Day"
- Chart: Words to Tell How People Feel
- Student Handout: Words and Phrases to Tell How People Feel
- Highlighters
- Reader/Writer Notebook
- Chart paper and markers

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TASK 12.1

Revising Our Drafts to *TELL* About People's Feelings

- *What are some words authors (both published and student authors) use to tell readers how they feel about something?*

Teaching Approach

Whole Group
Link to Prior Learning

Ask a few students to remind the class about why authors want to use strong action verbs in their writing.

Task Focus

Explain that because a personal narrative is about a topic that is special to the author, it is important to let readers know how you feel about it. Today you will find ways to tell your readers how you and the other people in your personal narrative feel about your topic.

Ask students to suggest some words that describe how a person (a child, a teen, a parent, a grandparent, etc.) might feel about winning a trip to Disney World®. Record their responses on your class chart titled, "Words to Tell How People Feel." You might ask them to identify which words are "stronger" and which are "weaker" in helping the reader understand people's feelings, but it's not important to emphasize that distinction in this lesson.

Words to *TELL* How People Feel
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•
•
•
•

Note

- See sample answers in the Sample Answers section of the unit.

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TASK 12.1

Student Handout

Distribute the student handout entitled, "Words and Phrases that Tell People How We Feel." From the student text, "A Scary, Lonely Day," read the sentence, "'Yes, Yes!' I yelled. 'I would L-O-V-E to go shopping at the mall with you, Mom!' I was excited." Ask how the author told us about her feelings. Write "was excited" on the chart. Students can highlight these words and phrases on their copies.

Read the sentence, "I felt loved, happy and tired." from "Family Fun" and ask how the author told us her feelings. Write "loved, happy and tired" on the chart.

Read the sentence, "I felt a tremble of joy and shouted, 'I can catch hundreds!'" from *Fireflies!* and ask how the boy told us his feelings. Write "tremble of joy" on the chart.

Read the sentence, "How we loved to hear Miss Eula sing" from *Chicken Sunday* and ask how the author tells us how she feels about Miss Eula's singing. Write "loved" on the chart.

Explain that all of these authors used words to tell us *directly* how someone felt, just like the words your students suggested about the trip to Disney World.

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TASK 12.1

Focus Standards (CCSS, 2012, p. 11, 19, 23, 27)

Reading Literature

RL.2.1 Ask and answer such questions as *who, what, where, when, why,* and *how* to demonstrate understanding of key details in a text.

RL.2.4 Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.

Writing

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

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

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.

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their comments to the remarks of others.

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

Language

L.2.5 Demonstrate understanding of 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*).

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Words and Phrases That Tell People How We Feel Student Handout

TASK 12.1

I felt loved, happy, and tired.
from "Family Fun" by Alicia

I was excited. …I got to the second floor and I really felt lonely even though there were a lot of people around. … I felt scared, and I started to cry.
from "A Scary, Lonely Day" by Maria

I felt a tremble of joy and shouted, 'I can catch hundreds!'
from *Fireflies!* by Julie Brinckloe

How we loved to hear Miss Eula sing.
from *Chicken Sunday* by Patricia Polacco

I tried to swallow, but something in my throat would not go down.
from *Fireflies!* by Julie Brinckloe

…he apologized and told us that there was no work…Our hearts sank.
from *Chicken Sunday* by Patricia Polacco

When Easter Sunday arrived, we thought our hearts would burst when we watched Miss Eula open the hatbox.
from *Chicken Sunday* by Patricia Polacco

I had been waiting to go owling with Pa for a long, long, time.
from *Owl Moon* by Jane Yolen

I didn't ask what kinds of things hide behind black trees in the middle of the night. When you go owling you have to be brave.
from *Owl Moon* by Jane Yolen

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TASK 12.2

Revising Our Drafts to SHOW People How We Feel (Optional)

- *What are some ways authors show, instead of directly tell, people how they feel?*

Teaching Approach

Note

- Determine if your students are ready to consider **indirect** ways to communicate feelings. If it would meet their current needs to focus only on using direct feeling words, omit this next part of the lesson.

Whole Group
Task Focus

Explain that authors also can tell how people feel *indirectly* (show), without using exact words to describe someone's feelings. Choose from some of the examples included on the student handout, Words and Phrases that Tell People How We Feel, or others you find to illustrate this way of communicating feelings. Ask the students what the author is telling us as readers.

Mentor Texts

From *Fireflies!* read, "I tried to swallow, but something in my throat would not go down" and ask what the boy wants us to know about how he feels when the fireflies are dying (worried, sick, can't breathe well). Examples from *Chicken Sunday* are: "Our hearts sank," (feeling sad and discouraged); "When Easter Sunday arrived, we thought our hearts would burst…," (feeling amazingly happy). Other examples from *Owl Moon* are: "I had been waiting to go owling with Pa for a long, long, time" (eager for this trip); "I didn't ask what kinds of things hide behind black trees in the middle of the night. When you go owling you have to be brave" (scared).

As you discuss these examples, have students compare the impact of this way of showing feelings with the impact each sentence would have had if the author had told us those feelings directly (for example, "When Easter Sunday arrived, we thought our hearts would burst" is much more powerful than if the author had written "We were happy about Easter Sunday.")

Model

Read your draft aloud and find any places you already used words to tell how someone feels. Highlight those words. Model finding a few places to add other direct feeling words (or to show someone's feelings indirectly, if you are including this part of the lesson).

Read the last few lines from "A Scary, Lonely Day" beginning at "My mom heard the lady say my name…" and ending at "…we both cried for joy."

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TASK 12.2

Ask the students to find the words that tell or show how the little girl and her mom felt–leaped up the stairs, cried for joy.

Ask students to read over their drafts and highlight any feeling words. Have a few read the sentence in which it appears.

Focus Standards (CCSS, 2012, p. 11, 19, 23, 27)

Reading Literature

RL.2.1 Ask and answer such questions as *who, what, where, when, why,* and *how* to demonstrate understanding of key details in a text.

RL.2.4 Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.

Writing

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

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

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.

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their comments to the remarks of others.

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

Language

L.2.5 Demonstrate understanding of 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*).

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TASK 12.3

Applying Our Learning

- *Where are there places in our narratives where we can use feeling words to express how we or someone else in our story feels?*
- *How can talking with a writing partner help us?*

Teaching Approach

Independent Practice

Students will talk with a partner about how they feel about their topic. The partner will jot down the feelings and give those ideas to the author.

Students will find at least one place to tell the reader how they feel about their topic (using the ideas the partner recorded) or how someone else in their personal narrative feels.

You can determine, or let them choose, if they want to tell the feelings directly or indirectly (if you are including both methods).

Encourage them to ask you and each other for words to capture the feelings if they can't think of what they want to convey.

Conferring

Confer with students on your rotation list to advance their thinking and deepen their writing work.

As you circulate while the students are writing, assist those who might be having trouble coming up with a word to describe someone's feelings. Refer them to a classmate if you know someone who might have a word that would work.

You also can make several suggestions yourself and ask the student to choose the word that best describes what he/she is trying to communicate.

Share

Have a popcorn share in which students call out feeling words they added to their drafts; add them to the class chart. Remind students that the charts you are building together will be tools to help them with any writing they do.

Ask why authors of personal narratives want readers to know how people feel.

Commend the students on the way that their personal narratives have gotten so interesting.

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TASK 12.3

Focus Standards (CCSS, 2012, p. 11, 19, 23, 27)

Reading Literature

RL.2.1 Ask and answer such questions as *who, what, where, when, why,* and *how* to demonstrate understanding of key details in a text.

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

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.

Speaking and Listening

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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*).

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LESSON 13

Revising Our Drafts to Make Sure Our Ideas Are Connected

- *What do we mean by linking words?*
- *How do words that link ideas help readers?*
- *What linking words can be added to your partner's narrative to help other readers to better understand and find the story interesting?*

Lesson Preparation

Intended Learning

- Reading/Writing Habits
  Authors use linking words or phrases to help the reader understand how ideas are connected.

Advance Planning

- Think about places in your draft you have used linking words and places you could add words to link ideas.

Texts and Materials

- Student texts: "My First Camping Trip," "Family Fun," and "A Scary, Lonely Day"
- Chart: Words and Phrases to Connect Ideas or Linking Words
- Highlighters
- Reader/Writer Notebook
- Chart paper and markers

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Revising Our Drafts to Make Sure Our Ideas Are Connected

TASK 13.1

- *What do we mean by linking words?*
- *How do words that link ideas help readers?*

Teaching Approach

Whole Group
Link to Prior Learning

Ask a few students to remind the class about why authors want to help readers understand their feelings and other people's feelings in their personal narratives.

Task Focus

Explain that today the students will help readers in another way by using linking words to help readers understand how their ideas are connected. Ask students what they remember about putting their memories in chronological order and why linking those ideas would be helpful.

Student Texts

Read aloud, or ask a student to read aloud, the student text, "A Scary, Lonely Day." Think aloud about how the **linking words** this author used (*first, next*) helped you as a reader understand the sequence of events on this day. Write *first* and *next* on your class chart, "Words and Phrases to Connect Ideas."

Assign partners to read either "My First Camping Trip" or "Family Fun" and find at least two linking words these authors use. Have someone share out from each student text and write the linking words they found on the class chart (*after that, then, finally, suddenly, it wasn't too much longer*).

Words and Phrases to Connect Ideas (Linking Words)
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•
•

Note

- See the Sample Answers section of the unit for a list of sample answers.
  Ask students for other words that might be useful to an author to connect ideas for the reader. Add their responses to the chart. (Some possibilities might be *last, before, soon, later, that morning, now,* etc.)

Remind students that they should always be looking for other items to add to all the class charts so they can be useful writing tools.

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TASK 13.1

Model

Read your draft aloud and find any places you already used linking words or phrases to connect ideas. Highlight those words. Model finding a few places to add other linking words to make your ideas clearer for the reader.

Ask students to read over their drafts and highlight any linking words or phrases. Have a few read the sentence in which it appears.

Explain that each of these writer's craft techniques the students have been studying are intended to serve the author's purpose of making his/her writing clear and interesting for the reader. They are not ends in themselves. For example, if a student's writing flows clearly already, it may not be necessary to add any linking words.

Focus Standards (CCSS, 2012, p. 11, 19, 23, 27)

Reading Literature

RL.2.1 Ask and answer such questions as *who, what, where, when, why,* and *how* to demonstrate understanding of key details in a text.

Writing

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

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

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their comments to the remarks of others.

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

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.

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Helping Our Partners Revise Their Writing

TASK 13.2

- *What linking words can be added to your partner's narrative to help other readers to better understand and find the story interesting?*

Teaching Approach

Independent Practice

Students will read a partner's draft and identify at least one place where a linking word would be helpful in understanding the flow of ideas.

The author can decide if he/she wants to use that suggestion or has another idea about a linking word that would help connect ideas in his/her draft.

The partner might also decide that the author's writing is clear and no linking words need to be added.

Conferring

Confer with students on your rotation list to advance their thinking and deepen their writing work.

As you circulate while the students are working, assist those who might be having trouble deciding if there are any places where a linking word would be helpful.

Encourage students to give each other ideas about linking words to use.

Notice a few examples of students who added linking words and those who did not.

Share

Ask for a show of hands of those students who did add a linking word and those who did not.

Ask for a volunteer from each group to read his/her draft. Have the other students comment on the flow of ideas in each draft.

Ask the students what they learned as a writer today.

Commend the students on the way they are writing their personal narratives so the ideas flow clearly for the reader.

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TASK 13.2

Focus Standards (CCSS, 2012, p. 11, 19, 23, 27)

Reading Literature

RL.2.1 Ask and answer such questions as *who, what, where, when, why,* and *how* to demonstrate understanding of key details in a text.

Writing

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

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

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their comments to the remarks of others.

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

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.

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Hooking Our Readers with a Strong Lead

LESSON 14

- *What do we mean by a "strong lead"?*
- *What can we learn about strong leads from reading published authors and other student texts?*
- *How can we improve upon the opening sentences in our current drafts?*

Lesson Preparation

Intended Learning

- Reading/Writing Habits
  Authors write a strong lead to tell what their topic is and hook the reader into wanting to read about it.

Advance Planning

- Think about a lead you want to use for your draft.

Texts and Materials

- Student texts: "Family Fun" and "My First Camping Trip"
- Chart: Many Ways to Write a Strong Lead
- Student Handout: Many Ways to Write a Strong Lead with leads from previous mentor texts
- Reader/Writer Notebook
- Chart paper and markers

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TASK 14.1

Hooking Our Readers with a Strong Lead

- *What do we mean by a "strong lead"?*
- *What can we learn about strong leads from reading published authors and other student authors?*

Teaching Approach

Whole Group
Link to Prior Learning
Ask a few students to remind the class why authors might use linking words.

Task Focus
Explain that after all the hard work the students have done to make their personal narrative clear and interesting for the reader, today they are going to focus on making sure they have a strong lead that will tell their readers what their personal narrative is about and hook them into wanting to read it.

Explain that there are many ways to write a strong lead. The students will study the writing of several authors to get ideas for their own lead.

Student Texts
Read aloud, or ask a student to read aloud, the student text, "Family Fun." Think aloud about the effect the first sentence has on you as a reader—"It's my birthday! It's my birthday, I sang out loud waking up everyone." Ask students for their reactions. On your class chart, "Many Ways to Write a Strong Lead," write **"Give the reader a strong feeling"** and **"Tell what your personal narrative is about"** and any other ideas the students generate.

Many Ways to Write a Strong Lead
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TASK 14.1

Note

- See sample answers in the Sample Answers section of the unit. Read aloud the student text, "My First Camping Trip," and ask the students what this author did in his lead. Write **"Ask a question"** on the class chart.

Student Handout

Distribute the student handout, "Many Ways to Write a Strong Lead." Discuss each lead from the mentor texts and student texts you have been studying. Ask the students what each author has done in their leads and if the lead interested them as a reader and why. Record their responses on your class chart. Ideas for the chart might include such things as:

- Give just a little information so the reader wants to know more.
- Tell when it happened.
- Set the stage.
- Use one sentence or several sentences.

Model

Use one (or a few) of the ideas on the chart and write a strong lead for your draft. Think aloud about the way your draft currently begins, whether it already does some of the things a strong lead does, and how you might want to improve it now that you've been studying examples of authors' leads.

Have the students read the current way their draft begins and decide which idea they want to try to make their lead stronger. Ask each to tell you their plan out loud, one at a time before they return to working independently.

Form a small group of those students who don't have an idea of what they want to try and assist them in making a decision.

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TASK 14.1

Focus Standards (CCSS, 2012, p. 11, 19, 23, 26-27)

Reading Literature

RL.2.5 Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.

Writing

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

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

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their comments to the remarks of others.

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

Language

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.2.5 Demonstrate understanding of 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*).

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Many Ways to Write a Strong Lead Student Handout

TASK 14.1

"It's my birthday! It's my birthday!" I sang out loud waking up everyone.
from "Family Fun" by Alicia

Have you ever been camping? It's really fun if you know what you are dong. Or you could get lost!
from "My First Camping Trip" by Marcus

Kids should listen to what their moms tell them. This is a story about what happened to me once, when I didn't do what my mom told me to do.
from "A Scary, Lonely Day" by Maria

One night when the air was warm, my puppys were sleeping on the back porch.
from "When my Puppys Ranaway" by Unknown

On a summer evening I looked up from dinner, through the open window to the backyard. It was growing dark. My treehouse was a black shape in the tree and I wouldn't go up there now. But something flickered there, a moment–I looked, and it was gone. It flickered again, over near the fence. Fireflies!
from *Fireflies!* by Julie Brinckloe

Stewart and Winston were my neighbors. They were my brothers in a solemn ceremony we had performed in their backyard one summer. They weren't the same religion as I was. They were Baptists. Their gramma, Eula Mae Walker, was my gramma now. My babushka had died two summers before.
from *Chicken Sunday* by Patricia Polacco

It was late one winter night, long past my bedtime, when Pa and I went owling.
from *Owl Moon* by Jane Yolen

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TASK 14.2

Reflecting On and Sharing Our Leads

- *How can we improve upon the opening sentences in our current drafts?*

Teaching Approach

Independent Practice

Students will revise their leads using one of the ideas the class developed from studying the various authors' models.

They probably will need to use a clean page in their Reader/Writer Notebooks to be able to compare the original and revised versions.

Conferring

Confer with students on your rotation list to advance their thinking and deepen their writing work.

As you circulate while the students are working, assist those who might be having trouble knowing how to put the idea for a strong lead into actual words in their draft.

Comment on the effect of the new lead on you as a reader.

Notice a few examples of students who have new strong leads.

Share

Each student should read the original lead and revised lead to a partner.

Ask if any partners heard an example of a really strong lead, and have the author read the original and revised versions to the class.

You also may want to ask certain students to read their leads whose work you noticed while conferring.

Ask the students what they learned as a writer today.

Commend the students on all the good learning they have been doing about being an author.

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TASK 14.2

Focus Standards (CCSS, 2012, p. 11, 19, 23, 26-27)

Reading Literature

RL.2.5 Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.

Writing

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

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their comments to the remarks of others.

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

Language

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.2.5 Demonstrate understanding of 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*).

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LESSON 15

Leaving Our Readers with a Strong Ending

- *What are some examples of strong endings in a personal narrative?*
- *What can we learn about strong endings from reading published authors and other student authors?*
- *Do we need to change or add any words using the techniques learned from other authors to make our endings stronger?*

Lesson Preparation

Intended Learning

- Reading/Writing Habits
  - Authors write a strong ending to affect the reader in a certain way.
  - Authors choose the kind of ending that will have the effect they intend.

Advance Planning

- Think about how you can revise your ending to model some of the ideas from this lesson.

Texts and Materials

- Student text: "A Scary, Lonely Day"
- Chart: Many Ways to Write a Strong Ending
- Student Handout: Many Ways to Write a Strong Ending
- Student Handout: Many Ways to Write a Strong Lead (from Lesson 14)
- Reader/Writer Notebook
- Chart paper and markers

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Leaving Our Readers with a Strong Ending

TASK 15.1

- *What are some examples of strong endings in a personal narrative?*
- *What can we learn about strong endings from reading published authors and other student authors?*

Teaching Approach

Whole Group
Link to Prior Learning

Ask a few students to remind the class about why authors want to write a strong lead for their personal narrative. Refer to the class chart to review some of the ways authors can choose to do this.

Task Focus

Explain that authors also want to write a strong ending to affect their readers in a certain way. Just like strong leads, there are many ways to write a strong ending. Authors choose the kind of ending to write that will have the effect they intend on the reader. The students will study the writing of several authors to get ideas for the kind of ending they want to write.

Student Text

Read aloud, or ask a student to read aloud, the student text, "A Scary, Lonely Day." Think aloud about the effect the last few sentences have on you as a reader–"When she found me, we both cried for joy. 'I won't wander off without you ever again, Mom.'" You might say that Maria really wanted to tell us how she and her mom felt and what she learned from this scary experience. She chose to give us a strong feeling and used dialogue as the way to do this, and she intended to give us something to think about so we could get this message. On your class chart, "Many Ways to Write a Strong Ending," write "Give the reader a strong feeling," "Use dialogue," and "Give the reader something to think about." Ask students for their reactions and record any ideas they generate.

Many Ways to Write a Strong Ending
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Note

- See sample answers in the Sample Answers section of the unit.

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TASK 15.1

Student Handout

Distribute the student handout, "Many Ways to Write a Strong Ending," and discuss each ending from the mentor texts and student texts you have been studying. Have them use the handout from Lesson 14, Many Ways to Write a Strong Lead, as well, so they can notice the links between the leads and endings. Ask the students how each ending affected them, and what each author did in his/her ending to achieve that effect. Record their responses on your class chart. Make it clear that there is no particular relationship between any effect and the way to achieve it. Writers choose from many ways to achieve the effect they have in mind. Ideas for the chart might include such things as:

- Tell what you learned,
- Tell how you feel,
- Tell what might happen next,
- Ask the reader a question about your topic,
- Link back to the lead,
- Link to the purpose statement, and
- Use one sentence or several sentences.

Model

Use one (or a few) of the ideas on the chart and write a strong ending for your draft. Think aloud about the way your draft currently ends, whether it already does some of the things a strong ending does, and how you might want to improve it now that you've been studying examples of authors' endings.

Have the students read the current way their draft ends and decide which idea they want to try to make their ending stronger. Ask each to tell you their plan out loud, one at a time, before they return to working independently.

Form a small group of those students who don't have an idea of what they want to try and assist them in making a decision.

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TASK 15.1

Focus Standards (CCSS, 2012, p. 11, 19, 23, 27)

Reading Literature

RL.2.1 Ask and answer such questions as *who, what, where, when, why,* and *how* to demonstrate understanding of key details in a text.

RL.2.5 Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.

Writing

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

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

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their comments to the remarks of others.

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

Language

L.2.5 Demonstrate understanding of 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*).

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TASK 15.1

Many Ways to Write a Strong Ending Student Handout

It has to be fun for family and friends, too. It can't ever be just about you.
from "Family Fun" by Alicia

Now, I know how to read the trees and find my way in the woods. You can too!
from "My First Camping Trip" by Marcus

When she found me, we both cried for joy. "I won't wander off without you again, Mom."
from "A Scary, Lonely Day" by Maria

I've got over them leaving because mom says we can get 2 new puppys very soon.
from "When my Puppys Ranaway" by Unknown

Guess what? I really didn't like this day at all.
from "The Horrible Day" Author Unknown

I held the jar, dark and empty, in my hands. The moonlight and the fireflies swam in my tears, but I could feel myself smiling.
from *Fireflies!* by Julie Brinckloe

We lost Miss Eula some time back, but every year we take some chicken soup up to Mountain View Cemetery and do just as she asked. Sometimes, when we are especially quiet inside, we can hear singing. A voice that sounds like slow thunder and sweet rain.
from *Chicken Sunday* by Patricia Polacco

When you go owling you don't need words or warm or anything but hope. That's what Pa says. The kind of hope that flies on silent wings under a shining Owl Moon.
from *Owl Moon* by Jane Yolen

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Reflecting On and Improving Our Endings

TASK 15.2

- *Do we need to change or add any words using the techniques learned from other authors to make our endings stronger?*

Teaching Approach

Independent Practice

Students will revise their endings using one of the ideas the class developed from studying the various authors' models.

They will probably need to use a clean page in their Reader/Writer Notebooks to be able to compare the original and revised versions.

Conferring

Confer with students on your rotation list to advance their thinking and deepen their writing work.

As you circulate while the students are working, assist those who might be having trouble knowing how to put the idea for a strong ending into actual words in their draft.

Comment on the effect the new ending had on you as a reader.

Notice a few examples of students who have new strong endings.

Share

Each student should read the original ending and revised ending to a partner.

Ask if any partners heard an example of a really strong ending and have the author read the original and revised versions to the class.

You also may want to ask certain students whose work you noticed while conferring to read their endings.

Ask the students what they learned as a writer today.

Commend the students on the significant improvements they have made to their drafts.

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TASK 15.2

Focus Standards (CCSS, 2012, p. 11, 19, 23, 27)

Reading Literature

RL.2.5 Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.

Writing

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

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

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their comments to the remarks of others.

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

Language

L.2.5 Demonstrate understanding of 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*).

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Writing an Interesting Title to Grab Readers' Attention

LESSON 16

- *What can we learn from analyzing the titles of personal narratives?*
- *Which titles seem to grab us as readers? Why?*
- *How can we use some of these same ideas in our titles?*
- *How many interesting titles can we develop for our narratives on our own and with our writing buddies?*
- *What are our opinions of various titles for others' narratives? Why do we think this?*

Lesson Preparation

Intended Learning

- Reading/Writing Habits
  Authors write interesting titles to grab readers' attention and get them interested in wanting to read the author's writing.

Advance Planning

- Think of several possible titles for your draft. Be prepared to think aloud about the merits of each and make a final choice.

Texts and Materials

- Other published and student-model texts familiar to your students
- Chart: Many Ways to Write an Interesting Title
- Student handout: Many Ways to Write an Interesting Title with titles from student models and mentor texts
- Reader/Writer Notebook
- Chart paper and markers

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TASK 16.1

Writing an Interesting Title to Grab Readers' Attention

- *What can we learn from analyzing the titles of personal narratives?*
- *Which titles seem to grab us as readers? Why?*
- *How can we use some of these same ideas in our titles?*

Teaching Approach

Whole Group
Link to Prior Learning

Ask a few students to remind the class about some of the many ways they have been working on their drafts during this unit to make their personal narratives clear and interesting to their readers once they have decided to read it.

Task Focus

Explain that authors also want to encourage people to read their writing in the first place, so today the students will write an interesting title to grab a reader's attention and get him/her interested in reading their personal narrative.

Student Handout

Distribute the student handout with sample titles and discuss the merits of each title from the mentor texts and student texts you have been studying. Ask the students what each title does and how it affects them as a reader.

Note

- The titles of the mentor texts and student texts are quite straightforward. Gather a collection of other books familiar to your students and have them consider those titles so they have a wider variety to learn from. They also can study the titles of the selections in their student anthologies.

Record their responses to all these titles on your class chart, "Many Ways to Write an Interesting Title."

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TASK 16.1

Many Ways to Write an Interesting Title

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Note

- See the Sample Answers section of the unit for sample answers for this chart.

Model

Use one (or a few) of the ideas on the chart and brainstorm several possible titles for your draft. Think aloud about the merits of each title–and ask the students for their opinions. Consider their suggestions and your own preferences and make a final choice for your title. Explain how you think your title will grab a reader's attention.

Focus Standards (CCSS, 2012, p. 11, 23, 27)

Reading Literature

RL.2.1 Ask and answer such questions as *who, what, where, when, why,* and *how* to demonstrate understanding of key details in a text.

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their comments to the remarks of others.

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

Language

L.2.5 Demonstrate understanding of 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*).

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TASK 16.1

Many Ways to Write an Interesting Title Student Handout

"Family Fun"

"My First Camping Trip"

"A Scary, Lonely Day"

"The Horrible Day"

"My Dad"

"When my Puppys Ranaway"

Fireflies

Chicken Sunday

Owl Moon

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Brainstorming Interesting Titles for Our Narratives

TASK 16.2

- *How many interesting titles can we develop for our narratives on our own and with our writing buddies?*
- *What are our opinions of various titles for others' narratives? Why do we think this?*

Teaching Approach

Independent Practice

Students will individually brainstorm one or two titles for their personal narrative.

They will then meet in small groups of three or four and read their drafts to each other without telling the titles they have already thought of. The listeners will offer a suggested title to each author.

Each student will then choose a final title from their own and their group members' suggestions.

Conferring

Confer with students on your rotation list to advance their thinking and deepen their writing work.

As you circulate while the students are working, check to see if they are trying out a variety of forms for their suggested titles and are not stuck thinking about just one format.

Comment on the effect of each suggested title on you as a reader.

Notice a few examples of students who have interesting titles.

Share

Ask a few students to read the list of titles they considered and explain how they made their final choice.

Have a popcorn share in which all the students read their title.

Ask each student to tell one thing he/she has learned about personal narrative during the course of this unit.

Commend the students on the amazing effort they have put into their personal narratives and how excited you are about soon having your publishing celebration.

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TASK 16.2

Focus Standards (CCSS, 2012, p. 11, 19, 23, 27)

Reading Literature

RL.2.1 Ask and answer such questions as *who, what, where, when, why*, and *how* to demonstrate understanding of key details in a text.

Writing

W.2.5 With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by 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.

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 rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

B. Build on others' talk in conversations by linking their comments to the remarks of others.

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

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

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

Language

L.2.5 Demonstrate understanding of 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*).

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*).

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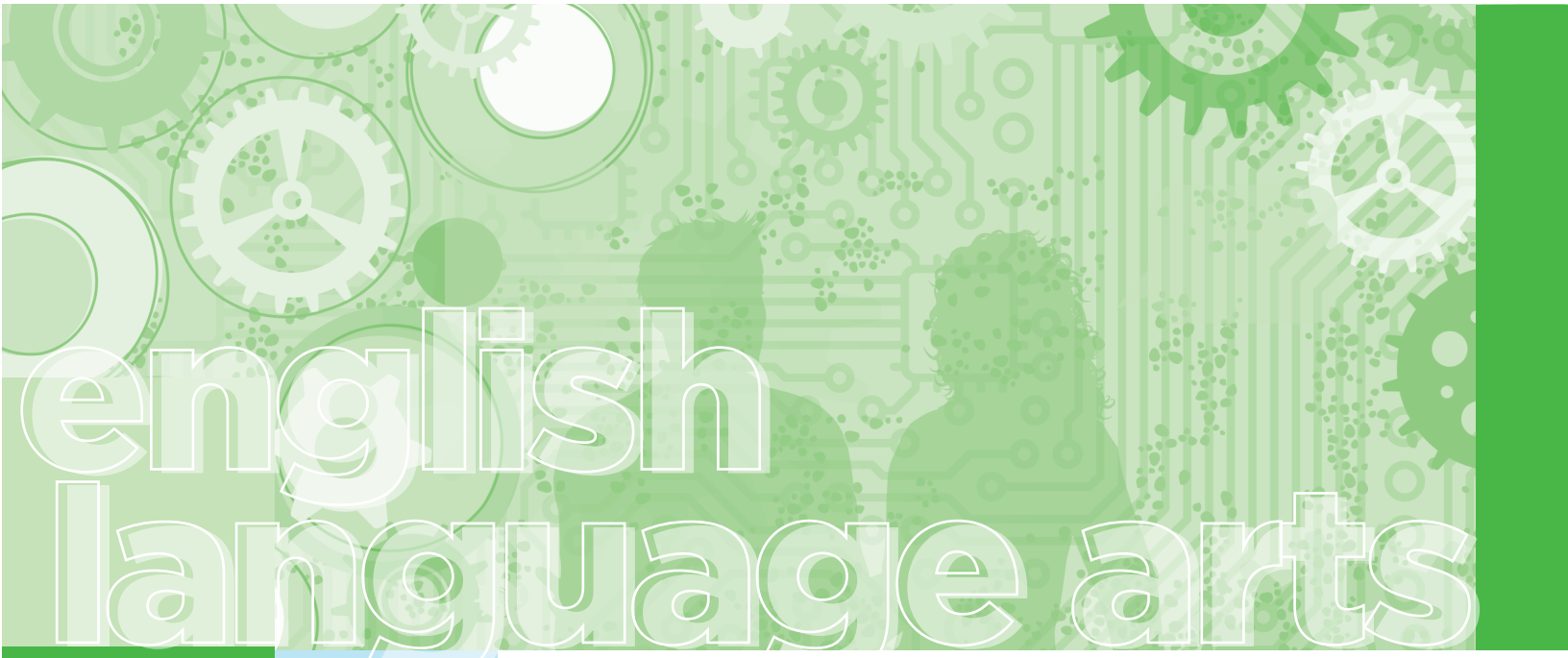


Grade 2

Proofreading

Engaging Students in Rigorous, Coherent Reading and Writing Instruction
Genre: Personal Narrative

TASKS, TEACHING APPROACHES, AND STANDARDS

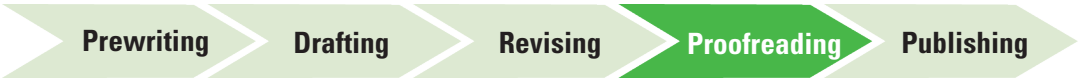
Proofreading

Lessons 17-18
Tasks 17.1-18.2

Grade 2

Lessons, Teaching Approaches, and Standards

Stage of Writing Process



Students proofread for all spelling, capitalization, punctuation, and grammar errors.

Students produce a finished product.

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LESSON 17

Editing Our Personal Narratives for Publication

- *What does it mean to "publish" a piece of writing?*
- *What methods do authors use to check the accuracy of their spelling, punctuation, capitalization, and grammar?*
- *How can we improve the accuracy of our narratives and that of our partners?*
- *What do we want to draw on the cover of our narratives to further attract readers?*

Lesson Preparation

Intended Learning

- Reading/Writing Habits
  - Authors make sure their writing uses correct spelling, capitalization, punctuation, and grammar.
  - A final copy includes all the work an author has done to make his/her writing clear and interesting for the reader.

Advance Planning

- Gather any charts or other materials you have used previously to teach your students spelling, capitalization, punctuation, and grammar rules.
- Create a version of your draft that includes some common spelling and usage errors.
- Arrange for access to computers and other adults or older students to assist with editing.

Texts and Materials

- Special (good) paper and other supplies for final copies
- Access to computer
- Reader/Writer Notebook
- Chart paper and markers

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Editing Our Personal Narratives for Publication

TASK 17.1

- *What does it mean to "publish" a piece of writing?*
- *What methods do authors use to check the accuracy of their spelling, punctuation, capitalization, and grammar?*
- *How can we improve the accuracy of our narratives and that of our partners?*

Teaching Approach

Whole Group

Explain to the students that in the next few lessons, they will be preparing to "publish" their personal narratives. To publish means to prepare (sometimes for sale) and bring out for the public to read.

There are two goals for your students in this stage of the writing process:

- Students will correct all spelling, capitalization, punctuation, and grammar errors.
- Students will produce a final copy that incorporates all the revisions and corrections from previous lessons.

Note

- You may also want to give students the option of binding, illustrating, and/or creating a cover for the final copy of their personal narratives.

Students will need several days to accomplish these final steps.

This unit assumes that your students are already familiar with spelling, capitalization, punctuation, and grammar rules, and that you will not be teaching these rules for the first time during these work days. You will be reminding your students of previous learning in these areas and how to apply it to their personal narratives.

If you need to reteach one of these areas, use the same pattern of studying mentor texts from this unit and have students apply that rule to their own drafts, using Lesson 18 as a sample usage lesson.

Whole Group
Link to Prior Learning

As you have been assessing the students' drafts as you conferred with them throughout the unit, you may have noticed some patterns of spelling, capitalization, punctuation, and/or grammar errors. Before students begin proofreading and correcting their drafts, you may want to provide a quick review to remind them of work your class already has done in these areas. We have also provided corrections made to student work samples as examples in the Instructional Resources section of the unit.

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TASK 17.1

Model

Depending on how you choose to engage students in correcting their drafts, you may want to model making such corrections to a copy of your draft that you have created to include some common errors.

Below are some options for engaging your students in correcting their drafts; you may have additional ideas:

- Students can look for errors and correct them on their own, with teacher or other adult follow-up.
- Partners can read their drafts aloud to each other to "hear" where corrections are needed.
- Partners can read each other's drafts and find errors that need to be corrected, with teacher or other adult follow-up.
- An aide, parent volunteer, or older student can sit with each student and help him/her identify errors to correct.

Below are some options for assisting your students with producing their final copies; you may have additional ideas:

- Students can hand write their final copies on their own.
- Students can type their final copies on a computer.
- An aide, parent volunteer or older student can be a "secretary" and type a student's final copy as he/she dictates it.

The point of these work days is to pull together all the revisions the students have made into a polished personal narrative. For some students, the physical act of recopying their work into a final draft can be daunting. It is the thinking that has gone into their writing across the whole unit that is important, so giving students as much support as possible in accomplishing this final step before publication will assure all students' success.

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TASK 17.1

Focus Standards (CCSS, 2012, p. 19, 26-27, 28)

Writing

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

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

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.

Language

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 reference materials, including beginning dictionaries, as needed to check and correct spellings.

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

A. Compare formal and informal uses of English.

L.3.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

E. Form and use the simple (e.g., I walked; I walk; I will walk) verb tenses.

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TASK 17.2

What Illustrations Do We Want to Add to Our Covers?

- *What do we want to draw on the cover of our narratives to further attract readers?*

Teaching Approach

Independent Practice

Students will correct all spelling and usage errors.

Students will produce a final copy of their personal narratives.

They may want to include illustrations and a cover.

Conferring

Establish a system to check each student's corrections before his/her final copy is written, whether in individual conferences with you, with an aide, with a parent volunteer, or with an older student.

Determine for each student the most supportive way to produce the final copy–writing, typing, dictating, etc.

Circulate as the students are working to check their progress; pull any students into a small group who might need some focused attention.

Emphasize that all are working toward your publication celebration when they will share their personal narratives with an audience.

Share

Ask students to reflect on what helped them to make the necessary corrections and to produce their final drafts.

You might want to involve them in brainstorming ideas and planning for your publishing celebration.

Focus Standards (CCSS, 2012, p. 19, 23)

Writing

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

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

Speaking and Listening

SL.2.5 Create audio recordings of stories or poems; add drawings or other visual displays to stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.

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Identifying and Using Past Tense Verbs Sample Usage Lesson

LESSON 18

- *How do we signal that something has happened in the past?*
- *What can we learn from our mentor texts about this?*
- *Have we used the correct spelling in our verbs to mark that our stories have taken place in the past?*

Lesson Preparation

Intended Learning

- Reading/Writing Habits
  - Authors make sure their writing uses correct spelling, capitalization, punctuation, and grammar.

Vocabulary

- *Strong action verb*–a word that gives the reader a clear picture of how someone or something moves or what it does.
- *Past tense*–writing a verb in a way to show that something already has happened.

Advance Planning

- Review student drafts, noting types of errors.
- Use samples of student work with past tense verbs used correctly and incorrectly to create a transparency for the whole group work. (Remove student names before displaying.)

Texts and Materials

- Chart: Strong Action Verbs (from Task 11.1)
- Sample sentences from student drafts
- Projector
- Reader/Writer Notebook
- Chart paper and markers

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TASK 18.1

Identifying and Using Past Tense Verbs

- *How do we signal that something has happened in the past?*
- *What can we learn from our mentor texts about this?*

Teaching Approach

Whole Group
Link to Prior Learning

Refer to the chart, Strong Action Verbs found in the Instructional Resources section of the unit. Ask a student to remind the class about why authors revise their writing to include strong action verbs.

Task Focus

Explain that after authors finish revising their work to make it clearer and more interesting to their readers, they need to proofread it carefully to make sure they have used correct spelling, capitalization, punctuation, and grammar; i.e., they edit their work before publishing their final product. Today, you will proofread your drafts carefully to check that your verbs are written in the correct tense. Because personal narratives are about things that have happened in the author's life in the past, many verbs in a personal narrative need to be in the **past tense** to show that something already has happened.

Mentor Texts

Use the Strong Action Verbs chart from the mentor text *Fireflies!* (Task 11.1) and ask several students to underline verbs on the chart that are in the past tense, reminding them that past tense verbs describe what already has happened.

Ask students what is the same about the past tense verbs *forked, polished, banged, blinked, dashed, glowed* and *poured*. Explain that one way to write a verb in the past tense is to add *–ed*.

Explain that some words change their spelling instead of adding *–ed*. Call students' attention to the words *rang, stung,* and *flung* on the chart, and then ask them to compare the spelling of the present and past tense forms of these words.

Use the materials for projection you have prepared in advance with student examples of correct and incorrect verb tense. Ask students to determine which are correct and how to make the necessary changes to those that are incorrect. To engage all students, students can clap once if the verb in the sentence is correct, or twice if it needs to be changed. Record the changes on the transparency.

Ask a student to summarize the whole group work by reminding the class about when a verb needs to be written in the past tense.

Focus Standard (CCSS, 2012, p. 28)

Language

L.3.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

E. Form and use the simple (e.g., I walked; I walk; I will walk) verb tenses.

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Proofreading for Past Tense Verbs

TASK 18.2

- *Have we used the correct spelling in our verbs to mark that our stories have taken place in the past?*

Teaching Approach

Independent Practice

Students will revise their drafts to correct errors in verb tense. They can work individually or with a partner to identify changes that need to be made and to determine whether to add *–ed*, change the spelling, or substitute a new form.

Conferring

Based on your advance reading of student drafts, convene a small group to provide targeted feedback on using the appropriate verb tense.

Encourage students to begin a list of past tense verbs in the back of their Reader/Writer Notebooks from their drafts and from texts they are reading that they want to remember how to spell.

Share

Ask students to show with a "thumbs-up" how many made changes to verbs in their drafts to indicate the past tense.

Ask for a sentence that includes an example of a verb in the past tense that was formed by adding *–ed*.

Ask for a sentence that includes an example of a verb in the past tense that was formed another way.

Commend the students on their learning about using and writing verbs in the past tense in a personal narrative.

Focus Standard (CCSS, 2012, p. 28)

Language

L.3.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

E. Form and use the simple (e.g., I walked; I walk; I will walk) verb tenses.

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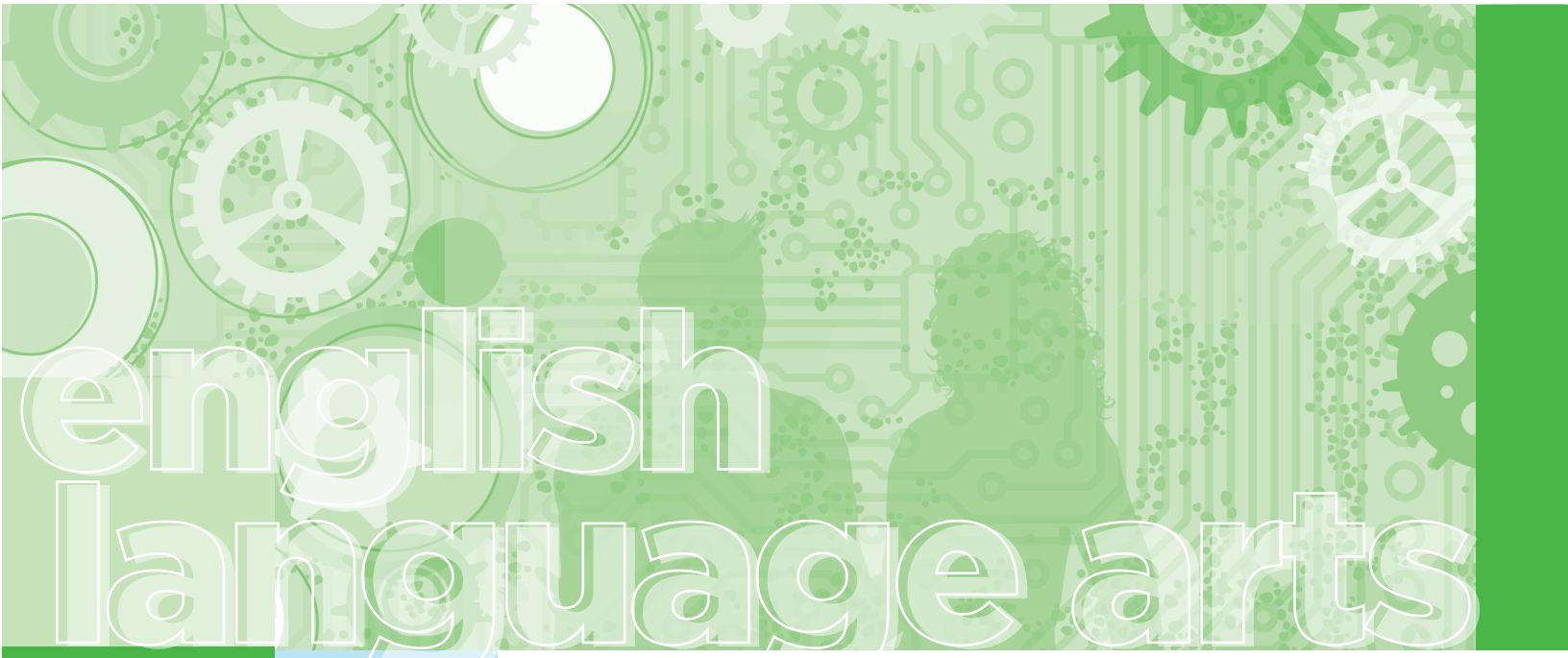


Grade 2

Publishing

Engaging Students in Rigorous, Coherent Reading and Writing Instruction
Genre: Personal Narrative

TASKS, TEACHING APPROACHES, AND STANDARDS

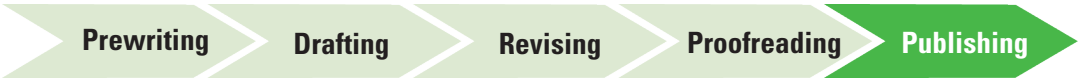
Publishing

Lessons 19
Tasks 19.1

Grade 2

Lessons, Teaching Approaches, and Standards

Stage of Writing Process



Students reflect on their learning about genre.

Students reflect on themselves as writers.

Students read their finished piece to an audience.

Student work is displayed.

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LESSON 19

Celebrating the Publication of Our Personal Narratives

- *What have we learned about the genre of personal narrative from writing one?*
- *What have we learned about ourselves as writers from writing our personal narrative?*
- *What feedback have we received from our various audiences (other children, other teachers, guests, family members) about our writing?*
- *How will we use this experience when we write next time?*

Lesson Preparation

Intended Learning

- Writing Habits
  - Authors learn more about writing each time they write.
  - Authors learn more about themselves as writers each time they write.
  - Authors publish their writing for others to enjoy.

Advance Planning

- Celebration plans

Texts and Materials

- Student texts: Final copies of each student's and your personal narratives
- Reader/Writer Notebook
- Chart paper and markers

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Celebrating the Publication of Our Personal Narratives

TASK 19.1

- *What have we learned about the genre of personal narrative from writing one?*
- *What have we learned about ourselves as writers from writing our personal narrative?*
- *What feedback have we received from our various audiences (other children, other teachers, guests, family members) about our writing?*
- *How will we use this experience when we write next time?*

Teaching Approach

Whole Group

This is the moment to celebrate in a public way the tremendous effort your students have put into writing their personal narratives. You might want to plan the celebration with them, within the boundaries of what's possible in your school. The components of a celebration should include:

- A way for each student to reflect (aloud or in writing) on what he/she has learned about the personal narrative genre.
- A way for each student to reflect (aloud or in writing) on what he/she has learned about him/herself as a writer.
- An audience for each student to read aloud his/her personal narrative–to family members, to other teachers, to the principal, to the school custodian, to the school secretary, to the school librarian, to another class, to someone from the community, to customers in a bookstore, etc. Each student must have a special moment as an author to share his/her writing with readers.
- A way to publicly display all students' personal narratives for others to read and enjoy, perhaps on a table in the library, compiled into a class book, on a bulletin board in the front hall, etc.

Note

- If the publishing celebration will involve students in reading their finished personal narratives individually to different audiences, it will be important to provide some time when the entire class can hear each other's final work. You might have a student come to the Author's Chair to read first thing in the morning, another right before or after lunch, someone else just before dismissal for several days until all personal narratives have been heard. It will be more powerful for the author, and the other students will be more attentive, if they read one at a time across several days, rather than one after the other during one writing period.

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TASK 19.1

Focus Standards (CCSS, 2012, p. 19, 23)

Writing

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.

Speaking and Listening

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

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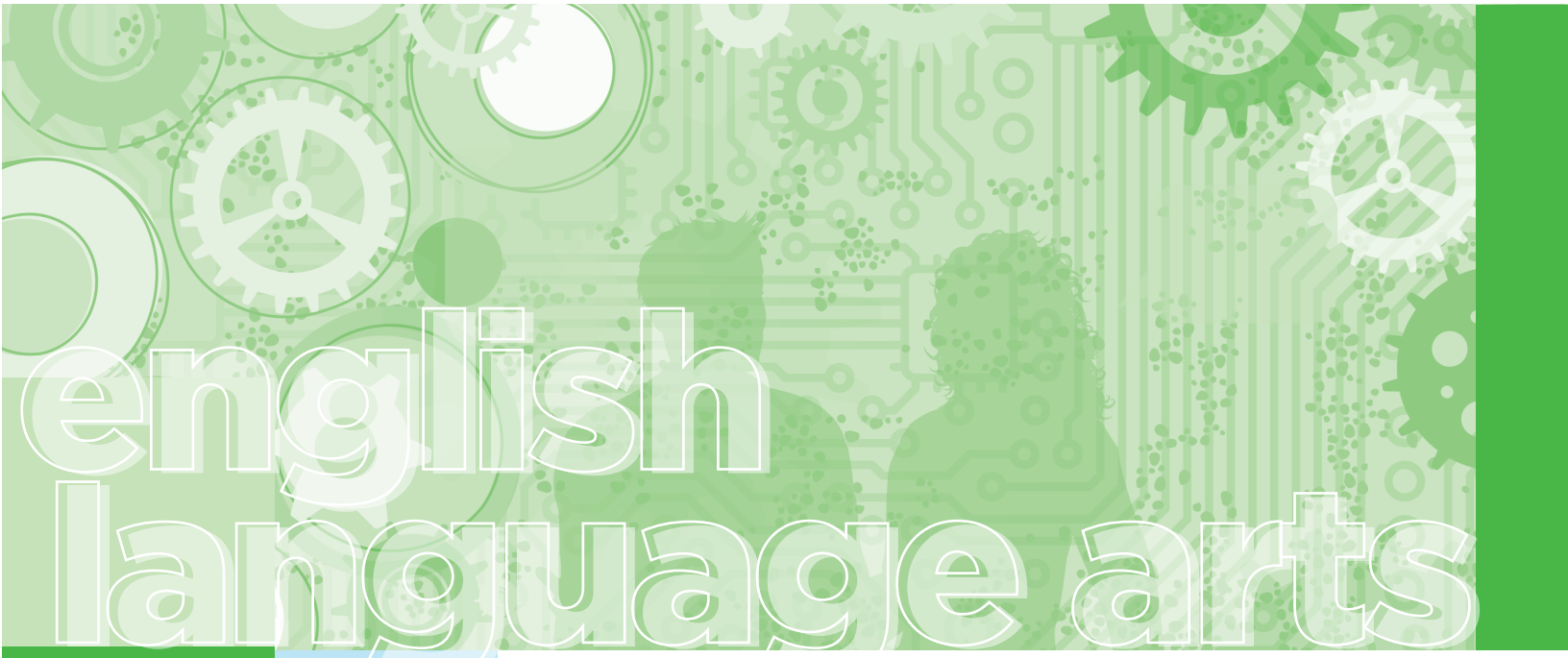

Grade 2

Culminating Assignment

Engaging Students in Rigorous, Coherent Reading and Writing Instruction

Genre: Personal Narrative

Culminating Assignment

As part of this unit on learning to read and learning to write a personal narrative, we will read three published mentor texts and four stories written by student authors that tell about a special person, place or event. As we read these texts together, we will notice the features that authors of personal narratives include when writing for the purpose of sharing things and people that are special to them in some way.

Your assignment in this unit is to use the writing process and what you learned from studying the methods these authors use to brainstorm, select, draft, revise, edit and publish a story about a special person, place or event in your life. Your Writing Tracker will help you to remember all the features that you need to include and guide you in the process along the way.

The books and stories we will use as mentor texts are:

Published Authors

Fireflies! by Julie Brinckloe
Chicken Sunday by Patricia Polacco
Owl Moon by Jane Yolen

Student Authors

"Family Fun" by Alicia
"My First Camping Trip" by Marcus
"A Scary, Lonely Day" by Maria
"When my Puppys Ranaway" by Unknown

Please find your copy of the "Grade 2: Student Writing Tracker" for the list of criteria that you will use to self-monitor your progress and that your teacher will use to evaluate your narrative.

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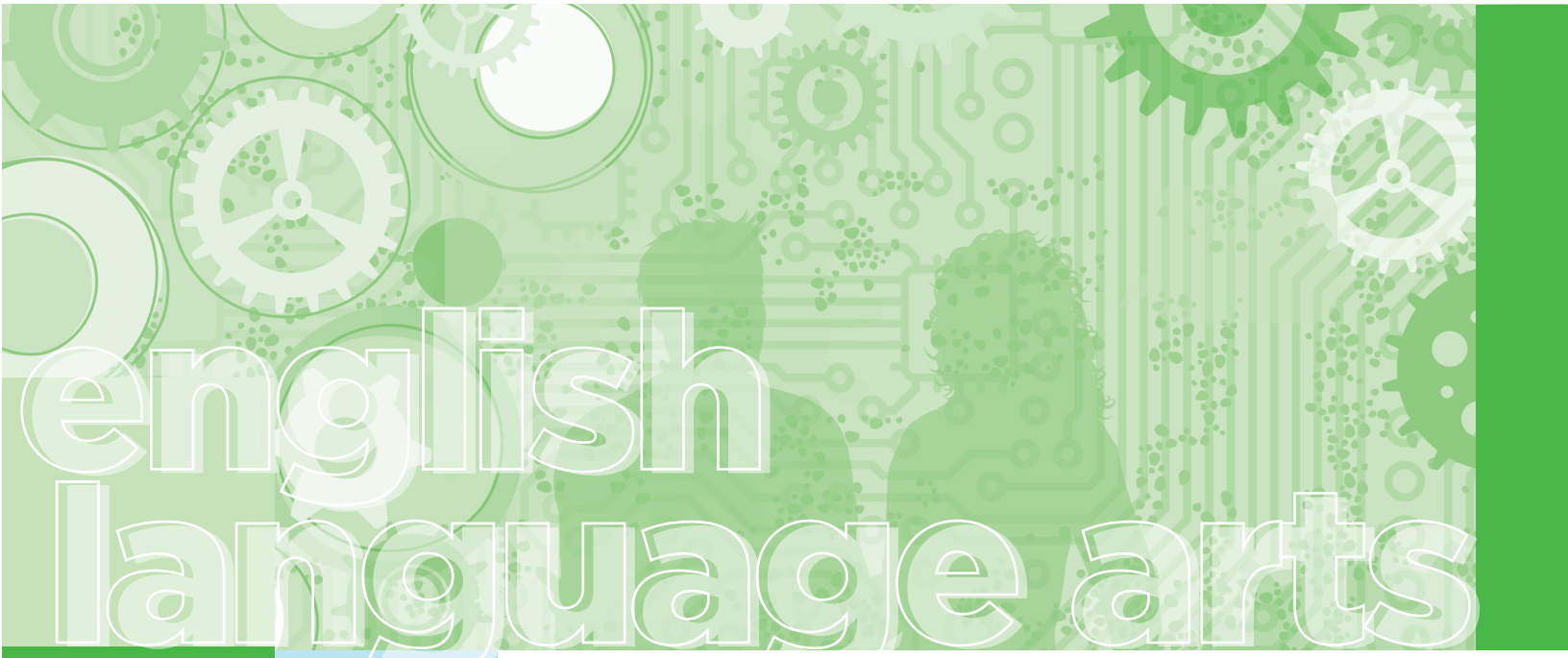

Grade 2

Appendix

Engaging Students in Rigorous, Coherent Reading and Writing Instruction
Genre: Personal Narrative

Texts

Unit Texts

Mentor Texts

Special Event

Brinckloe, J. (1985). Fireflies!: *Stories and pictures*. New York, NY: First Aladdin Paperbacks.

Special Person

Polacco, P. (1992). *Chicken Sunday*. New York, NY: Penguin Group.

Special Place

Yolen, J. (1987). *Owl Moon*. New York, NY: Philomel Books.

Student Texts (Open Source)

Special Event

"Family Fun" by Alicia
"My First Camping Trip" by Marcus
"A Scary, Lonely Day" by Maria
"When my Puppys Ranaway" by Unknown

Supplementary Texts

Special Event

- *Jamaica Louise James* by Amy Hest
- *Jalapeno Bagels* by Natasha Wing
- *Thunder Cake* by Patricia Polacco
- *Hurricane* by Jonathan London
- *Fishing in the Air* by Sharon Creech
- *Flower Girl Butterflies* by Elizabeth Fitzgerald Howard
- *Shortcut* by Donald Crews
- *The Tenth Good Thing About Barney* by Judith Viorst

Special Person

- *Rainbow Joe and Me* by Maria Diaz Strom
- *Three Cheers for Catherine the Great* by Cari Best
- *Do Like Kyla* by Angela Johnson
- *My Buddy* by Audrey Osofsky
- *Stevie* by John Steptoe

Special Place

- *Chinatown* by William Low
- *Bigmama's* by Donald Crews
- *Calling the Doves* by Juan Filipe Herres (available in English and Spanish)
- *Little Nino's Pizzeria* by Karen Barbour
- *Something Beautiful* by Sharon Dennis Wyeth

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Family Fun

by Alicia

"It's my birthday! It's my birthday!" I sang out loud waking up everyone. "Be quiet!" said my brother with a yawn. My mom yelled, "Clean up for the party, kids!" We finished cleaning just in time. Ding! Dong! "Who's at the door?" I asked. "Go open it," Mother whispered.

"Surprise!" shouted my cousins and friends and aunty. They handed me presents wrapped with colorful paper and puffy bows. We all played outside. First, we played jump rope. Next, we played limbo, and my cousin won. She won a green whistle as her prize. She was so happy, that she jumped up and down. Then we danced until we were tired. The whole family was having a fun time!

After that Mom took out a dozen chocolate cupcakes with pink and white icing. I stared at them and licked my lips. They smelled so yummy I wanted to eat all of them. She put one candle in seven of them and I had fun hearing people sing to me. "Happy birthday to you! Happy birthday to you!" Next, I blew out the candles and we passed out the cupcakes. They tasted so delicious! Then I opened all the wonderful gifts. I received clothes, a diary, perfume and five dollars. I felt loved, happy, and tired.

Finally, everyone left. I yelled, "Goodbye. Thanks for coming to my party!" I had a great time. But remember, it's never about just you because it's your birthday. It has to be fun for family and friends, too. It can't ever be just about you.

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My First Camping Trip

by Marcus

Have you ever been camping? It's really fun if you know what you are doing. Or you could get lost!

It all started when my friend Brad asked me if I wanted to go camping with his family. "Sure, I said! But what do I need to bring?" Brad showed me what he was bringing and I got my stuff. We packed sweatshirts, jeans, t-shirts, rain jackets, and old shoes. Brad's dad packed up all the camping gear. He had a tent, sleeping bags, a lantern, a compass, waterproof matches, bug spray, and a flashlight. We got all the clothes and gear in the car.

After that we headed toward the highway. Brad and I couldn't sit still. We were so excited! Brad and I yelled, "Are we there yet?"

It wasn't too much longer until we got to the camping spot and put on bug spray. Next we helped Brad's dad put up the tent. Then Brad and I put on our old shoes and rain jackets and trotted off for a walk in the woods. Suddenly, we heard a loud boom of thunder. I felt worried and wanted to go back but I didn't know the way. I gulped. "How are we going to find our way back?"

Brad said, "Look on the trees. Do you see the blue paint mark on some of them?"

"Yeah, so what?"

"Well, the paint on the trees helps you to stay on the trail and find the way."

"Wow! That's a relief!" I sighed. "Let's try it out and go back now." Brad and I ran back to the camping spot.

"We're back!" we both yelled.

Brad's dad had the hot dogs ready. I never tasted anything so good! I'm glad I went camping with Brad and his dad. Now I know how to read the trees and find my way in the woods. You can too!

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A Scary, Lonely Day

by Maria

Kids should listen to what their moms tell them. This is a story about what happened to me once, when I didn't do what my mom told me to do. "Yes, Yes!" I yelled. "I would L-O-V-E to go shopping at the mall with you, Mom!" I was excited. First, my mom and I went inside the mall. Next, my mom went into a department store, and she told me to stay with her so I would not get lost. But I didn't listen. I went in the elevator all alone. I got to the second floor and I really felt lonely even though there were a lot of people around. I didn't know where to go next. I was looking everywhere for my mom. I felt scared, and I started to cry. Then I started yelling, "Mom, Mom, where are you?" I filled up a big cup of tears. A little later, a lady that worked there helped me. She was as nice as a small white bunny. She said, "What's your name?" I was quiet as a snail, and then I said "Maria." I was really as sad as a lost dog. She talked into a machine and her voice went all over the store. My mom heard the lady say my name, so my mom leaped up the stairs two at a time because there were a lot of people in the elevator. When she found me, we both cried for joy. "I won't wander off without you ever again, Mom."

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11

When my Puppys Ran away

One night when the air was warm, my puppys were sleeping on the back porch. Me and my sisters were getting ready for bed. When I was in bed. I read a chapter from my Nancy Drew book. When I finished the chapter I turned out my lamp. I wuldn't go to sleep.

I went into the living room. I saw my mom geting ready to walk out the door. I asked "where are you going"? "Just for a drive" she replied. She had a worried exspression on her face.

I knew somthing was wrong.

I thought maybe if I went outside and played with my puppys. I would forget about moms worried exspression and go to sleep.

When I opened The back door I excpected my puppys Maggie and Tucker to jump up on me. They didn't come at all. I called, they still didn't come.

Now I knew somthing was wrong.

I went and woke up my dad, he said moms got it under control I thought mom had taken them to the vet because somthing was really wrong. Dad wouldn't tell me anything else. I went to my room and cried. Thats all I rembered about that

11 New Standards™ Primary Literacy Committee. (1999). Producing and responding to literature, Third grade: *Writing standard 2. Reading & writing grade by grade* (p. 208-209). National Center on Education and the Economy and the University of Pittsburgh.

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night because I fell asleep.
The next day I still worried.
I worried all through school.
When I got home from me
and my mom made a snack for
sisters.
I asked my mom, "so were are
the puppys"? Her eyes started to
fill with tears as she answered
my question with 3 words, "I don't
know," she burst into tears. So did I.
She hugged me. "If we never find
them I am sure they will have
a good home.
I went outside and sat in moms
rocking chair. I cried some more.
Mom came out I got up. She
sat down and motioned me by waving
her hand to come and sit on her lap.
I went over and cried on her
shoulder.
After dinner that night we went
looking for them, we couldn't find them
at all.
My dad after work each day went
to the pound to see if they had
picked them up. They didn't at all.
I've got over them leaving because
mom says we can get 2 new puppys
very soon.

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Instructional Glossary

ASSESSMENTS IN IFL ENGLISH LANGUAGE ARTS reflect what is known about the assessments under development by the Smarter Balanced Assessment Consortium and the Partnership for Assessment of Readiness for College and Careers (PARCC). Both consortia closely align their assessments to the Common Core State Standards.

ASSESSMENT TASKS:

- Allow for an assessment of how well students are learning the content and habits of thinking that they are being taught through the designed curriculum.
- Build from the notion that we should assess what we actually teach. Therefore, the assessment and unit content learning goals, skills, and habits of thinking are the same.
- Ask students to individually complete tasks that mirror tasks they have completed, often with others, as part of the unit's daily instruction. The specific content of the assessment is new to students, yet within the scope of the content they have been studying as part of the unit of study.
- Use student work to assess what students know, what teachers need to reteach, and what modifications teachers must make as they continue the work of the unit.

BLOG refers to a website that allows individuals or groups of users to post facts, opinions, stories, etc. and allows other uses to respond to those posts through the use of comment boxes on the blog page.

CHARTING of the pair/trio sharing by or for members of the group represents the work of the group to the entire class. Wall charts are dynamic displays that are frequently revisited and revised by the teacher and learners as their understanding of the particular content is developing. In the process of creating these charts, learners voice their own interpretations of content or ideas, providing teachers with key opportunities to assess learners' understanding. While the teacher is collecting the students' ideas, often s/he is also shaping and organizing their ideas given the content and standards that are the focus of the lesson or unit. Wall charts also act as a way to provide support for students who may not have understood the work individually (or in their pair/trio/group work). Additionally, wall charts provide learners with clear expectations of what they are learning or expected to produce. Learners use these charts as references when doing work independently or in small and large groups; this allows students to begin to self-manage their learning. Therefore, these charts should be strategically placed in the classroom so that students can use them as tools of instruction. Wall charts are part of the gradual release of the responsibility for learning from teachers to students. They are intended to reflect and impact the learner's work and achievement, unlike posters, which are fixed products and are often used as decoration.

COMMON CORE STATE STANDARDS (CCSS) have been adopted by most states. Information about this standards project and the English language arts/literacy standards are on the CCSS website: http://www.corestandards.org.

COMPREHENSION/SORTING QUESTIONS promote close reading and allow students to get the gist of a text while sorting out, for example, the characters and settings, central and supporting ideas, or claims and counterclaims.

CULMINATING ASSESSMENT refers to the final unit assessment. Students complete this performance assessment individually. It focuses on the big ideas and skills students have studied and used in the unit. It takes into account the standards and sequence of lessons, and tests what has been taught, modeled, and included on criteria charts and trackers.

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CULMINATING ASSIGNMENT refers to the final unit assignment. The culminating assignment focuses on the big ideas and skills students have studied and used in the unit. Unlike the culminating assessment, students receive support in its completion including opportunities for multiple drafts, peer review, and revision. Almost always, students learn about the culminating assignment at the beginning of the unit, which helps them to understand how the work that they do throughout the unit connects and supports their completion of this individual but scaffolded assignment.

DISCIPLINARY LITERACY (DL) is an approach to teaching and learning that integrates academically rigorous content with discipline-appropriate habits of thinking. In DL, students become literate in a specific discipline by learning the big ideas and habits of thinking of that discipline simultaneously.

EMBEDDED ASSESSMENT TASKS describe assessments that are integral to a curriculum and are part of a unit's instructional sequence. They are literally embedded as on-demand "tests" in units of instruction and require students to perform tasks that mirror work they have completed, often with others, as part of the unit's daily instruction. Embedding assessments throughout instruction allows teachers to find out what students *don't know* or *aren't able* to do while there is still time to do something about it. These assessments provide formative data that allow teachers to change or modify instruction to better address the needs of individual learners.

FORMATIVE ASSESSMENT is assessment for learning. This type of assessment occurs throughout the course of a unit and is used to measure students' understanding of the unit's key concepts, content, and skills. The data from formative assessments are used to adjust instruction and learning to meet the needs of students. This adjustment may include reteaching certain concepts, either to the whole class or a specific group of students, or incorporating alternative approaches to assessing the content.

GALLERY WALKS refer to walks students do around the classroom in order to read, take notes on, or respond to various classroom artifacts such as individual or pair/trio charts, whole group charts, displays constructed by the teacher or peers, etc. Gallery walks provide the opportunity for students to share their work with others and/or display what they know or have learned. Additionally, gallery walks can provide teachers with an active way to share information with students on various topics. Gallery walks are usually followed by whole class discussions.

GENRE: "A genre of writing is a rough template for accomplishing a particular purpose with language. It provides the writer and the reader with a common set of assumptions about what characterizes the text." (Hampton, S., Murphy, S., & Lowry, M. (2009) in Using Rubrics to Improve Writing, New Standards, IRA, University of Pittsburgh & NCEE, p. 1.)

INFORMATIONAL TEXT: The Common Core State Standards (CCSS) explicate expectations for reading and writing informational text. The CCSS section below elaborates on these expectations for writing informational text:

> "Informational/explanatory writing conveys information accurately. This kind of writing serves one or more closely related purposes: to increase readers' knowledge of a subject, to help readers better understand a procedure or process, or to provide readers with an enhanced comprehension of a concept. Informational/explanatory writing addresses matters such as types (What are the different types of poetry?) and components (What are the parts of a motor?); size, function, or behavior (How big is the United States? What is an X-ray used for? How do penguins find food?); how things work (How does the legislative branch of government function?); and why things happen (Why do some authors blend genres?)." (Appendix A, p. 23)

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Writers of informational/explanatory texts:

> "use a variety of techniques to convey information, such as naming, defining, describing, or differentiating different types or parts; comparing or contrasting ideas or concepts; and citing an anecdote or a scenario to illustrate a point. Informational/explanatory writing includes a wide array of genres, including academic genres such as literary analyses, scientific and historical reports, summaries, and précis writing as well as forms of workplace and functional writing such as instructions, manuals, memos, reports, applications, and résumés" (ibid).

The National Assessment of Educational Progress addresses the reading of informational text in its reading framework, "Informational texts include three broad categories: exposition; argumentation and persuasive text; and procedural text and documents." Informational texts include such reading materials as textbooks, magazine and newspaper articles, documents, essays, and speeches.

The sidebar of the College and Career Readiness Anchor Standards for Reading advocates that students read "increasingly challenging literary and informational texts." They provide examples of informational text such as "texts in history/social studies, science and other disciplines" (2010, p. 10).

The following sections from the CCSS provide examples of informational texts which are meant to illustrate the kinds of texts that can be selected, but not to be the only texts students would read:

> Informational: Historical/Social Science Texts
>
> Historical/Social Science texts are informational texts with historical or social science content. Examples from Appendix B of the CCSS include: Preamble and First Amendment to the United States Constitution, *Freedom Walkers: The Story of the Montgomery Bus Boycott* by Freedman, *The Great Fire* by Murphy, and *Vincent Van Gogh: Portrait of an Artist* by Greenberg.
>
> Informational: Scientific and Technical Texts
>
> Scientific and Technical texts are informational texts with scientific and technical content. Examples from Appendix B of the CCSS include: *The Building of Manhattan* by Mackay, *Geeks: How Two Lost Boys Rode the Internet out of Idaho* by Katz, "Space Probe" from *Astronomy & Space: From the Big Bang to the Big Crunch,* and "The Evolution of the Grocery Bag" by Petroski.
>
> Literary Nonfiction
>
> Literary nonfiction "includes the subgenres of exposition, argument, and functional text in the form of personal essays, speeches, opinion pieces, essays about art or literature, biographies, memoirs, journalism, and historical, scientific, technical, or economic accounts (including digital sources) written for a broad audience" (2012, Common Core State Standards for English Language Arts, 2012, p. 57). These texts can be informational, persuasion, and narrative. Examples from Appendix B of the CCSS include: *Narrative of the Life of Frederick Douglass an American Slave* by Douglass, "Letter to Thomas Jefferson" by Adams, *Travels with Charley: In Search of America* by Steinbeck, and "Blood, Toil, Tears and Sweat: Address to Parliament on May 13th, 1940" by Churchill.

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INTERPRETIVE QUESTIONS are text-based, thought-provoking questions that stem from genuine inquiry. These open-ended questions can sustain multiple, varied responses based on evidence from the text. Interpretive questions are the focus of WriteAbouts and inquiry-based discussions.

INQUIRY-BASED DISCUSSIONS are whole group discussions in which readers discuss their responses to interpretive questions (WriteAbouts). These student-centered discussions usually follow a second or third reading of the text. Before students engage in inquiry-based discussions, they have had the opportunity to write individually on the interpretive question and share their responses in pairs or trios. The purposes of an inquiry-based discussion are to help readers:

- "try out" their answers and explanations using specific moments and evidence from the text;
- practice making interpretations supported with evidence from the text;
- accept alternative views/interpretations of the same text;
- rethink what they think about the text; and
- understand that readers can have different valid interpretations of the same text.

METACOGNITION refers to thinking about one's thinking and how one learns. Students are asked to think metacognitively when they answer StepBack questions. During this part of the learning, students consider WHAT they learned and HOW they learned it.

MODELS are examples of work, either oral or written, that support students producing similar work. A model is of a total performance, which can be large or small, in order to help learners understand the essence of an activity and develop a mental picture of what the real thing looks like. It may be an example of one way to explain significant moments, answer a StepBack question, write the culminating assignment, etc. Models include work completed by peers, the teacher, and/or professional writers. Before completing the task/assignment themselves, learners are usually asked to deconstruct these models in order to analyze what makes them effective. Models are not necessarily exemplars; therefore, they do not need to be perfect.

OVERARCHING QUESTIONS present the big ideas of the unit as inquiry questions that reach across and connect all of the texts under study including the students' writing. These overarching questions are informed by the standards and central ideas worth knowing about a particular topic within a given discipline.

PAIR/TRIO SHARING refers to students working in groups of two or three to share their responses to individual Quick Writes or other tasks in order to establish academic conversations in a safe environment with high accountability to the task and the group members.

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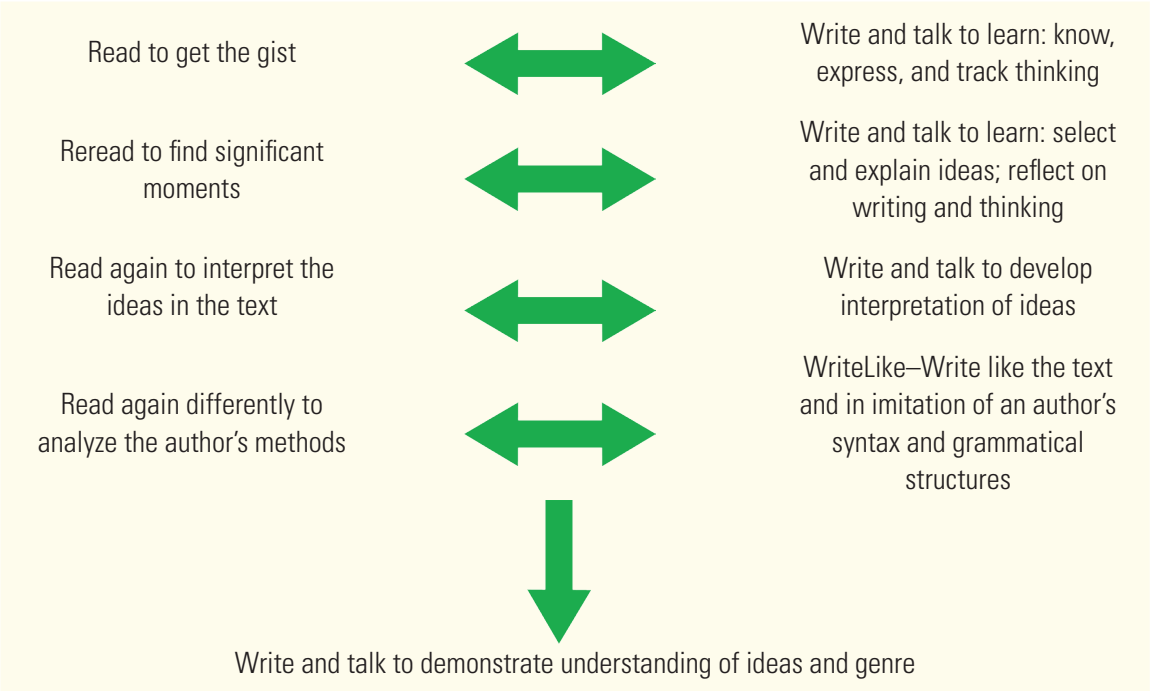
PATTERNED WAY OF READING, WRITING, AND TALKING refers to DL ELA pattern of reading, writing about/like, and discussing texts multiple times for different purposes using scaffolded questions that lead students from literal comprehension to higher-order thinking.



QUICK WRITES are short pieces of writing composed by individual learners in response to questions and tasks for any and all of the design features of lessons, tasks, and units. The term "Quick Write" is a synonym for free writes, discovery writing, writing to learn, written reflections, etc. The following chart shows how Quick Writes can vary:

Type of Quick Write:	How the writing varies:
Discovery Writing	Quick. Students are accessing prior knowledge or thinking on paper.
Entry Slips	Usually quick. Students respond to a writing prompt from the teacher on previous or current learning.
Exit Slips	Usually quick. Exit Slips are similar to Entry Slips except these are handed in at the end of the class rather than at the beginning and most often require students to focus on an aspect of the learning done that day.
Getting the Gist	Quick. Students are sharing events, characters, key ideas, etc. Length of time depends on amount and difficulty of text.
Significant Moments	Longer. Students are sharing moments and evidence, questioning each other, identifying similarities and differences.

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Type of Quick Write:	How the writing varies:
WriteAbout	Time for writing and sharing is longer since the task is more difficult. During the pair/trio share, students are sharing ideas and evidence, debating interpretations, questioning each other's ideas and evidence, etc.
WriteLike	Time allotted depends on students' familiarity with the task. Writing and sharing might look more like working together to solve a problem, find examples of a literary device, analyze aspects of an author's style, etc.

READ ALOUD is a reading approach in which the text is not seen by the students, but is read aloud by the teacher with intermittent questions designed to foster student discussion that builds meaning.

READ TO GET THE GIST is the first reading of a text in which readers read for literal comprehension. Literal comprehension questions such as *"What is happening?"* in a narrative; *"What are the arguments?"* in an argumentative text; or *"What are the issues?"* in an informational text guide this first reading. For narrative writing, questions such as: *"Who are the characters? What do you know about them? How do you know it?"* help students sort the characters and develop literal comprehension.

READER/WRITER NOTEBOOK is a classroom tool students use to record their thinking and/or ideas, generate writing ideas, and try out new voices. Students compose Quick Writes and WriteAbouts, take notes, compose observations for writings, respond to questions and tasks, and track their learning in their Reader/Writer Notebooks. The Reader/Writer Notebook is a place students can go back to when working on larger pieces such as their culminating assignment. It also serves as a central notebook to store handouts, papers, calendars, and other materials used in the class. It is helpful to use a loose-leaf notebook so that pages from each student's Reader/Writer Notebook can be collected, shared, returned, and rearranged easily.

REREAD FOR SIGNIFICANCE involves having students reread or skim through a text for the purpose of identifying moments or specific kinds of moments (e.g., author's arguments, character's response to challenge) that strike them as significant to that text. Students are then asked to explain the significance of the chosen moments to the text.

RETROSPECTIVE tasks on each text or across texts invite students to rethink and revise writing on the unit's big ideas and overarching questions as they progress through the unit.

RUBRICS delineate the criteria of different levels of performance. In writing instruction, formative and summative ones are used. Summative rubrics are primarily useful to the teacher to more quickly assign a score to a piece of student writing. These are usually too complex or abstract to be helpful to students. Formative rubrics, developed by students with their teacher as part of instruction on specific writing assignments, can be helpful checklists/gauges for students of what they have included in their writing and how well their writing represents each element. With their teacher, students update rubrics as their writing improves through instruction, practice, and feedback.

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The table below presents a brief overview of the main types of rubrics used to assess student work in ELA and some of the differences among them.

Type of Rubric and Description	Advantages	Disadvantages
Holistic assigns a single, overall rating or score to a product or performance based on an overall impression.	• good for simple products or performances (i.e., ones characterized by a single element or dimension) • provides a quick "snapshot" of overall quality or achievement performance • represents overall "impact" of a product or performance	• does not provide detailed analysis of strengths and weaknesses, so not useful for diagnostic purposes or to inform instruction • does not help students to see what they need to do to improve
Analytic assigns separate ratings or scores to identified elements or dimensions of a product or performance so that each category or dimension can be judged separately on a quality scale as the basis of determining a total score/judgment.	• captures complexity of product or performance that involves several elements or dimensions • identifies the essential components of quality by element or dimension • provides specific feedback to teachers, students, and parents regarding individual strengths and weaknesses as well as a final score/ judgment	• time consuming, especially at first, to learn and use • raises issues of reliability among different raters who are dealing with several elements or dimensions • components of quality scale may be more generic • applied across writing tasks which can result in generic kinds of writing
Primary trait focuses attention on rating of a single trait considered to be the most essential for demonstrating success regarding a particular product or performance; in writing, isolates one component of written discourse and assesses the writer's aptness for that particular trait; in reading and writing, isolates the essential attribute of the reading performance.	• gives a sharp view of the complex aspects of a particular skill, thus allowing for more precisely identifying particular strengths and weaknesses • the dimension or trait being rated is clearly reflected in the primary trait at each score point • task-specific	• time consuming, especially at first, to learn and use • tasks may require secondary trait rubrics in addition to a primary trait one, adding additional complexity to the scoring of papers

References:
Arter, J. & McTighe, J. (2001). *Scoring rubrics in the classroom*. Thousand Oaks, CA: Corwin Press, Inc.
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SHARED READING involves the teacher displaying an enlarged copy of the text and showing only the portions of the text to be read aloud and discussed as the text unfolds. It is important that students' eyes track the text as it is being read aloud by the teacher, especially during an initial reading. The power of the shared reading component is that the teacher is taking on the decoding work, while the students are able to see the words and hear how they sound, simultaneously.

SIGNIFICANCE tasks ask students to locate significant moments in a text and to explain why those moments are significant to the text.

STEPBACK tasks ask students to reflect on what they are learning and how they are learning it. They are deliberate efforts to help students accumulate their growing body of knowledge on the unit focus and overarching questions and develop a metacognitive awareness that prompts transfer of learning to relevant new situations.

SUMMATIVE ASSESSMENT is an assessment of the learning at a particular point in time. The evaluation, usually in the form of a test or culminating assessment, measures what students have learned over the course of a unit or other period of study. The assessment summarizes learning up to that point and is most times marked and scored.

TASKS ask learners to use knowledge, skills, and habits to accomplish an activity, project, or to solve a problem in reading, writing, and thinking. In completing tasks, learners "do" the subject of literature, composition, and/or language study within the disciplines working in ways authentic to the discipline. Typically, tasks are prompted by open-ended questions about a text(s) students are reading and/or writing.

THINK ALOUD is a form of modeling in which the teacher or a peer thinks aloud as s/he is performing a task such as reading a text, gathering evidence to answer a question, writing a thesis statement, etc. The person performing the think aloud usually chooses three or four strategies or techniques to explicitly model and asks learners to focus on, listen for, or take notes on those things. The purpose of a think aloud is to make the implicit explicit so that others may learn and apply these strategies when doing the task themselves.

TRACKERS assist students to self-assess and monitor progress in relation to established criteria for success on a culminating assignment/assessment.

UNIT FOCUS identifies the big ideas (e.g., "Miseducation" or "Writing and Identity" or "Child Labor"), genre, or author to be studied, linked to the standards.

WIKI refers to a website with a collection of pages that are developed and edited collaboratively by a group of people. Each page in a wiki allows readers to leave comments about the content, and many wikis allow readers to edit the content within each page.

WRITEABOUTS are short pieces of writing students do in response to interpretive questions based on their reading. WriteAbouts usually follow a second or third reading of the text and are written in students' Reader/Writer Notebooks. They are usually in preparation for an inquiry-based discussion.

WRITELIKES ask students to write like the texts, either in the style of the selection or in imitation of an author's sentence and grammatical structure.

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Instructional Resources

Features of a Personal Narrative Sample Answers

- Can be about a special event
- Is about an event that would be interesting to the reader
- Can be about a special person
- Is about a person the reader would want to know
- Can be about a special place
- Is about a place the reader would want to know
- Tells what happened in order–first, next, next, last
- Includes information about people's feelings
- Tells something the author learned from this experience
- Uses strong, action verbs
- Uses the words I, me, my, mine to be the voice of the author
- Includes dialogue
- Includes details to make the writing clearer and more interesting for the reader
- Uses sensory language to help the reader feel, see, hear, taste, and smell
- Uses linking words to connect ideas

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First Person Words Sample Answers

- I
- Me
- My
- Mine

Interesting Sensory Language Sample Answers

- Sight–How it looks
  - Oval shaped, green or red
  - Shiny as a new car
  - Limp, like cooked spaghetti
- Hearing–How it sounds
  - Crunches like two-day old snow on a frigid day
  - As loud as a rock band
  - Sweet, like my grandma's singing
- Touch–How it feels
  - Soft as a kitten
  - Prickly as a porcupine
- Taste
  - Sweet as honey
  - Bitter, like dandelion leaves
  - Salty as a pretzel
- Smell
  - As bad as two-day old garbage
  - Like a skunk on a hot summer's day

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Strong Action Verbs Sample Answers

A **strong action verb** gives the reader a clear picture of how someone or something moves or what it does.

Other words that mean *Eat:*
munch, gobble, nibble, taste, chew, swallow, slurp, chomp, crunch, gulp, pick at, wolf down

Strong Action Verbs found in *Fireflies!*

- Forked
- Polished
- Banged
- Rang
- Stung
- Blinked
- Dipping
- Soaring
- Grasping
- Thrust
- Dashed
- Glowed
- Flung
- Poured

Words and Phrases that Tell People Feel How We Feel Sample Answers

- I yelled
- I would L-O-V-E to go shopping
- Was excited
- Loved, happy and tired
- Tremble of joy
- Something in my throat would not go down
- Worried, sick, can't breathe
- Hearts would burst
- You have to be brave
- Cried for joy
- Leaped up the stairs

Words and Phrases to Connect Ideas or Linking Words Sample Answers

What are some words and phrases authors use to connect ideas?

- Then
- Next
- After that
- Suddenly
- First
- Last
- Before
- Soon
- Later
- That morning
- Finally
- Now

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Many Ways to Write a Strong Lead Sample Answers

What are some ways authors write a strong lead?

- Give the reader a strong feeling
- Tell what your personal narrative is about
- Ask a question
- Give just a little information so the reader wants to know more
- Tell when it happened
- Set the stage
- Use one sentence or several sentences

Many Ways to Write a Strong Ending Sample Answers

What are some ways authors write a strong ending?

- Give the reader a strong feeling
- Give the reader something to think about
- Tell what you learned
- Tell how you feel
- Tell what might happen next
- Ask the reader a question about your topic
- Link back to the lead
- Link to the purpose statement
- Use one sentence or several sentences

Many Ways to Write an Interesting Title Sample Answers

What are some ways authors write an interesting title?

- Tell directly what your personal narrative is about
- Give a hint of what your personal narrative is about
- Use words to make your reader wonder what it is about and want to find out
- Use someone's name in your title
- Ask a question
- Use one word or several words

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Vocabulary

Learning to Read and Write a Personal Narrative
Grade 2

Chronological order: The order in which things happen [Lesson 7]

Details: Bits of information about a topic that a writer includes to make his/her writing clearer and more interesting for the reader [Lesson 5]

Dialogue: A conversation between two or more people [Lesson 9]

Draft: A first try at writing something; it will be changed in many ways before the final copy [Lesson 8]

First person: Words that show the author is talking [Lesson 9]

Mentor Text: An example of another author's writing we can study to learn more about how to improve our own writing [Lesson 1]

Purpose: What an author wants a reader to know about a topic [Lesson 6]

Read/listen like a writer: When we read as readers, we're paying attention to the meaning of the story. When we read, or listen to someone else read, as a writer, we're paying attention to the way the story is written. [Lesson 1]

Revise: To change something to make it better [Lesson 9]

Sensory language: Words that help readers imagine what something would be like if they could see, hear, smell, touch, or taste it [Lesson 10]

Strong action verb: A word that gives the reader a clear picture of how someone or something moves or what it does [Lesson 11]

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Writing Tracker–Grade 2

I am keeping track of what I need to do and what I have done in writing my personal narrative.

The Writing Process	Steps I Need to Take	Things I Have Completed
Prewriting	1. Choose my topic	☐ I chose a special event. ☐ I chose a special person. ☐ I chose a special place. My topic is_____.
	2. Develop a set of memories about my topic	☐ I drew a picture of my memories.
Drafting	3. Write a purpose statement	☐ I want my readers to know _____ about my topic.
	4. Put my memories in chronological order	☐ I listed the things that came first, next, next, next, last.
	5. Write a first draft	☐ I put my memories into sentences and paragraphs.
	6. Include many details in my draft	☐ I included a lot of details to make my writing clear and interesting to the reader.
Revising	7. Use first person words	☐ I used first person words like *I, me, my, mine* to let the reader hear my voice.
	8. Include dialogue	☐ I included dialogue to let the reader hear other people's voices.
	9. Use sensory language	☐ I used words to help my readers see, hear, feel, taste or smell things in my personal narrative.
	10. Use strong action verbs	☐ I used strong action verbs to help my readers understand how someone or something moved or what it did.
	11. Use feeling words	☐ I used words or phrases to help my readers understand people's feelings. ☐ I told feelings directly. ☐ I showed feelings indirectly.

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The Writing Process	Steps I Need to Take	Things I Have Completed
	12. Use linking words or phrases	☐ I used linking words like *before, after, then, next, finally* to connect my ideas so they make sense to my readers. ☐ I used linking phrases like *a little later, that night*.
	13. Write a strong lead	☐ I wrote a strong lead to hook my readers and tell them something about my topic. The kind of lead I tried is _____
	14. Write a strong ending	☐ I wrote a strong ending to affect my readers. The effect I want to have is _____ The kind of ending I tried is _____
	15. Write an interesting title	☐ I wrote a title to grab my readers' attention and get them interested in reading my personal narrative.
Proofreading	16. Make sure everything is correct	☐ I checked my spelling. ☐ I have capital letters in the right places. ☐ I have the correct punctuation in each sentence. ☐ I have used words correctly in each sentence.
	17. Produce a final copy	☐ I wrote a final copy of my personal narrative that includes all the revisions I made. ☐ I chose to add illustrations. ☐ I chose to make a cover.
Publishing	18. Reflect on my learning	☐ I reflected on what I learned about personal narrative. ☐ I reflected on what I learned about myself as a writer.
	19. Publish my personal narrative	☐ I read my personal narrative to an audience. ☐ My personal narrative is on display with the other personal narratives my classmates and my teacher wrote.

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Reader/Writer Notebook

What is the Reader/Writer Notebook?

It is a notebook with loose-leaf paper that can be added, rearranged, or temporarily removed. Loose-leaf holed paper between pressboard covers, held together with rings would suffice.

Students will be asked to use a Reader/Writer Notebook this year.

What are two main purposes of the notebook?

It gives the writer a place for thinking and trying out different voices and techniques.
It also serves as a central notebook to store handouts, other papers, and calendars used in English language arts.

What are other specific uses of the notebook?

It is our classroom tool for thinking, recording ideas, generating writing ideas, and trying out new voices.

We use it for Quick Writes, two-column notes, WriteAbouts, WriteLikes, criteria charts, class notes, brainstorming, etc.

- It is a place for writers to work through writing problems and brainstorm.
- It is a place where we can go back to reread and/or select pieces for revision.
- It is a place where we can go back to reflect on how we have grown as readers and writers.

How may students set up their own Reader/Writer Notebooks?

Either on the cover or the first page of the notebook, ask students to write their name, class period, and the date they began using their notebook. They might also personalize their notebooks with decorations, pictures, nicknames, etc.

On the top of the second page of the notebook, ask students to write "Table of Contents."
On the first line of the Table of Contents page, ask students to write: "date," "topic," and "page number."

Beginning with the Table of Contents, ask students to number the first 30 pages; students may number the rest of the pages when they get to page 30.

Students can now begin using the Reader/Writer Notebooks on page 6 (pages 2-5 will be set aside for the table of contents).

Note: Because the Reader/Writer Notebook is a place for students to think and try out different writing and reading ideas, encourage them to write and collect ideas in their notebooks as a habit of practice that extends beyond the times related to specific assignments for class.

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Accountable Talk® Moves and Functions in ELA

TEACHER MOVE	FUNCTION	EXAMPLE
TO ENSURE PURPOSEFUL, COHERENT, AND PRODUCTIVE GROUP DISCUSSION		
1. Marking	Direct attention to the value and importance of a student's contribution.	"I hear you saying _____. Let's keep this idea in mind."
2. Challenging Students	Redirect a question back to the students or use a student's contributions as a source for a further challenge or inquiry.	"What do YOU think?" "What surprised you about what you just heard about the text's _____?"
3. Modeling	Make one's thinking public and demonstrate a total performance in order to help learners understand the essence of the activity and to develop a mental picture of what the real thing looks like.	"Here's what good readers do…"
TO SUPPORT ACCOUNTABILITY TO ACCURATE KNOWLEDGE		
4. Pressing for Accuracy	Hold students accountable for the accuracy, credibility, and clarity of their contributions.	"Where can we find that…?" "What is your basis for that conclusion?" "Who said that?"
5. Building on Prior Knowledge	Tie a current contribution back to knowledge accumulated by the class at a previous time.	"How does this connect…?" "How do we define _____ in this context?" "What else comes to mind given our discussion about _____?"
TO SUPPORT ACCOUNTABILITY TO RIGOROUS THINKING		
6. Pressing for Reasoning	Elicit evidence and establish what contribution a student's utterance is intended to make within the group's larger enterprise.	"Why do you think that…?" "What evidence from the text supports your claim? How does this idea contrast with _____?"
7. Expanding Reasoning	Open up extra time and space in the conversation for student reasoning.	"Take your time… say more." "Given what we just read and discussed, what would you now say about _____?"
8. Recapping	Make public in a concise, coherent way, the group's developed, shared understanding of the content or text under discussion.	"What have we discovered?" "So far, we have discussed the following …What else do we need to address?"
TO SUPPORT ACCOUNTABILITY TO THE LEARNING COMMUNITY		
9. Keeping the Channels Open	Ensure that students can hear each other, and remind them that they must hear what others have said.	"Please say back what _____ just said."
10. Keeping Everyone Together	Ensure that everyone not only heard, but also understood, what a speaker said.	"Do you agree or disagree with what _____ just said? Explain your thinking."
11. Linking Contributions	Make explicit the relationship between a new contribution and what has gone before.	"Who wants to add on to …?" "What do you notice is missing?"
12. Verifying and Clarifying	Revoice a student's contribution, thereby helping both speakers and listeners to engage more profitably in the conversation.	"So, are you saying…?"

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