

Mendham Township School District
Writing Curriculum
Grade 2

Grade 2 Unit 1: Launching with Small Moments

Stage 1: Desired Results

Writing Level Benchmark: Narrative Continuum 4

Unit Goals:

- Second grade writers see themselves as authors, valuing tiny moments from their lives.
- Second grade writers develop writing stamina by gradually increasing the amount of writing time each day.
- Writers get an idea of what it is like to go through the writing process and publish a piece at the end.
- Writers know the structures and routines of writing workshop.
- Writers plan their writing prior to drafting by making a movie in their mind, telling stories one part at a time across fingers, touching each page and saying what happens, and sketching (NOT DRAWING) across pages in booklets (booklet pages have a box above for sketching and lines below for writing; sketches are done across pages first then students draft).
- Writers engage in partner work to improve their writing.
- Writers think of small moments from their lives to write about.
- Writers write small moment personal narrative stories.

Essential Questions:

- How do writers come up with writing topics?
- What are the structures and routines of writing workshop?
- How do writers plan their writing?
- How do writers work with partners to improve their writing?
- What is a small moment?
- How do writers generate small moment topics?
- What is the writing process? (Collecting, Rehearsing, Drafting, Revising, Editing, Publishing, Celebrating).

Skills/Knowledge:

1. Students will be able to write with increased stamina (3-4 booklets with 3-5 pages during the course of the unit).
2. Students will be able to solve problems and write independently during writing workshop.
3. Students will be able to use a variety of strategies to plan (rehearse) their writing prior to drafting.
4. Students will be able to engage in partner talk to improve their writing.
5. Students will be able to write several small moment personal narrative pieces prior to selecting one to publish.
6. Students will be able to revise and edit their writing.

Common Core Standards for ELA:

W.2. 3, 5, 6

SL.2. 1-6

Stage 2-Assessment Evidence

Observations

Writing Conferences
Writing Pieces
Scored Published Piece (using appropriate rubric)

Stage 3- Learning Plan

Teaching Points:

Immersion

1. Reading aloud small moment stories
2. Oral storytelling
3. Pulling out a small moment from a narrative story
4. Reading aloud stories and deciding if it is a small moment- or not
5. Writing class stories about shared “small moment” experiences

Structures and Routines-*Some of these can be taught during mid-workshop interruptions and/or share time.*

6. Writers prepare for writing workshop by...
 - o having their writing folder and pencil on their desk prior to coming to the meeting area.
 - o walking to the meeting area quietly and finding their carpet spots immediately.
 - o re-reading the stories in their folder and deciding —Is this finished or can I make it better? before beginning to write a new piece.
7. Writers keep organized by...
 - o keeping current writing pieces on the right side of the folder and finished pieces on the left side of the folder.
 - o putting the papers neatly in their folders making sure the pages are pushed to the outside edges of the folder so that the pages don't get wrinkled in the crease.
 - o knowing where to find supplies at the writing center.
 - o knowing what supplies are kept at the writing center and what supplies can be found in your desk.
8. Writers resist interrupting conferences by...
 - o asking a writing partner for help and getting right back to work.
 - o knowing what is an emergency and what can wait until the teacher is free. (go over examples)
 - o knowing what are problems you can solve on your own, such as sharpening pencils, getting more paper, etc.
 - o checking the classroom resources such as charts or word walls

Collecting

9. Writers get an idea for a small moment by...
 - o Writing the big idea on the watermelon and the smaller ideas on the seeds. Then they pick one of the seeds and write a story about just that one time.
 - o thinking of one time they (or looking at their list of one time they)
 - i. were with a special person
 - ii. were doing something they loved
 - iii. had a strong feeling or emotion (A time they were scared, embarrassed, hurt, happy, proud, nervous, mad, excited, sad, injured, tickled, disappointed)
 - iv. were at a special place
 - v. did something for the first time

vi. when you realized something important

Rehearsing (formerly called planning/"writers rehearse before writing like actors rehearse before performing)

10. Writers get started writing a small moment by...
 - o planning out a story that happened to them across a storyboard. They do this by making a movie in their mind and sketching everything that happened first, next, next, etc. across pages (NO DRAFTING AT THIS TIME).
 - o picking out the most important part from their storyboard. Then they make a movie in their mind and think of everything that happened during that one moment and sketch it out across another storyboard.
 - o Telling their story (from small moment boxes above) across the pages. They draw one event or glue each picture on each page and just write about that part.
 - o Touching the pages, saying what will go on that page, sketching a quick picture on each page to hold the idea, and then writing words to go with each picture. (*Touch, Say, Sketch, Write Method*)
11. Writers plan their story by meeting with their partner and asking what did you write yesterday? Are you done or will you add on today? How will your story go?

Drafting

12. When writers finish rehearsing in at least two different ways, they then add words to their stories by unfolding the movie in their mind bit by bit. (NOTE: The process of rehearsing and drafting is continued automatically as students complete writing pieces; it is expected that students may be rehearsing while others are drafting, and vice versa; Continue this process when moving on to revising. At that time, some students may be rehearsing, while others are drafting and/or revising).

Revising

13. When writers think they are finished they keep writing by ...
 - a. re-reading their story to make sure it says what they want it to say
 - b. re-reading and adding on to the pictures
 - c. re-reading and adding another page
 - d. adding what the characters are saying to their drawings and/or writing
 - e. adding what the characters are thinking or feeling to their drawings and/or writing
14. Writers slow down time by ...
 - a. picking the most important part and adding in what they thought or wondered. They make a movie in their mind and ask themselves, "What was I thinking and wondering during that one moment in time?"
 - b. picking the most important part and adding in what they said or heard. They make a movie in their mind and ask themselves what was I saying or what was I hearing during that one moment in time.
 - c. picking the most important part and adding in what they smell or feel. They make a movie in their mind and ask themselves what was I smelling or feeling during that one moment in time.
 - d. Breaking up actions into smaller and more precise actions. They envision what you actually do step by step (Example —I fell of my bike would become...||My front tire hit a rock in the road. The wheel stopped and my hands flew off the bars. The bike flew forward and I hit the ground.
15. Writers show not tell our emotions by making a movie in our mind of what we were doing, thinking, or saying when they felt that way. (facial gesture, body movement, dialogue, internal thinking)
16. Partners can help their writing partner by asking...

- a. How are you going to make this better?
 - b. What will this be when it is finished?
 - c. Is there a part you can zoom in or stretch out?
 - d. Where is your favorite part in this piece
 - e. Who is —*they* in the story?
 - f. Where is this happening?
 - g. Who are the people in your story?
 - h. What does the place you are at look like?
17. Writers revise the beginning of their story by adding in the time of day and weather. They think about what the weather was like and when the story took place. Then they add in details to show what the weather was and what time of day it was so that the reader can make a mental picture.
 18. Writers revise the beginning of their story by writing a lead sentence that grabs the reader’s attention. Writers can do this by asking a question, describing the setting, or describing a sound they hear.
 19. Writers revise the ending of their story by wrapping up their story. They can do this by sharing a feeling they had after the moment, answer the question they had at the beginning, or end with the sound at the beginning.
 20. Writers revise the ending by ending with something they have learned or how they have changed. They reread the story and ask themselves, —What did I learn? or —How have I changed?
 21. Writers revise their story by adding an ending that reflects back with a thought or feeling about what happened instead of telling the next thing that happened.
 22. Writers revise their stories by taking away parts that are not about the small moment. They do this by thinking what is the one time my story is all about? Then they read their story and ask themselves, is this part about that one time? If not, then we take it out.
 23. Writers revise their stories by using a revision checklist to make sure they have checked for all of the revision strategies. When they find the revision strategy in their story, then they write the page number that they found it on. If they don’t find it in their story, then they use their revision pen and find a place to add it in.

Editing

24. Writers edit their stories by...
 - a. re-reading their piece and checking for spacing between words.
 - b. re-reading their piece and checking to make sure letters are formed correctly.
 - c. Re-reading their piece and checking to make sure the word I is capitalized.
 - d. checking to see that all of the word wall words are spelled correctly. They do this by reading their story backwards word by word looking to see if any of the words are on the word wall. Then they check to see if their spelling matches the spelling on the word wall.
 - e. checking to see that all of the words are spelled correctly. They do this by reading their story backwards word by word looking to see if any of the words are misspelled. If so they go back and change them.
 - f. Checking to see that sentences have ending punctuation. They do this by thinking about how they want their readers to sound when they read their story. Where do we want them to make their voices go down (period) or up (question)? Where do we want them to take a breath? Then they put the end mark to tell the reader how to sound.
 - g. Checking to see that sentences begin with capital letters. They do this by finding the end marks and checking to see if the next letter is capital.
 - h. Writers use an editing checklist to make sure they have checked their writing for correct conventions. If they find a mistake, they can use a special pen to make corrections on their drafts. After they correct each convention they can check it off to know it is complete.

Publishing

25. Writers reread completed pieces and select one to fancy up and publish.
26. Writers make sure words are written neatly and they may add color to their sketches.
27. Writers add covers to published pieces that include a title, author's name, and date.

Celebrating

- Writers share their published piece with the writing community.

Differentiation:

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- The teacher will individually conference with each student to address specific needs of the writer.

Resources: Various Mentor Texts

Strategic Writing Conferences; *Smart Conversations that Move Young Writers Forward*, Carl Anderson, 2008.

A Curricular Plan for the Writing Workshop, Grade 2; *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Launch a Primary Writing Workshop; *Getting Started with Units of Study for Primary Writing, Grades K-2*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2010

Grade 2 Unit 2: Authors as Mentors

Stage 1: Desired Results

Writing Level Benchmark:

Unit Goals:

- Writers look closely at the work of one published writer and learn to let that writer function as a mentor.
- Writers embark on a life of noticing craftsmanship and then applying that craft to their own work, lifting the quality of their writing by doing so.
- Writers write with increased stamina and productivity (second graders will be writing approximately half a dozen booklets, each with five pages and approximately one paragraph per page, during this unit).

***A word of caution:** This unit is about strengthening narrative craft. It is *not* a unit for writers to craft adaptations of an author's book. If you are studying Kevin Henkes as a mentor author, your writers will *not* walk away with eight to ten versions of "Sammy Worried" stories where they themselves worry and worry themselves into a tither, only to find a best friend with similar issues and find a place in the world.

Essential Questions:

- What is a mentor? What is a mentor text?
- How can writers use mentor texts to improve their own writing?
- What craft techniques do writers use?

- How do writers increase stamina and productivity?

Skills/Knowledge:

1. Students will be able to identify craft techniques in writing by published authors.
2. Students will be able to include a variety of writing crafts in their small moment personal narratives.
3. Students will be able to use strategies that increase stamina and productivity (refer to revision charts from unit 1).

Common Core Standards for ELA:

W.2. 3, 5, 6
SL.2. 1-6

Stage 2-Assessment Evidence

Observations
Writing Conferences
Writing Pieces
Scored Published Piece (using appropriate rubric)

Stage 3- Learning Plan

Teaching Points:

NOTE: Before beginning the unit, decide on a mentor author and one or two mentor texts by that author (Recommended second grade mentor authors...Kevin Henkes, Mo Willems).

*Refer to “Authors as Mentors” in Lucy Calkins’ *Units of Study for Primary Writing*

1. Writers notice that published authors write about small moments too.
2. Writers jot down small moment topic ideas into their tiny notepads.
3. Writers plan their stories by telling their story across three to five fingers to a partner.
4. Writers study mentor texts to learn craft techniques (Ellipses create dramatic tension).
5. Writers apply craft techniques to their own writing (Writing with ellipses).
6. Writers study mentor text to learn craft techniques (Comeback lines).
7. Writers apply craft techniques to their own writing (Writing comeback lines).
8. Writers revise by adding research details, as the mentor writer has done.
9. Writers revise to include craft techniques that they did not originally use.
10. Writers notice additional text structures in their mentor texts (A Many Moment Story).
11. Writers try to write stories using the many moment text structure.
12. Writers write a many moment story with details.
13. Writers seek out additional authors to serve as mentors and look for craft techniques that can be applied to their own writing.
14. Writers edit using an editor’s checklist (refer to the checklist developed in the prior unit; students are held accountable for all editing skills taught in prior units).
15. Writers include “About the Author” blurbs.

Differentiation:

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- The teacher will individually conference with each student to address specific needs of the writer.

Resources: Various Mentor Texts

Strategic Writing Conferences; *Smart Conversations that Move Young Writers Forward*, Carl Anderson, 2008.

A Curricular Plan for the Writing Workshop, Grade 2; *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Launch a Primary Writing Workshop; *Getting Started with Units of Study for Primary Writing, Grades K-2*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2010

Grade 2 Unit 3: Expert Projects; Informational All About Books

Stage 1: Desired Results

Writing Level Benchmark:

Unit Goals:

- Students develop the knowledge and expertise in a science or social studies topic by reading and writing informational texts.
- Students analyze text features and structures to guide their writing of informational texts (Diagrams, Labels, How-To, Different Kinds of..., Table of Contents, Index, Glossary, What is...? etc.).
- Students share their knowledge and expertise in a science or social studies topic by writing an *All About Book* about the topic.

Essential Questions:

- How do informational and narrative texts differ?
- How can you become an expert on a topic?
- What types of text features do informational writers use?
- How do writers of nonfiction research new information?
- What prompts extend my thinking and writing of nonfiction topics?

Skills/Knowledge:

4. Students will be able to write informational texts.
5. Students will be able to conduct research to learn more about a topic.
6. Students will be able to identify the text features and structures of informational writing.
7. Students will be able to use prompts to deepen their thinking about a science or social studies topic.

Common Core Standards for ELA:

W.2. 2, 5, 6, 7, 8

SL.2. 1-6

Stage 2-Assessment Evidence

Observations

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Stage 3- Learning Plan

Teaching Points:

1. Writers of nonfiction identify structures and features of nonfiction text.
2. Writers of nonfiction write a table of contents to plan the chapters of their all about books.
3. Writers select specific types of paper formats when writing the different chapters of their books.
4. Writers of nonfiction begin by writing what they know about the topic.
5. Writers of nonfiction include diagrams in their writing.
6. Nonfiction writers include facts that teach in their writing and they do research by learning from books

on their topics.

7. Writers of nonfiction revise their writing after researching information about the topic and gathering artifacts.
8. Writers revise the chapters of their nonfiction writing by writing long using the following prompts to extend their writing...*The important thing to know is....What might surprise you is...*
9. Writers revise their nonfiction writing by asking themselves, “Does anything in this chapter belong elsewhere?”
10. Nonfiction writers read and spell bigger words by looking for little words that are a part of the big word.
11. Nonfiction writers share their published with the writing community at an Expert Fair.

Differentiation:

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- The teacher will individually conference with each student to address specific needs of the writer.

Resources: Various Mentor Texts

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Grade 2 Unit 4: Opinion Writing; Persuasive Reviews

Stage 1: Desired Results

Writing Level Benchmark:

Unit Goals:

- Writers write several persuasive reviews with their audience in mind.
- Writers determine claims for their reviews and their writing supports those claims.
- Writers share their reviews with the world.

Essential Questions:

- What is a persuasive review?
- How can writers persuade their audience?
- How can persuasive reviews be more *persuasive*?
- How can reviewers grab people's attention?

Skills/Knowledge:

8. Students will be able to consider their audience when writing persuasive reviews.
9. Students will be able to elaborate their reviews by including specific details.
10. Students will be able to use persuasive language to persuade their readers.
11. Students will be able to write leads/openings that grab the readers' attention.
12. Students will be able to state a claim about a topic and support that claim with specific details.

Common Core Standards for ELA:

W.2. 1, 5, 6
SL.2 1-6

Stage 2-Assessment Evidence

Observations

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Stage 3- Learning Plan

Teaching Points:

Part 1: Getting Kids Started Writing Lots and Lots of Reviews

1. Writers write to share our opinions with the world. We write about the people, places, and things we like and don't like—musical groups, restaurants, games, movies, books, vacation spots, shows, and songs, and we put our opinions down on paper to convince others why something is exceptionally great, terrible, or just okay.
2. Writers think, 'How can I convince my audience? What details and reasons will persuade those people? What do they need to know?' and we write lots of details and reasons to support our argument.

3. Writers write reviews that people want to read. It often helps if those reviews sound like you are *talking* to the reader. For this to happen, try saying what you are going to write in your mind. You can touch the part of the page on which you might be writing something, and say out loud what you plan to write before putting the words on the page.
4. Writers reread and find places where we may have left out a word or idea. Then we quickly pick up our pens and add in those words so our readers will understand and care as much as we do.

Part 2: Making Reviews More Persuasive: Adding Details and More Specific Language, and Using Mentor Texts

5. Writers use lots of details and precise language to help our reader envision our experiences. We can use our senses to describe ambiance and foods, and action to explain scenes in video games, books, and movies. We can use character traits to describe people. We may even try some show-not-tell to describe the way songs, books, and movies make us feel.
6. Critics not only include reasons, we can also give examples, specific details (like when, where, how, how much), and make comparisons. For example, we can say, ‘Unlike the Kindle, the Nook is lighter and thinner, which makes it easier to carry. It weighs only eleven ounces and is a half-inch thick, whereas the bulkier Kindle . . .’
7. Aside from details and descriptive language, writers can also include a Small Moment story that storytells our experience.
8. Writers often try out different introductions to pick the introduction that sounds most impressive or persuasive.

Part 3: Getting Our Reviews Ready to Share with the World

9. Writers choose their best work for revision. We reread each of our reviews carefully to decide which ones to publish. If a writer thinks, ‘I’m completely done with this review, there is not one thing I want to change,’ that is not the right piece to choose for publishing. Writers choose pieces that we want to revise.
10. When reviewers reread to revise reviews, we often think about taking away parts that don’t support our claim. We ask ourselves, ‘Do I have any details that *don’t* support my idea/opinion?’ and then we cross those parts out.
11. Writers choose the strategies that will make our writing more persuasive. When we reread to revise our reviews we think, ‘Should I add more reasons to express my opinion? Should I envision the scene and add more descriptive details to give a clearer picture? Should I add more specific details?’ Then we decide which strategies we will use to make our review more persuasive.”
12. Writers revise the beginnings of our reviews to make them more persuasive. We can choose from a few different strategies to do this. We can start by explaining our expertise so people trust our opinions (‘I eat pizza *at least* twice a week and I know a good pizza when I have it’), by quoting experts like the chef at the restaurant, or by asking the reader a question (‘Are you a thrill seeker or roller coaster enthusiast?’).
13. Writers use editing checklists when rereading reviews to make sure that they are ready to share with the world. You can check to see if all of the word wall words are spelled correctly, that you used your

best spelling, that your sentences as well as any proper nouns or titles begin with capital letters, and that you ended your sentences with punctuation that makes sense.

14. Writers try to quickly catch the reader's attention and publish in ways that are persuasive. Some reviewers add real photographs or rating systems like three stars, five doughnuts, or catchy titles. Writers often study what other reviewers have done to gather inspiration for how to publish our own work.

Differentiation:

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- The teacher will individually conference with each student to address specific needs of the writer.

Resources: Various Mentor Texts

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Grade 2 Unit 5: Writing Adaptations of Familiar Fairy Tales/Fantasy

Stage 1: Desired Results

Unit Goals:

- Writers develop narrative writing skills by writing adaptations of famous fairy tales.
- Writers can devise lessons for their readers and embed those lessons into their fairy tale stories.

Essential Questions:

- What are the elements of fairy tales?
- What is fairy tale language?
- How do writers write fairy tales?
- How do writers write from a different character's point of view?
-

Skills/Knowledge:

- Students will be able to write fairy tales.
- Students will be able to include a lesson for their reader within their fairy tale stories.
- Students will be able to describe the different point of view of characters.

Common Core Standards for ELA:

W.2. 3, 5, 6
SL.2. 1-6

Stage 2-Assessment Evidence

Observations

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Stage 3- Learning Plan

Teaching Points:

**Immerse students in the genre of fairy tales by reading many fairy tales, especially adaptations of the same ones.*

1. Writers can get started planning their very own adaptation of a fairy tale by thinking, 'What would I like to change?' and 'How will the change affect all the parts of my story?' Writers plan out their stories, either in a booklet or storyboard.
 2. Writers make many important decisions while writing their fairy tale. Writers ask themselves, 'Why am I rewriting this fairy tale?' 'Who am I writing it for?' and 'What is it, exactly, that I am trying to say?'
- x *Example:* "Sometimes, we rewrite a familiar tale because we disagree with the way the tale has stereotyped girls, with the good ones always being beautiful and the bad ones always being ugly, or authors may disagree with the way wolves, foxes, or stepmothers are stereotyped as nasty, evil, and mean. Sometimes authors rewrite a tale so that it makes more sense to readers who live in different places or in other cultures."
3. Writers choose one of their plans, take the number of pages they need to make a book, transfer their ideas

from their planning booklets by jotting a note in the margin or sketching a quick picture on each page, and begin writing using everything we know about storytelling and fairy tale language.

4. Fairy tale writers also teach readers a lesson. They think, ‘What do I want my reader to learn?’
5. Writers adapt a story by writing a whole new version of the fairy tale from a different character’s point of view (like *The True Story of the Three Little Pigs*).

Differentiation:

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- The teacher will individually conference with each student to address specific needs of the writer.

Resources: Various Mentor Texts

Strategic Writing Conferences; *Smart Conversations that Move Young Writers Forward*, Carl Anderson, 2008.

A Curricular Plan for the Writing Workshop, Grade 2; *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Launch a Primary Writing Workshop; *Getting Started with Units of Study for Primary Writing, Grades K-2*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2010

Grade 2 Unit 6: Opinion Writing in the Content Areas

Stage 1: Desired Results

Writing Level Benchmark:

Unit Goals:

- Writers will become stronger readers by writing in-depth responses about what they read in nonfiction books.
- Writers will use their own reading responses to create claims (theses) for their opinion essays.
- Writers will provide elaborated reasons to support their claims about nonfiction topics.
- Writers write focused essays that include an introduction, two pieces of supporting evidence, and a closing.

Essential Questions:

- What is an opinion?
- What is an opinion essay?
- What strategies can I use to write longer about the ideas I am having while reading nonfiction books?
- How do I select a claim (thesis) to write an opinion essay about?
- How do I collect facts from my reading to support my thesis?
- How do I explain the facts that I collected to make my essay more convincing?
- How do I keep my planning for an opinion essay organized?
- How do I use transitional phrases to help my essay flow more smoothly?
- How do I create an introduction for my opinion essay?
- How do I create a conclusion for my opinion essay?

Skills/Knowledge:

- Students will be able to write longer and longer in response to their ideas about nonfiction reading.
- Students will be able to generate a claim by reviewing their written responses.
- Students will be able to collect facts from their reading to support their claims.
- Students will be able to write sentences that explain the facts that they have collected.
- Students will be able to use transitional words and phrases to make their essays flow more smoothly.
- Students will be able to craft introductions that draw readers in and state their claims.
- Students will be able to craft conclusions that restate their claims in new words.
- Students will be able to use descriptive adjectives to improve the quality of their writing.
- Students will be able to use technical terms having to do with their topics accurately.

Common Core Standards for ELA:

W.2. 1, 5, 6

SL.2 1-6

Stage 2-Assessment Evidence

Observations

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Stage 3- Learning Plan

**This unit works hand-in-hand with the Unit 6 Reading Unit: Readers Can Read about Science Topics to Become Experts. You will notice that the beginning of this unit focuses on encouraging students to write about the reading that they are doing in the Reading Workshop by elaborating on some of the thinking they are doing in discussion groups and on post-its. Students must write extensively about their reading so that they will be able to find big ideas within their responses to write their opinion essays about.*

**We recommend having a “class response journal,” probably just chart paper so that students can see the writing, in which the teacher models, and students co-author, all of the response techniques at the beginning of this unit. This will not only show students how they can write about the nonfiction books they are reading, but it will also ensure that the teacher can model the later lessons in this unit by using the responses the class has collected together.*

**The thinking prompts/sentence starters provided in these lessons are meant to help students write about what it is that they are thinking. However, they are to be used flexibly. During the Writing Workshop at the beginning of this unit, students should be writing about their reading and possibly reading more to find ideas to write about. They can use whatever thinking prompts that they have learned to help them stretch their writing. If a student is writing about his/her reading without using the prompts, then that is fine too.*

**Because the writing pieces with an essay structure will be entirely new to students, we strongly recommend that the teacher models all aspects of this unit with a class nonfiction mentor text, a class response journal, class essay planning sheets, and eventually a class essay.*

**As a grade level, you will want to decide how you would like response journals to look like. You will need to discuss what you want them to be (probably just a packet containing many sheets of lined paper, although you could use some sort of thin journal, such as a spelling journal to make it more “official”) and how you want students to format each entry (should they put the date on top of each entry? The name of the book? Should they take their thinking post-it out of the book and stick it to the top of the page where they will write about it?). You may want to teach a lesson regarding the logistics of writing a response entry at the beginning of this unit, or you can choose to simply model these expectations during the first response lessons for students to replicate.*

Teaching Points:

Collecting:

Writing About Reading

1. Writers use writing to help them become especially wide-awake readers. They capture their thoughts about what they read in a response journal.
2. Readers read a chunk of a nonfiction book and then restate what they read in their own words. Then, they write in their response journals, “What this part means is... This makes me think that...”
3. Readers read a chunk of a nonfiction book and determine the main idea of that part. Then, they write in their response journals, “The main idea of this part is... This makes me wonder...”
4. Readers read a chunk of a nonfiction book and think about what that part teaches them. Then, they write in their response journals, “This part teaches me...this makes me feel...”
5. Readers read a chunk of a nonfiction book and think about what that part is mostly about. Then, they write in their response journals, “This part is mostly about...this reminds me of (here they make connections with Science lessons, other books they have read, their own experiences, etc.).”
6. Readers analyze the text features in nonfiction books. Then they write, “This text feature teaches me... This is important because...The bigger idea I am having now is...”
7. Readers mark parts of the text that are especially interesting or exciting to them. Then, they write, “This part is interesting/exciting to me because...Now I am realizing...”

Choosing a Seed:

8. Writers become immersed in mentor essays so that they recognize the difference between writing that tells a story and writing that presents an idea. They read through examples of essay writing and collect noticings about what essay writers do. Then, they create a class chart of their noticings.
9. Writers look back over the responses they have written to their reading, searching for big ideas to star. These ideas must be **opinions** (not questions or facts).
10. Writers drive their essay writing by crafting a claim (or thesis statement). Writers test possible thesis ideas by attempting to provide evidence to support the thesis (Students will test their possible theses by creating boxes and bullets on the template sheet. Students will write the thesis idea in the box and then attempt to write evidence to support it next to each bullet. When they write their evidence to support their thesis, they make sure to restate the thesis each time (Ex. “*Stegosaurus was the king of the plant-eaters BECAUSE he had an amazing tail.*”) (If they cannot provide evidence to support the thesis, then it’s probably not the best thesis.).
11. Students choose the seed/thesis idea that they want to work with for the rest of the unit. This idea should be the one that they find the most exciting, that they believe the strongest it, or that they have the most evidence to support.

Rehearsing:

12. Writers collect evidence from nonfiction books to support their thesis. They use planning booklets to organize their thesis (box), their two pieces of evidence (bullets), and a fact (from nonfiction reading) to support each piece of evidence (“FACT”) (see example).
13. Writers must provide at least one sentence that explains the fact that they have found to support each of their two pieces of evidence. They can use “Prompts to Stretch Your Bullets” to help them write these explaining sentences.
14. Writers rehearse their essay by sharing their boxes and bullets with partners. First, they state their thesis (box: “*Stegosaurus was the king of the plant-eaters.*”). Then, they restate their thesis and give one piece of evidence (bullet: “*Stegosaurus was the king of the plant-eaters BECAUSE he had an amazing tail.*”). Next, they state their fact (FACT: “*Stegosaurus’ tail was very strong and had rows of sharp spikes.*”). Last, they explain their fact (✍: “*When a predator attacked Stegosaurus, it would stand and fight. It would swing its tail like a gigantic club to protect itself.*”). They do this for each of their two pieces of evidence.
15. Writers draft one piece of evidence at a time. First, they write a topic sentence stating the piece of evidence. Then, they write their fact sentence. Next they write their explaining sentence. Last, they write a wrap-up sentence that restates the topic sentence in new words (See example: students move their notes over to the lines on their planning sheets, putting their “paragraphs” together with a closing sentence.).
16. Writers participate in a shared writing of a class essay to practice how to structure their own essays.

Drafting:

17. Writers use their planning booklets to stretch their ideas into an essay draft.
18. Revision:
19. Writers add introductions to their essays that draw the reader in with interesting questions and clearly state their thesis.
20. Writers add conclusions to their essays that restate their theses in different words.
21. Writers use transitional words or phrases before they introduce a new piece of evidence to make their essays flow more smoothly.
22. Writers look for places to further stretch their evidence to make their essays as convincing as possible. They can add another fact, another explaining sentence (using “Prompts to Stretch Your Bullets”), or add a personalization (Ex. “*If I were a dinosaur, I would want to be a Stegosaurus because...*”).
23. Writers reread their drafts to make sure that all of their evidence works to prove their theses rather

than disprove them.

24. Writers can add an illustration, diagram, or compare/contrast picture to help readers understand their opinions.

Editing:

25. Writers scan their drafts for adjectives. Then, they strive to substitute more powerful adjectives for those they have already written (Ex. Instead of “big” use “huge, enormous, gigantic, etc.”)
26. Writers look back in their nonfiction books to make sure that they have properly spelled technical terms related to their topics.

Publishing:

27. Writers publish their pieces by slowly snapping together all that they have written like a puzzle (make sure they include their introductions, two pieces of evidence, conclusions, and all of their revisions in the proper order in their final drafts).

Celebrating

Differentiation:

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- The teacher will individually conference with each student to address specific needs of the writer.

Resources: Various Mentor Texts

Strategic Writing Conferences; *Smart Conversations that Move Young Writers Forward*, Carl Anderson, 2008.

A Curricular Plan for the Writing Workshop, Grade 2; *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Launch a Primary Writing Workshop; *Getting Started with Units of Study for Primary Writing, Grades K-2*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2010

Grade 2 Unit 7: Narrative Stories with Meaning and Significance; Developing the Heart of the Story

Stage 1: Desired Results

Writing Level Benchmark: Narrative Continuum 5

Unit Goals:

- Writers improve their writing skills by writing longer, more meaningful small moment personal narratives that include a variety of detail (action, setting, dialogue, feelings/internal thought).
- Writers identify the heart of their story (the most important part of their story) and elaborate that part by slowing down the action so the reader really pays attention.

Essential Questions:

- How do writers write long and strong?
- How do writers stretch out the heart of the story?
- What types of details do writers include in their writing? (action, setting, dialogue, internal thought)

Skills/Knowledge:

- Students will be able to identify the most important part of their story (the most important part is known as the *heart of the story*).
- Students will be able to use four different types of detail to lengthen their stories.
- Students will be able to use tension and/or suspense to keep their readers engaged in the story.
- Students will be able to write strong endings that include lessons that the characters have learned.

Common Core Standards for ELA:

W.2. 3, 5, 6

SL.2. 1-6

Stage 2-Assessment Evidence

Observations

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Stage 3- Learning Plan

Teaching Points:

1. Writers have strategies for making their writing long and strong. For example, they recall a Small Moment story they've experienced—one they're keen to write—and think, 'How did it start? What happened first?' then sketch or jot notes across the pages of our booklet and then write the story, making sure to stretch out the story, tucking in important little details.
2. Writers stretch out a story by setting goals for writing a whole page (or a longer amount that we've already written).

3. Writers make sure that the most important part in our story (k/a the heart of the story) is filled with details that help the reader know exactly what is happening and why. “One way we do this is to find the heart of our story. We can think about the part that has the biggest meaning and is the most important to us and then make sure it has the kind of details that will help to situate the reader.”
4. Writers want to make a small moment big, so they rewrite the parts of their stories where we they had strong feelings, showing exactly what happened first and how they reacted, then what happened next and how they reacted.
5. Writers check their work to make sure each part of their story has details that show feelings. They read their stories to their friends and ask them what feeling they get in different parts.”
6. Writers keep their readers ‘hooked’ on their stories by not saying how they feel right away. Instead, they slow down the big problem to create some tension.
7. Writers keep readers at the edge of their seats, wondering, ‘What will happen next?’ One way writers do this is by making their stories come alive and telling each part bit by bit. Partners help writers envision how each bit goes and by acting it out and writing notes on the actions.
8. Another way writers keep readers at the edge of their seats is by weaving little bits throughout the story about how the character is feeling or about what the character is thinking. This gives the reader clues about the story, encouraging them to read on, anticipating what will happen next.
9. Another way writers can give readers that ‘Oh my goodness! What is going to happen?’ feeling, is to introduce the problem at the beginning of our stories and then complicate it (make it even bigger!) as the story moves forward.
10. Writers always use everything they know about good writing to create a plan to make their stories even better.
11. Writers give their stories powerful endings by sharing the lesson that the character learns.
12. Writers reread their writing to make sure all the parts fit together. They reread one part and stop and ask themselves, ‘Does this part go with the last part I just read?’ If it does, they can continue to read the next part. If it does not, they need to take out extra writing that does not belong or add in writing to make the parts fit.

Differentiation:

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- The teacher will individually conference with each student to address specific needs of the writer.

Resources: Various Mentor Texts

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2008.

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Grade 2 Unit 8: Poetry

Stage 1: Desired Results

Unit Goals:

- Writers write many poems using poetry elements such as line breaks, beat, patterning, repetition, and figurative language etc.
- Students include figurative language such as similes and metaphors in their poems (Poets paint with words).
- Students select a few of their favorite poems from their collection to present to an audience.

Essential Questions:

- What are the elements (ingredients) of poems?
- How are poems different from other genres of writing?
- How do poets paint with words? (similes, metaphors)

Skills/Knowledge:

- Students will be able to distinguish between poetic, narrative, and expository text.
- Students will be able to write poems using line breaks, beat, and repetition.
- Students will be able to use figurative language to create images for their readers.
- Students will be able to use the strategy, *showing, not telling*, to convey feelings in their poems.

Common Core Standards for ELA:

W.2. 3, 5, 6

SL.2. 1-6

Stage 2-Assessment Evidence

Observations

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Stage 3- Learning Plan

Teaching Points:

Begin by immersing students in poetry and have students identify the elements of poetry. Create the chart... What are the elements (or ingredients) of poems?

**Refer to "Poetry" in Lucy Calkins' Units of Study for Primary Writing*

1. Poets see daily objects in fresh, new ways.
2. Poets write using line breaks.
3. Poets reread their poems making their voice support the meaning in them.
4. Poets choose subjects that matter to them as poem topics.
5. Poets convey strong feelings by creating images (showing, not telling).
6. Poets invigorate their poems with poetic language and voice.

7. Poets reach for words that exactly match what they are trying to say.
8. Poets use repetition and other structures to support meaning.
9. Poets use comparisons to express big feelings (similes).
10. Poets use comparisons and artful language to convey sounds, images, observations, and ideas (metaphors).
11. Poets stay with and develop their comparisons (sustaining a metaphor).
12. Poets revise their poems by reading them aloud to themselves and to partners. They listen for music and beat. Small words are removed (such as...like, is, a, the, etc.).
13. Poets use everything they know about editing to edit their poems.
14. Poets present their favorite poems to an audience (Ex. Poetry Slam or Poetry Cafe).

Differentiation:

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- The teacher will individually conference with each student to address specific needs of the writer.

Resources: Various Mentor Texts

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