



## ***Constructing a Creative Classroom Community***

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This curriculum unit is recommended for:  
2nd Grade

**Keywords:** Fiction, nonfiction, close reading, narrative writing, personal narrative, small moment story, writing process, balanced literacy

**Teaching Standards:** See [Appendix 1](#) for teaching standards addressed in this unit.

**Synopsis:** The unit is designed to guide students through the steps of the writing process while enhancing classroom culture. Each lesson, unless otherwise noted, will follow the same general format and last for 45 minutes to an hour. First, students will be introduced to the learning objective through a 10-20-minute mini-lesson. A mentor text that demonstrates the objective will be read to the whole class. Students will be asked to “think, pair, share” and “turn to a partner” throughout the reading. After sharing with a partner, two to three students will be cold called. To promote good listening skills, these students must share what their partner told them using the sentence frame “My partner, [partner’s name], thinks \_\_\_\_\_ because \_\_\_\_\_.” At the close of the mini-lesson, students will “think, pair, share” about how they can use the learning objective to improve their own writing. Then students will engage in at least 20 minutes of independent writing followed by 15 minutes of peer conferring. During independent writing time, the teacher will confer with students. At the close of the lesson, students will share a “glow”, something they are proud of, and “grow”, an opportunity for growth, with a partner. Partner work and shared experiences can foster personal connections and empathy between classmates while teaching essential writing skills.

*I plan to teach this unit during the coming year to 24 students in 2nd grade.*

*I give permission for the Institute to publish my curriculum unit and synopsis in print and online. I understand that I will be credited as the author of my work.*

## **Constructing a Creative Classroom Community**

*Jessica M. Young*

### **Introduction**

Becoming a good writer is critical to expressing understanding of reading. In second grade, writing is closely tied to the Reading 3D assessment of reading comprehension. Frequently, students that achieve high scores on oral comprehension questions will stumble when they encounter written questions. With the current emphasis on mastery of reading and math, this discrepancy is unsurprising yet should be alarming. Writing is an essential skill in education, work, and life. Without proper instruction in writing, educators are failing to provide students with a fundamental tool for success. As a second grade teacher, I am responsible for implementing math, science, reading, and writing curriculum. Though this unit will focus specifically on writing, I plan to incorporate the same theme of community across disciplines.

### **Rationale**

Every person has a story. It is our role as educators to teach students the skills they need to communicate their own story and the compassion required to empathize with the stories of others. Even at seven years of age, children are acutely aware of what separates themselves from others. By exploring the world at large and their communities through the written word, students will develop an appreciation for their commonalities while learning to celebrate differences. Elementary school is a formative time in student's lives, and I want to ensure that all of my students learn to reflect on their own feelings and act with kindness towards others.

While many children feel unable to control the course of their lives, writing can give them the power to choose how to present their story to others. In this unit, I plan to help my students craft a personal narrative. Beginning with stories from the larger community, the unit would zoom in to focus on the experiences of people in our community and our classroom. Featured texts would emphasize people with shared interests and similar backgrounds to my students. Writing time will be provided daily and at least one individual writing conference will be held per week. In accordance with the Taba Model for Curriculum Development<sup>1</sup>, the question of how communities are defined, formed, and impact lives will be explored across social studies, math, and reading curriculum. Taba's model aims to provide gifted learners with a deeper understanding of curriculum. Additionally, students will share more about their lives through artwork, surveys, and book recommendations. Focusing on the idea of community through different lenses and assignments will also address the needs of ELL

students, allowing them to contribute to the sense of classroom community despite language barriers. The unit will culminate in students writing a personal narrative about their own lives in vivid detail.

Too often, syntax and spelling errors defeat students and make writing something to fear. This unit was written for a seminar entitled Writing with Power: No Fear Here. I joined this seminar because I lacked confidence in my abilities as a writer. By focusing primarily on the style and effect of essays, the seminar helped me combat my fear of grammatical mistakes. I hope that this unit will allow me to develop a love of writing in my students, as well as hone the skills needed to communicate successfully. Every child feels emotion deeply. My goal is to give them the tools and the passion to express their experiences in writing. In addition, learning the stories of my students will help me connect with them on a more personal level. The more I know about them, the more I can tailor future lessons towards their interests. Students will also learn about conventions of Standard English and increase their vocabulary.

### **Demographics**

I teach second grade at Davidson Elementary- School. The town of Davidson is suburb of Charlotte in Mecklenburg County, North Carolina. Davidson Elementary serves 712 students in kindergarten through 5th grade. The student population is 78.2% Caucasian, 11.3% Hispanic, 6.3% African American, 2.2% Asian, 1.2% Multi-Racial, and 1% other. There are 65 students with disabilities, 42 students with limited English proficiency, and 109 students enrolled in the Talent Development program. The school is ranked 13th of 304 elementary schools in the Charlotte Mecklenburg School District. In 2016, the school exceeded expectations with an overall student growth score of 84% on reading and math end of grade exams. There is no school or district wide assessment for elementary writing.

### **Objectives**

This unit will address North Carolina Common Core writing, reading, speaking, and listening standards. In writing, students will learn to differentiate text types and purposes, produce and distribute writing, and research to build present knowledge. To address speaking and listening standards, students will collaborate and present knowledge and ideas. Students will also be able to identify the craft and structure of a story, integrate art into their projects in meaningful ways, and read and comprehend appropriately leveled texts, in accordance with literature standards. They will think critically about mentor texts, ask questions to enhance understanding, and apply what they learn to their own writing. Additionally, students will increase their understanding of the conventions of Standard English and vocabulary throughout the unit.

Specifically, students will be able to write narratives in sequential order, successfully using transition words, dialogue, and sensory details to enhance meaning. Peers will give feedback on student writing through partner work and whole group discussions. Student will learn to formulate and ask subject-specific questions to clarify meaning their own work and other students' writing. In addition, students will confer with the teacher at least once a week. Students will use feedback from peers and adults to plan, draft, revise, edit, and publish their writing.

### **Content Research**

Children, especially in the modern age, may feel insignificant and unheard. Writing is an effect way for students to use their voice. Having purpose and pride in their writing can lead to feelings of autonomy. In a world where so much is out of their control, being able to communicate their feelings and unique viewpoint is a skill essential to success. In fact, student who can write well become more critical thinkers, learners, and readers.<sup>2</sup> Indeed, identifying the structure of a story and understanding the relationship between problem and solution are essential to both reading and writing.

Providing feedback is the most effective way to increase student learning. It is crucial that educators heed Lucy Calkins advice, "Teach the writer, not the writing."<sup>3</sup> Instead of suggesting specific changes to a particular piece of writing, the teacher should focus on providing the student with the skills they need to write future work. When the work is student guided, children can learn the skills of self-assessment through conferring.<sup>4</sup> This unit will therefore focus on work in small groups, conferring, and encouraging students to take ownership of their work.

Students must have a desire to do work independently and a belief in their ability in order to achieve success.<sup>5</sup> The theory of growth mindset suggests that framing has a significant impact on performance.<sup>6</sup> That is to say that if a child believes they can become smarter, they will persist against obstacles, and learn more. Through setting their own achievable goals, students will achieve incremental successes each week and become better writers throughout the course of the unit. The work assigned should be become increasingly more challenging, gently pushing the limits of what they can achieve independently.<sup>7</sup> For more information on selecting goals for writers refer to Fountas and Pinnell's Continuum of Literacy Learning.<sup>8</sup>

The Common Core State Standards underscore writing as a path toward college and success in the information age.<sup>9</sup> Writing is a recursive process, where many steps are revisited throughout a project.<sup>10</sup> However, the writing process has been broken down to five unique steps for the purposes of this unit. In fact, the unit has been broken down into five subsections, each of which focuses on one step of the writing process. The structure of this unit is loosely aligned with the four "bends" of instruction in Lucy Calkin's Narrative Writing Unit where students focus on small moments, expand to more detailed

stories, revise, and publish.<sup>11</sup> I chose to mirror the steps of the process more closely because in my teaching I found that a clearly defined structure makes writing more accessible to young children.

The format of the writing workshop correlates with the Common Core State Standards.<sup>12</sup> All writing workshops follow the same basic structure. In “Becoming a Writer,” the typical daily lesson includes preparing to write, independent writing time, and sharing and reflection.<sup>13</sup> Fountas and Pinnell suggest modeled writing, thinking aloud through demonstration, and using mentor texts in their Continuum of Literacy Learning.<sup>14</sup> Lucy Calkins formats her lessons with a mini lesson, followed by teaching and demonstration, finished with active engagement, where students apply what they learned.<sup>15</sup> Others suggest that teachers develop background knowledge, discuss texts, model writing, memorize steps, support students, and ask students to perform.<sup>16</sup> Regardless of the number of steps or phrases used, all of the curriculum I encountered suggest a scaffolded writing lesson where the teacher slowly releases control to the students, beginning with an example and ending with individual work time.

As in all subjects, it is important that learning be tailored to each student. Through conferring, the writing workshop varies instruction from student to student. However, writing can still be differentiated further. For students that require further intervention, the teacher may choose to use the SRSD or Self-Regulated Strategy Development approach. This strategy, which was referenced when developing the unit, helps students conquer anxiety about writing by mastering the stages of production, assessing their own writing, and gaining self-confidence as writers.<sup>17</sup> Gifted learners, on the other hand, may require more freedom. Allow gifted students to expand their writing to suit their own needs.<sup>18</sup> If they have mastered the basics of a small moment story, they may add idioms, metaphors, and similes. They may also create a cohesive personal narrative by connecting a series of small moment stories or choose to publish their story on a website or as a play. As long as students are showing growth and mastery of concepts, try to be as flexible as possible.

Narrative writing allows students to draw upon their own experience and develop their own voice. A story about their lives, it is inherently interesting to students and their peers. Learning about the lives of your students is also useful to any educator and fosters a sense of community within the classroom. In addition to learning the steps of the writing process, there are three overarching goals to narrative writing: structure and cohesion, elaboration, and language.<sup>19</sup> Language and its conventions often strike fear into the hearts of writers, especially young ones. The primary focus of this unit is therefore elaboration. By first grade, students should have a basic understanding of structure. Some second graders may struggle with cohesion, and may require extra support during the drafting stage. For elaboration, students will be asked to use strong words to enhance meaning, focus on sensory details, and convey emotion in their memoirs. Writing a personal narrative is impossible without reflection. Considering

one's own experience and making connections with the experiences of others can foster empathy. Memoirs can be written to entertain, teach, sadden, uplift, or inform.<sup>20</sup> Students will also Throughout this unit, students will be asked to discuss the purpose of mentor texts and craft their own story through their chosen lens. They will also enhance their finished work using appropriate illustrations and technology.<sup>21</sup> Through the use of technology and reflection, this unit will enhance the sense of community within my classroom and my students' academic readiness to compete the in 21<sup>st</sup> century.

## **Teaching Strategies**

### Anchor Charts

Anchor Charts are created with students and placed strategically around the classroom. Students can quickly reference the charts to review concepts and expectations.<sup>22</sup> Anchor charts are rotated to reflect the most current learning and behavior goals.

### Conferencing

One-on-one meetings with students effectively provide feedback in writing. Conferring is a time for students to analyze their own writing and create goals for improvement. Through questioning, the teacher will guide the student towards a weekly goal based on current writing. The teacher will ask the student what they think they do well, and what they would like to work on. Student focus will include skills as well as writing pieces.<sup>23</sup> Conferring takes place during independent writing time. In my classroom, a rotation of 5-6 students per day allowed me to see each student once at least per week. A chart was placed on the board, so that students knew when they would conference with me. The chart also helped quell interruptions during conferring time. Conferences were held Monday-Thursday, with Fridays reserved for extra help.

### Graphic Organizer

Graphic organizers allow students to gather their thoughts and are particularly useful during the planning stage of the writing process and after read alouds.

### Independent Writing Time

A block of 15-30 minutes of writing time is set aside each day for students to work independently. Students will need to work up to 30 minutes of sustained individual writing. Independent writing time comes after the mini lesson. Students will be released for "Tummy Time" around the classroom as they work.

### Mentor Text

Mentor texts are examples used to demonstrate a writing skill or inspire student writers. These published texts are read during the mini lesson. Students are asked to pause and reflect during the reading using “Think, Pair, Share”. I selected my mentor texts with specific writing skills and overall craft and structure in mind.

### Mini lesson

The mini lesson should last for 10-20 minutes at the beginning of each lesson. Students should come to the carpet and listen as the mentor text is read. Students will “Think, Pair, Share” during the reading, reflecting on previously learned skills and the current lesson objective. Anchor charts are created or referenced during the mini lesson.

### No Excuse Words

As part of their word study, students are provided with a list of no excuse words. The list consists of commonly used words that children are expected to spell correctly in all their writing. The words also appear on weekly spelling tests.

### Peer Conferences

Peer conferences give students a chance to share their work and receive suggestions. Students must sit next to each other with the work between them while conferring. The writer reads his or her work aloud. If the listener has a suggestion, they should ask the writer to stop. The listener will suggest feedback and both partners will discuss. Only the writer will make changes to their work. They are not required to make suggested changes. Peer conferences should be held after independent work time at least once per week. My intention is that they are held each day that time allows. They should last 10-14 minutes, about 5-7 minutes for each partner to share. Alternatively, 5-7 minutes can be set aside each day for one person to share, with the other partner sharing the following day.

### Read Aloud

Read aloud is used for mentor texts, which promote writing skills the teacher wants reflected in student work. During this time, students must also practice listening standards, such as facing the speaker and sitting quietly. Students must listen carefully during read aloud, because they will frequently be asked to reflect on the readings and adjust their writing accordingly.

### Technology

It is increasingly important that students be technologically literate. During the publishing phase, students will be encouraged to use chromebooks and the school's computer lab to type and print finished work.

### Tummy Time

Tummy time denotes individual work time around the classroom. As long as students are being safe and productive, they are able to work wherever they choose. In my classroom, this includes at, on, or under their desks. Clipboards, carpet squares, and couches and chairs are also available to students at all times. A small workroom is also available for students who need to remove themselves from distractions.

### Turn to a Partner

“Turn and talk” or “think, pair, share” is a teaching strategy used to promote teamwork and thoughtful reflection. During and after a mini-lesson, students are encouraged to turn and talk to a partner. Students will be asked open-ended questions about a text or concept. When the teacher says, “Think,” students will formulate their own thoughts silently. At “Pair,” students will turn to face their partners. They will then “share” their thoughts, being careful to split the time equally between partners and listen carefully to their partners’ thoughts.<sup>24</sup> When signaled, students will turn to face the teacher. They are then randomly selected to share their partner’s thoughts, using the following sentence frame, “My partner, \_\_\_\_\_, thinks that \_\_\_\_\_.” At the close of the lesson, responses are discussed as a whole class.

### Writing Binder

Students store their writing and resources in binders. The binders include sections for prewriting, drafting, revising, editing, publishing, and resources. Students physically move their stories throughout the writing process. This allows students to work on more than one story at a time, and keep track of what they need to do next. The resources include graphic organizers, checklists, transition words, no excuse spelling words, and a glossary for students to write down and words they commonly use but spell incorrectly.

### Writing Checklist

Checklists are based on the narrative writing rubric and written in child-friendly language. An illustrated version can also be provided for English Language Learners and visual learners. Students use checklists to determine if their work meets second grade standards for structure, development, and language conventions. By using language such as “not yet, starting to, and yes” the checklist supports a growth mindset.

### Writing Process

The writing process has five steps: prewrite, draft, revise, edit, and publish.

### Writing Process Tracker

The tracker has a section for each step of the writing process. As students develop their writing pieces, they move a magnet with their name up into a new section of the tracker. This helps students get excited about their progress and allows the teacher to easily determine where students are in the process and which students may require more help. See Appendix 2.

### Activities

#### Introduction

*Lesson 1: Administer on-demand performance assessment prompt<sup>25</sup>*

Students will be asked to prewrite, draft, revise, edit, and publish a personal narrative in 45 minutes. See Appendix 3.

*Lesson 2: Self-assessment using writing checklists*

*Mentor Text: The Paperboy by Dav Pilky*

On promethean board, review the narrative writing exemplar and rubric, shown in Appendixes 4 and 5. Provide students with a copy of the narrative writing checklist. Model how to grade the exemplar for the class. Ask students to turn and talk about how they would rate the exemplar in each category. Students should use the sentence frame “I think \_\_\_\_\_ because \_\_\_\_\_.” Students will independently rate their own writing samples, from the on-demand assessment, using the checklist. Students may choose the illustrated or text-only version checklist seen in Appendixes 6 and 7.

*Lesson 3: SMART writing goals and community standards.*

*Mentor Text: A Chair for my Mother by Vera B. Williams*

“This year we will be setting our own goals for writing each week. In ‘A Chair for my Mother’ the narrator had a goal. What was it? Did she achieve this goal right away? No, it took time and perseverance. She had to work at it, just as we will work on our writing. Have you ever had a goal? How did you achieve it? Turn and Talk.”

You may need to guide students through the rules of turn and talk. Students must first think on their own, then turn to face their partner. They must listen to their partner and share time equally. After cold calling students to share their partner’s goal, ask them to reflect as a group on what they did well and what the class could improve upon for the next turn and talk.

Inform students that SMART stands for Specific, Measurable, Attainable, Realistic, and Time-bound. Have students think, pair, and share a goal they have for their writing. Cold Call. Distribute the SMART Goal Planner.<sup>26</sup> Students will independently work on their own goal before sharing with a partner. See Appendix 8.

*Lesson 4: Define a small moment story*

*Mentor Text: Owl Moon by Jane Yolen*

“Where does Owl Moon take place? When? Is the story about her whole life or one night? We will be working on small moment stories. These stories zoom in on a small moment in your life.”

The teacher may also share a personal story. I shared a story from my cross-country road trip. I asked students which would be a small moment story, the whole 14-day trip or one single day. Then I mention that in one day I saw the Grand Canyon and almost ran out of gas in my car. This is still not a small moment story, because there were two separate “moments” in that day. Students were able to vote on which story I would elaborate on.

Introduce the writing process (Prewrite, Draft, Edit, Revise, Publish). Show students the writing process chart and writing binders. Demonstrate how students will move their work through the steps of the process and sections of their binders. Students will also mark their progress by moving their personalized magnet through the steps on the writing process chart.

Prewriting

*Lesson 5: Finding inspiration in real life experiences*

*Mentor Text: Rocket Writes a Story by Tad Hills*

*Anchor Chart: Good writers use awesome ideas from their lives...*

While reading the text, pause and ask students what step of the writing process Rocket is in. Rocket finds inspiration in his life, and your students can too. Create the anchor chart with their suggestions. See Appendix 9.

Have students think, pair, share frequently with different partners to build a sense of community. For example, if one student suggests thinking of a special place, have students share a place that is special to them and explain its importance to a partner.

Students will then generate at least three small moment story ideas and place them in the prewriting section of their binder.

Drafting

*Lesson 6: What is a writing conference.*

*Mentor Text: Chicken Sunday by Patricia Polacco*

Begin writing conferences. Demonstrate the expectations of conferences with the video of Lucy Calkins<sup>27</sup>. Conferences will start with a “glow” or something the student is proud of, and be followed by a “grow” or a strategy the student is working on. Students should bear the burden of responsibility in a conference, while the teacher asks guiding questions. See the strategies section for more detail.

Students will start a draft based upon their ideas. Provide students with three separate pages. Mark them beginning, middle, and end. Show students how to format pages with name, date, title, and skipped lines.

*Lesson 7: Crafting a good beginning.*

*Mentor Text: Enemy Pie by Derek Munson*

This text starts with a hook, “It should have been the perfect summer. But it wasn’t”. In the first two pages this text provides interest with the hook and context such as whom, what when, where, and why. Students write their draft with the action, talk, or setting that creates a good beginning.

*Lesson 8: Sensory details*

*Mentor Text: Knots in a Counting Rope by Bill Martin Jr. and John Archambault*

*Anchor Chart: Body Walk*

In *Knots on a Counting Rope*, the author describes scenery to a blind boy. In this lesson, students will enhance their writing with sensory details that bring the story to life. When in doubt, students can “take a body walk” and imagine where all parts of their body are at each moment in the story. See Appendix 10.

*Lesson 9: Detailed descriptions*

*Mentor Text: White Snow Bright Snow by Alvin Tresselt*

Students will be asked to close their eyes and visualize the text as it is read. After discussing how the author used descriptive words to paint a picture, students will be asked to describe a doll in detail. Students will be given 10 minutes to write a detailed description of the doll so that their parents or guardians can make an accurate drawing. The student may assign this “homework” to the person of their choice. The student who returns the most detailed drawing will be awarded a prize.

*Lesson 10: Crafting a good ending*

*Mentor Text: Amazing Grace by Mary Hoffman*

Review the attributes of a good beginning and note that they are present in Hoffman’s text. In addition, this text provides an opportunity to build community. In it, people rush to make judgments about Grace. For an extension activity, students can discuss the

idiom, “judging a book by its cover”. Discuss the sense of closure in the ending of *Amazing Grace*.

After the mini lesson, have students cast their vote for the most detailed doll drawing. Drawings should be numbered and hung around the classroom. Students will vote by writing the drawing’s number on post-its. We created a number line on the board, and students place their post-its vertically above each number to create a graph.

Students should write the ending of their story with the action, talk, or feeling that provides resolution.

## Revising

### *Lesson 11: Transition words and sequential order*

*Mentor Text: My Airplane Trip by Julie Haydon*

Explain the concept of revising. Take note of the sequential order of the mentor text, as well as the descriptive details and transition words. After the mini-lesson, have students ask themselves “Is my story in order? Is there a clear beginning, middle, and end?” Encourage them to read the story backwards to check. Stop students halfway through their independent reading time. Distribute a list of transition words. Have students continue adding transition words to their text. The list I used is divided into four sections that mirror the parts of their stories. In my class, I asked students to add at least one transition word to the beginning, two to the middle, and one to the end of the story. The structure of the list gave them a tangible goal that was easy to follow. Later in the year, adding transitional words and phrases should come more naturally.

### *Lesson 12: Revising Sensory Details*

*Mentor Text: A Birthday Basket for Tía by Pat Mora*

This text expertly uses sensory details to make the characters and the setting come to life. During the mini lesson, reiterate what peer editing should look and sound like around the classroom. Show *Writer's Workshop Interactive Peer Editing* and discuss the role of the speaker and listener.<sup>28</sup> After the mini lesson, students should review their writing for strong words that make the reader feel present. I asked students to annotate the sensory details in their writing with colors that corresponded to our “Body Walk” anchor chart. Students were asked to make sure all sense were represented, then go back to see if they could use stronger or more descriptive words. For advanced groups, you can also explain how to use a thesaurus or the synonyms in the dictionary.

### *Lesson 13: Conveying emotion*

*Mentor Text: Fireflies by Julie Brinckloe*

In *Fireflies*, actions and dialogue are both used to describe emotions. Teach what quotations marks are and demonstrate how to use them. After the mini lesson, have

writers ask themselves, “Can the reader tell how my characters feel?” All students should add at least one action and one piece of dialogue that describe a character’s feelings.

## Editing

*Lesson 14: Proofreading for capital letters and sequential order.*

*Mentor Text: The Motorcycle Photo by Wendy Graham*

*Anchor Chart: Let us be detectives...*

In *The Motorcycle Photo*, the protagonist acts like a detective to find the photo. He looked carefully all around. After the mini lesson, students will proofread their writing for capital letters beginning of a sentence and proper nouns. They will also ask themselves, “Is there anything I need to add, take away or change? Is there any information that takes away from the point of the story?” Refer to Appendix 11 for the anchor chart.

*Lesson 15: Using a dictionary and proofreading for spelling.*

*Mentor Text: Roller Coaster by Marla Frazee*

After a mini lesson that reviews previously taught skills present in Marla Frazee’s text, refer to the COPS anchor chart. Today students will check for spelling using their “no excuse” word study lists, the word wall, and a dictionary. First, show students where in the room they can find a dictionary. Then explain how dictionaries are organized in alphabetical order with guidewords on each page. Demonstrate how to find three words. You may have students suggest the words they need in their texts.

*Lesson 16: Adding emphasis*

*Mentor Text: Shortcut by Donald Crews*

In *Shortcut*, Donald Crews uses dialogue, all capital letters, and onomatopoeia to accentuate meaning. On their final day of editing, students may choose to add all capital letters, bold font, or dialogue to enhance meaning in their work. Students that are finished editing may spend extra time today conferring with a partner.

## Publishing

*Lesson 17: What is publishing?*

*Mentor Text: Just Us Women by Jeanette Caines*

Students will be given the option to type or handwrite their final works. Only writing will be completed on this day.

*Lesson 18: Adding illustrations to enhance meaning.*

*Mentor Text: Sam and the Lucky Money by Karen Chinn, Illustrated by Cornelius Van Wright and Ying-Hwa Hu*

The illustrators of the mentor text used pictures to support the descriptive details in the writing. The scenes illustrated convey the main message of each page. Students finished writing their published work will add illustrations to their text.

#### *Lesson 19: Publishing Party*

Students will read their completed works to parents, guardians, and guests. In my classroom, they are invited to wear pajamas and bring pillows and blankets. Everyone gets cozy around the classroom and reads to their guests. If time permits, students may read to other guests as well. This event is a chance for your students to celebrate all they have accomplished throughout the unit.

#### *Lesson 20: Assessment*

Administer On-Demand Writing Assessment Prompt.

#### **Assessment:**

The On-Demand Writing Assessment Prompt will be administered as a pre and post assessment. Students that receive at least 45 points on the rubric, or a score of 3 or better in each subsection, are considered on grade level. However, my biggest goal is personal growth. To that end, I review the pre-assessment and corresponding rubric in my first conference with each student. The child is encouraged to create their own SMART writing goal based upon their performance and the week's focus. For example, I would rather a student create a goal about spelling during the editing phase than the drafting phase. Through leading questions, the teacher can provide input on the goals while the student takes leadership. Having the student create the goal makes it much more relevant to them. Formative assessments are made using writing checklists, during conferences, and in informal observations throughout the unit.

## **Appendix 1: Teaching Standards**

LITERACY.W.2.3- In this unit students will write personal narratives in which they recount a well-elaborated event, include details to describe actions, thoughts, and feelings, use temporal words, and provide a sense of closure.

LITERACY.W.2.5- Students will confer with teachers and peers to revise and edit drafts.

LITERACY.W.2.6- Students will be given the option to publish writing on paper or on the chromebook.

LITERACY.W.2.8- Students are asked to recall experiences to write their narratives.

LITERACY.SL.2.1- Collaborative conversations with diverse partners are essential to building a classroom community.

LITERACY.SL.2.4- Students will recount experiences with relevant, descriptive details during mini lessons.

LITERACY.SL.2.5- Students will add illustrations that clarify ideas, thoughts, and feelings to their published pieces.

LITERACY.SL.2.6- Students are expected to write in complete sentences.

LITERACY.L.2.1- Students will be provided with sentence frames during mini lessons to foster understanding of the conventions of Standard English.

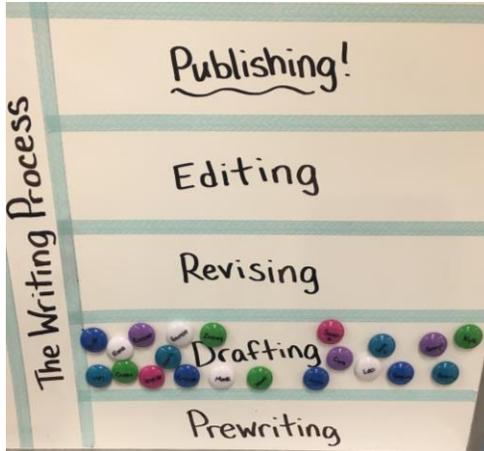
LITERACY.L.2.2- Students writing will be assessed for command of the conventions of Standard English. Mini lessons will focus on capitalization, punctuation, and spelling.

LITERACY.L.2.3- Students will demonstrate knowledge of language and its conventions when writing, speaking, reading, or listening during lessons and individual work time.

CCSS.ELA-LITERACY.L.2.4- The teacher will model how to determine the meaning of unknown words through context clues while reading mentor texts.

CCSS.ELA-LITERACY.L.2.5- Students will choose strong adjectives and verbs to describe nuances of meaning in their writing.

**Appendix 2: Writing Process Tracker**



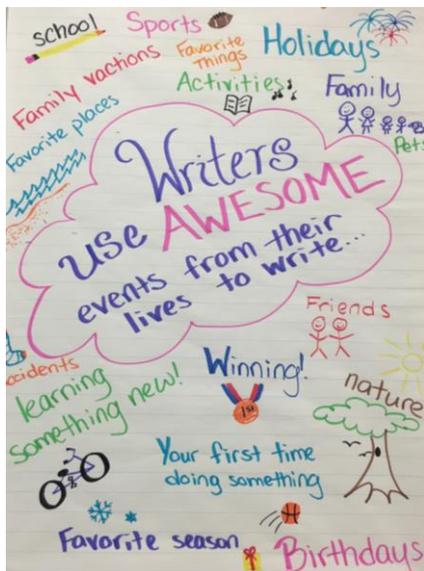
**Appendix 3: [On Demand Writing Assessment](#)**

**Appendix 4: [Student Writing Sample Exemplar](#)**

**Appendix 5: [Rubric for Narrative Writing](#)**

**Appendix 6: [Narrative Writing Checklist](#)**

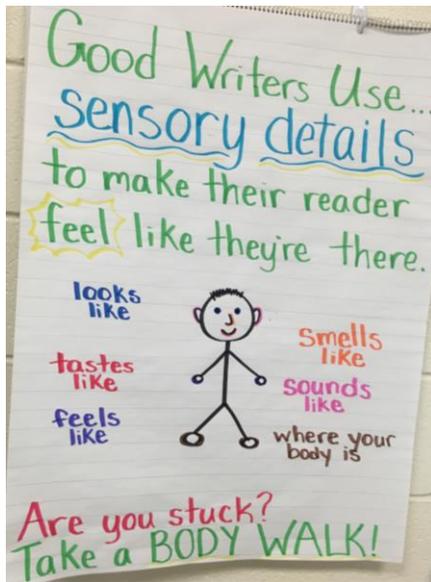
**Appendix 7: [Writer's Illustrated Checklist](#)**



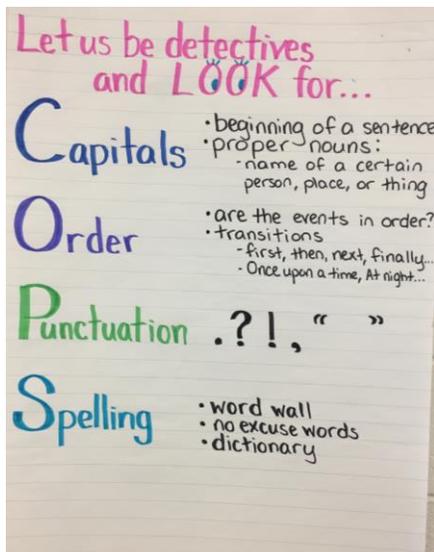
**Appendix 8: [SMART Goal Planner](#)**

**Appendix 9: “Writer’s use awesome events from their lives...” Anchor Chart**

**Appendix 10: “Body Walk” Anchor Chart**



**Appendix 11: “Let us be detectives” Anchor Chart**



### **Materials for Classroom Use**

1. Mentor Texts
2. Markers
3. Pencils
4. Colored Pencils
5. Chart paper
6. Post-it Notes
7. Writing Binders
8. Writing Process Tracker
9. Lined Paper
10. Construction Paper
11. Chromebooks
12. Promethean Board or Document Camera with a Projector

### **Resources for Students**

Caines, Jeannette Franklin, and Pat Cummings. *Just Us Women*. New York, NY: Harper & Row, 1982.

This is the story of a young girl on a road trip with her aunt.

Chinn, Karen, Cornelius Van Wright, and Ying-Hwa Hu. *Sam and the Lucky Money*. New York: Lee & Low Books, 1995.

Sam's story is a useful example of sequential order and uses sensory details to bring China Town to life

Crews, Donald. *Shortcut*. New York: Greenwillow Books, 1992.

Children take a shortcut home across the train tracks. As a train approaches, Crews uses bold text, onomatopoeia, and dialogue describe the scene.

Frazer, Marla. *Roller Coaster*. San Diego: Harcourt, 2003.

Another example of using dialogue and bold text to describe a story with a clear beginning, middle, and end.

Graham, Wendy, and Richard Hoyt. *The Motorcycle Photo*. Barrington, IL: Rigby, 2001.

A boy searches for a precious family photo he lost on his way to school. The Motorcycle Photo is a mentor text with a straightforward problem and solution.

Haydon, Julie. *My Airplane Trip*. Harcourt Achieve.

A girl goes on her first plane ride. The story uses transition words to make the sequential order of events clear.

Hills, Tad. *Rocket Writes a Story*. New York: Schwartz & Wade Books, 2012.

Rocket the dog is curious about his surroundings and loves learning new words. He uses found words from his environment to write a story, with the help of a teacher.

Hoffman, Mary, and Caroline Binch. *Amazing Grace*. New York: Dial Books for Young Readers, 1991.

Grace dreams about becoming a ballerina and works hard to reach her goal.

Martin, Bill, John Archambault, and Ted Rand. *Knots on a Counting Rope*. New York: H. Holt, 1987.

A blind Native American boy asks what the color blue looks like. The feelings that are often associated with the color are described in vivid detail.

Munson, Derek, and Tara Calahan. King. *Enemy Pie*. San Francisco: Chronicle Books, 2000.

A new child moves down the street and quickly becomes the narrator's worst enemy. His father offers to bake enemy pie, but he must befriend his enemy in order for the pie to work. This book has a great hook at the beginning and teaches a valuable lesson about judging others.

Pilkey, Dav. *The Paperboy*. New York: Orchard Books, 1996.

The paperboy delivers papers in the early morning, before anyone else is awake.

Polacco, Patricia. *Chicken Sunday*. New York: Philomel Books, 1992.

A group of children are on a quest to buy a gift for Miss Eula. They save all their money, work together, and make amends with a local man who survived the holocaust.

Smith, Annette, and Loma Tilders. *River Rafting Fun*. Southbank: Nelson Thomson Learning, 2001.

A rafting trip with a surprise twist.

Spinelli, Eileen, and Melissa Iwai. *Night Shift Daddy*. New York: Hyperion Books for Children, 2000.

Night shift daddy is a personal narrative. It can be used to prompt discussions about different family structures and parent jobs.

Tresselt, Alvin, and Roger Duvoisin. *White Snow, Bright Snow*. New York: Lothrop, Lee & Shepard, 1947.

This text describes winter in many different ways and is a good example of using strong descriptive words.

Yolen, Jane. *Owl Moon*. NY, NY: Philomel Books, 1987.

Owl moon is the story of a narrator's night in the woods with her dad. It can be revisited as an example of a story that stretches out a small moment with many sensory details.

## Resources for Teachers

Beard, Jenny, Jenny Bonack, and Jennifer McMillian. "2nd Grade Literacy Scope and Sequence: Talent Development Alignment." Accessed September 24, 2016. <http://bit.ly/tdlitss2>.

The Literacy Scope and Sequence was developed by CMS educators to guide teaching in accordance with district timelines and Common Core State Standards. The Talent Development Alignment extends the depth and rigor of learning for all students, especially those in the gifted program.

*Being a Writer: Grade 2: Teacher's Manual*. Oakland, CA: Developmental Studies Center, 2007.

This curriculum uses the lesson structure of a mini lesson followed by independent writing time. Reflecting on the types of questions asked during and after reading the mentor text helped guide this writing unit.

Calkins, Lucy, Amanda Hartman, and Zoë White. *The Conferring Handbook*. Portsmouth, NH: Heinemann, 2013.

In the conferring handbook, Calkins and Hartman describe the structure of and reasoning behind conferring.

Calkins, Lucy, and Julia Mooney. *If...Then...Curriculum: Assessment-based Instruction, Grade 2*, Portsmouth, NH: Heinemann, 2013.

This text provides suggestions assessment of writing skills and for differentiating writing instruction.

Calkins, Lucy, Kelly Boland. Hohne, and Audra Kirshbaum. Robb. *Writing Pathways: Performance Assessments and Learning Progressions, Grades K-8*. Portsmouth, NH: Heinemann, 2015. Portsmouth, NH: FirstHand, 2013.

As the title suggests, this text provides performance assessments and learning progressions for writing. The exemplars and annotated rubrics easily communicate expectations to teachers, parents, and students alike.

Calkins, Lucy, and Peter Cunningham. *A Guide to the Common Core Writing Workshop: Primary Grades*. Portsmouth, NH: Heinemann, 2013.

Calkins and Cunningham provide a comprehensive overview of the structure of the writing workshop and the pedagogy behind it.

*Elementary Literacy Scope and Sequence*. Charlotte, NC: Charlotte Mecklenburg School District, 2016.

The Literacy Scope and Sequence was developed by CMS educators to guide teaching in accordance with district timelines and Common Core State Standards.

*Elementary Writing Conference*. Performed by Lucy Calkins. Accessed October 29, 2016. <https://vimeo.com/30092813>.

In this video, Lucy Calkins confers with a student about her writing. It can be used to model what a conference looks like for parents and students.

Fountas, Irene C., and Gay Su. Pinnell. *The Continuum of Literacy Learning, Grade PreK-8: A Guide to Teaching*. Portsmouth, N. H.: Heinemann, 2011.

Fountas and Pinnell, known for the guided reading levels they devised, provide suggestions for teaching writing throughout grade levels. This knowledge helps teachers differentiate instruction to students who are writing above or below grade level.

“Growth Mindset.” The Glossary of Education Reform. <http://edglossary.org/hidden-curriculum>. Accessed October 28, 2016.

Growth mindset is a theory of developmental psychology, which asserts students will learn more if they believe their mind can be trained like a muscle.

Harris, Karen R., Graham Steve, Linda H. Mason, and Barbara. Friedlander. *Powerful Writing Strategies for All Students*. Baltimore, M.D.: Paul H. Brookes Publishing Co., 2008.

This text suggests writing strategies useful for teaching and interventions, including anchor charts, graphic organizers, and checklists.

*How to Peer Edit (3-5)*. Directed by Ruth Ayres. Performed by Sam Ayres and Jordan Ayres. November 02, 2015. Accessed October 29, 2016.

<https://www.youtube.com/watch?v=dvxEOw2waac>.

This video walks students through the expectations of peer editing and models expected behavior.

Logue, Catherine. "Anchors Aweigh!" *Instructor* 125, no. 3 (November 2015): 38-41. *Academic Search Complete*, EBSCOhost (accessed September 24, 2016).

This text explains the benefits of using anchor charts in the classroom.

Connell, Genia. "Setting (Almost) SMART Goals With My Students." January 06, 2016. Accessed October 26, 2016. <http://www.scholastic.com/teachers/top-teaching/2016/01/setting-almost-smart-goals-my-students>.

Connell's article provides an overview of SMART Goal setting with elementary aged students as well a lesson plan for implementing them in your classroom.

"Strategies for Socratic Questioning." Paideia Active Learning. 2015. Accessed September 20, 2016. <https://www.paideia.org/>.

This website provides a definition of paideia learning, sample lessons, guiding questions, and tools for implementing socratic seminars in the classroom.

Winebrenner, Susan, and Pamela Espeland. *Teaching Gifted Kids in the Regular Classroom: Strategies and Techniques Every Teacher Can Use to Meet the Academic Needs of the Gifted and Talented*. Minneapolis, MN: Free Spirit Pub., 2001.

This text provides strategies for expanding content for gifted learners.

*Writer's Workshop Interactive Peer Editing*. Directed by Amy Westberg. October 29, 2015. Accessed October 29, 2016. <https://youtu.be/S1vEkA4kvPA>.

This video can be used to model what peer editing looks like around a classroom. Students are engaged and speaking quietly to partners around a real classroom.

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## Notes

<sup>1</sup> Beard, Bonack, and McMillian, *Scope and Sequence: Talent Development Alignment*

<sup>2</sup> Calkins and Cunningham. *A Guide to the Common Core Writing Workshop*, 1-2.

<sup>3</sup> Calkins, Hohne, and Robb, *Writing Pathways*, 14.

<sup>4</sup> Calkins, Hohne, and Robb, *Writing Pathways*, 14.

<sup>5</sup> Calkins, Hartman, and White, *A Guide to the Common Core Writing Workshop*, 70.

<sup>6</sup> "Growth Mindset." The Glossary of Education Reform.

<sup>7</sup> Calkins, Hartman, and White, *A Guide to the Common Core Writing Workshop*, 71.

<sup>8</sup> Fountas and Pinnell, *The Continuum of Literacy Learning*, 136-139.

<sup>9</sup> Calkins and Cunningham. *A Guide to the Common Core Writing Workshop*, 11.

<sup>10</sup> Fountas and Pinnell, *The Continuum of Literacy Learning*, 103.

<sup>11</sup> Calkins and Mooney. *If...Then...Curriculum*, 15-17.

<sup>12</sup> Calkins and Cunningham. *A Guide to the Common Core Writing Workshop*, 11.

<sup>13</sup> *Being a Writer: Grade 2: Teacher's Manual*, v.

<sup>14</sup> Fountas and Pinnell, *The Continuum of Literacy Learning*, 104.

<sup>15</sup> Calkins and Cunningham. *A Guide to the Common Core Writing Workshop*, 48-49.

<sup>16</sup> Harris, Graham, Mason, and Friedlander. *Powerful Writing Strategies*, 13.

<sup>17</sup> Harris, Graham, Mason, and Friedlander. *Powerful Writing Strategies*, 12.

<sup>18</sup> Winebrenner and Espeland. *Teaching Gifted Kids in the Regular Classroom*, 120.

<sup>19</sup> Calkins and Mooney. *If...Then...Curriculum*, 80-84.

<sup>20</sup> Fountas and Pinnell, *The Continuum of Literacy Learning*, 106.

<sup>21</sup> Fountas and Pinnell, *The Continuum of Literacy Learning*, 134.

<sup>22</sup> Logue, *Anchors Aweigh!*

<sup>23</sup> Calkins, Hartman, and White. *The Conferencing Handbook*, 70.

<sup>24</sup> *Being a Writer: Grade 2: Teacher's Manual*.

<sup>25</sup> Calkins, Hohne, and Robb. *Writing Pathways*, 354.

<sup>26</sup> Connell, Genia. "Setting (Almost) SMART Goals."

<sup>27</sup> *Elementary Writing Conference*. Performed by Lucy Calkins.

<sup>28</sup> *Writer's Workshop Interactive Peer Editing*. Directed by Amy Westberg.