

Humble ISD 2011-2012
2nd Grade Personal Narrative - Unit of Study

Planning Calendar

Week 1	<p>Immersion-Doing the work of writers</p> <p>What does personal narrative writing look and sound like?</p> <p>Resource: <u>The No-Nonsense Guide to Teaching Writing</u> by Davis & Hill</p>	<p>Immersion-Doing the work of writers</p>	<p>Immersion-Doing the work of writers</p>	<p>Immersion-Doing the work of writers</p>	<p>Immersion-Doing the work of writers</p>
Week 2	<p>Idea Development</p> <p>Generating Ideas</p>	<p>Idea Development</p> <p>Resource: <u>Small Moments: Personal Narrative Writing</u> by Lucy Calkins and Ted Kesler</p>	<p>Idea Development</p> <p>Resource: <u>Small Moments: Personal Narrative Writing</u> by Lucy Calkins and Ted Kesler</p>	<p>Idea Development</p> <p>Resource: <u>Craft Lessons</u> by Ralph Fletcher</p>	<p>Idea Development</p> <p>Resource: <u>Reviser's Toolbox</u> by Barry Lane</p>
Week 3	<p>Idea Development-Details</p> <p>Resource: <u>Reviser's Toolbox</u> by Barry Lane</p>	<p>Idea Development-Details</p> <p>Resource: <u>Reviser's Toolbox</u> by Barry Lane</p>	<p>Idea Development-Details</p> <p>Resource: <u>Reviser's Toolbox</u> by Barry Lane</p>	<p>Idea Development-Details</p> <p>Resource: <u>Craft Lessons</u> by Ralph Fletcher</p>	<p>Idea Development-Details Voice</p> <p>Resource: <u>Teaching the Qualities of Writing</u> by Ralph Fletcher</p>
Week 4	<p>Word Choice/Voice</p> <p>Using details General/Specific</p> <p>Resource: <u>Craft Lessons</u> by Ralph Fletcher</p>	<p>Word Choice/Voice</p> <p>Using details General/Specific</p> <p>Resource: <u>Craft Lessons</u> by Ralph Fletcher</p>	<p>Word Choice and Voice</p> <p>Show Don't Tell-"What Are They Doing?"</p> <p>Resource: <u>Reviser's Toolbox</u> by Barry Lane</p>	<p>Word Choice and Voice</p> <p>Show Don't Tell-"What Are They Doing?"</p> <p>Resource: <u>Reviser's Toolbox</u> by Barry Lane</p>	<p>Word Choice and Voice</p> <p>Show Don't Tell-"What Are They Doing?"</p> <p>Resource: <u>Reviser's Toolbox</u> by Barry Lane</p>
Week 5	<p>Revising</p> <p>Studying and Creating Leads</p> <p>Resource: <u>The Craft of Revision</u> by Lucy Caulkins</p>	<p>Revising</p> <p>Ending Stories</p> <p>Resource: <u>The Craft of Revision</u> by Lucy Caulkins</p>	<p>Revising</p> <p>Resource: <u>Craft Lessons</u> by Ralph Fletcher; <u>The Craft of Revision</u> by Lucy Caulkins</p>	<p>Revising</p>	<p>Organization</p> <p>Choosing a Story to Revise and Publish</p>
Week 6	<p>Conventions</p> <p>Editing/Publishing</p>	<p>Conventions</p> <p>Editing/Publishing</p>	<p>Publishing</p>	<p>Reflections</p>	<p>Celebrations</p>

Humble ISD 2011-2012
2nd Grade Personal Narrative - Unit of Study

Big Ideas/Enduring Understandings	Essential Questions	TEKS	Resources
<p>Genre Characteristics/Attributes</p> <ul style="list-style-type: none"> Writers often write about a seemingly small episode-yet it has big meaning for the writer. Writers often tell the story in such a way that the reader can almost experience it from start to finish. The story is written step-by-step. Writers often convey strong feelings, and they often show rather than tell about the feelings. Writers often include two and sometimes three small, connected moments so that there is a sense that the stories have a beginning, middle, and end. In telling the story step-by step, writers use a timeline that includes a beginning, middle, and an end. Have many characteristics of fiction, including setting, problem, characters, and solution. Is usually written in first person. <p>Craft</p> <ul style="list-style-type: none"> Narratives are focused and with the right amount of detail Words create a vivid picture for the reader Uses dialogue with the intention of adding meaning <p>Writing Process Writers:</p> <ul style="list-style-type: none"> generate personal writing topics approach writing with a topic, a plan to use a craft technique, or an intention to write in a particular way may write multiple rough drafts reread writing often to revise and edit their writing publish their writing using a variety of formats and media 	<ol style="list-style-type: none"> How will I choose a topic that is important to me and interesting for the reader? What can I read that is like what I want to write? How will I use mentor texts to guide my writing? How will rehearsing my story through storytelling help me as a writer? What kinds of words and images will I choose that will help readers? How will I add voice to my writing? How will I “paint a picture” for the reader with my words? How will I create vivid images? What will I learn from reading and talking about my writing with others? 	<p>17A, B,C, D, E 18A, 19A 20Ai- 20iii, 21Ai-vii, 21B,C 22A,B,C, 23A,B,C,D,E,F</p> <hr/> <p style="text-align: center;">ELPS</p> <p>1C, 3E, 5B, 5F, 5D, 5E, 3C, 3E, 5G</p>	<p>Professional Books</p> <p><u>The No-Nonsense Guide to Teaching Writing</u> by Davis & Hill</p> <p><u>Raising the Quality of Narrative Writing Grades 3-5</u> by Lucy Calkins and Ted Kesler</p> <p><u>Craft Lessons</u> by Fletcher and Portalupi</p> <p><u>Reviser’s Toolbox</u> by Barry Lane</p>

Humble ISD 2011-2012

2nd Grade Personal Narrative - Unit of Study

Personal narrative is telling the big and small stories of our lives. At the beginning of the study, the children spend the first part of writing workshop reading, talking, noticing, and then sharing their observations about Personal Narrative Writing. Personal narrative is typically the easiest, most natural form of writing for children because the stories are already complete inside of them, enabling the words to flow more easily onto the paper. This allows the teacher more opportunity to help students refine their writing because they better understand the heart of the piece. As responsive teachers, we can capitalize on what children are already doing independently to help them grow as writers.

People are natural storytellers, so we all have stories to share. Build excitement for this unit of study by encouraging talk around telling their personal stories. Most students frequently want to tell the teacher and the class about some experience or aspect of their life, so welcome the sharing of those stories with open arms because verbalization will help them extend their ideas into their writing. Creating a respectful, constructively talkative environment in your classroom will keep the words and ideas flowing.

Even if students have been writing personal narratives or personal stories, from the introduction of writing workshop, studying personal narrative as a genre study will help them better understand the true characteristics of personal narrative writing and to develop their stories with rich detail about the characters, events, setting, etc.

Before beginning this unit of study, familiarize yourself with the mentor texts in order to consider the possibilities. Take your time reading each story, noticing and embracing your reactions to the text. What strikes you while you are reading? What questions do you have? Do you notice stories, paragraphs, sentences, or words that illustrate important aspects of writing? Are there word combinations that delight your senses? How did the author do that? What elements make this story personal narrative? In doing this, you are preparing to share these books from a writer's point of view.

From exemplary texts, you can teach children how to:

- Generate memories and areas of focus
- Structure the content
- Play with time
- Write with detail, image, and voice
- Write fantastic beginnings and endings
- Revise and edit

What we look for when choosing a mentor text:

- The topic is one the kids can relate to and will spark ideas for their own writing.
- The text not only tells a story, but also addresses an underlying issue that children are able to readily uncover and write about in relation to their own lives.
- The text is well written and provides many opportunities to teach the qualities of good writing.
- The text is written in a specific genre we are focusing on in a genre study.

We teach children strategies for generating narratives, helping them create more powerful stories and to look closely at ways writers create texts that matter. *“What has this writer done that has affected me?” It is essential for children to develop the ability to read and name their understandings of or characteristics of the genre they wish to write.*

Since we are guiding students to notice aspects of published texts that we believe will be especially important to them, think about if children are already writing focused, detailed, chronological pieces. If not, we'll want to teach the easiest way to focus personal narratives, which is to limit the time span of the story, or “small moments” stories.

Writers collect lots and lots of story ideas. They generate one story after another in their writing folders. Writers date their stories. We want to teach students to live with the perspective of being a writer, seeing potential for stories, everywhere and thinking, “I should write this down. I might make something of it.” This work happens on “writing ideas” sheets that the students keep in their folders or in a section of their writing journal. Here are some examples of writing ideas that a student may include on their writing ideas list:

- My dog eating my birthday cake
- Seeing the new baby elephants at the zoo
- Scoring the winning goal in soccer
- Buying my dress for my aunt's wedding
- Jumping off the high dive at the pool
- My first sleepover at my friend's house

Lessons for this unit of study are adapted from: The No-Nonsense Guide to Teaching Writing by Davis & Hill; Small Moments: Personal Narrative Writing by Lucy Calkins and Ted Kesler; Craft Lessons by Fletcher and Portalupi; Teaching the Qualities of Writing by Fletcher; Reviser's Toolbox by Barry Lane; and The Craft of Revision by Lucy Caulkins

Humble ISD 2011-2012
2nd Grade Personal Narrative - Unit of Study

FRAMEWORK FOR WRITING WORKSHOP

TIME TO TEACH Mini-Lesson 10 to 15 minutes	Ongoing demonstrations are necessary to ensure that students have ideas for writing, expectations for quality, and an understanding of the elements of poetry so they apply them to their own work, and the knowledge and confidence to write independently. Demonstrations/modeling may involve one or more of the following, or any combination of these, depending on your purposes: Students are gathered up close and on the floor. The way we start the workshop should set the tone for the rest of that block of time. <ul style="list-style-type: none"> • New focus lesson on one aspect of poetry • Teacher thinking aloud and writing in front of students, modeling what the students are expected to do • Reviewing a previous lesson from the previous day or days before • Sharing a piece of children’s writing that supports the lesson or work we’ve been doing in genre share • Reading and discussing a poem an its characteristics • Reviewing workshop routines or ways to use materials
TIME TO PRACTICE Work & Practice Time 30 to 40 minutes	<ul style="list-style-type: none"> • Independent writing: time for children to think, write, and talk about their writing either with classmates or with the teacher in individual conferences or guided writing groups
TIME TO SHARE Sharing and Celebrating 5 to 10 minutes	<ul style="list-style-type: none"> • At the end of the workshop, children gather to share their work. Typically, children who share are the ones the teacher has had individual conferences with that particular day. These children share their poetry teaching points and teach the class what they learned. • Students may share completed work with peers.

Independent Work: Explain to students that when it’s time for independent writing, the first thing they should do is *reread a little bit of what you already wrote the day before. Then you have two choices. You can keep writing on the same piece or you can start a new piece. If you want to continue with the same pieces, just write the date in the margins.* Model this on chart paper. Have an anchor chart ready to remind students what they need to do.

Conferencing: Affirming Writers’ Efforts

- Circulate the room, stopping to briefly talk with students. The following are typical comments:
 - Why did you choose this topic? Tell me the story. What is the important part you want to focus on?
 - Capture and celebrate the writing “gems.” Listen and look for writings “gems” – those words or phrases that are especially powerful. When a child says or writes one, may stop and draw everyone’s attention to what the writer has done well. This should continue every day.

Assessment: What students/teacher will complete as documentation of growth

- What We Know About Writing _____ (genre) chart (pre-and post study)
- Student work samples from beginning, middle, and end of study with anecdotal notes
- Rough and final draft work
- Reflection
- End of unit rubric

Writing Workshop Structure During Immersion

(Framework is **ONLY** for Immersion)

25 minutes for reading aloud the mentor texts and discussion	Read mentor texts to the class. Stop periodically to share thoughts, observations, or inquiries about text.
15 minutes independent or small group work	Optional activities can be done a the meeting area or students’ desks
10 minutes for a share	Share work that was done or ideas that were discussed

Humble ISD 2011-2012
2nd Grade Personal Narrative - Unit of Study

Suggestions for Mentor Text

Read texts that highlight a range of significant topic possibilities. Have students share other possible stories for the topic. Begin a chart of possible topics to write about. (These first person stories may not all be true personal narrative, but are written as if they were.) Continue to read aloud mentor texts and encourage students to refer back to these texts as they develop their own personal writing.

Possible texts:

- *Salt Hands* by Jane Aragon
- *Owl Moon* by Jane Yolen
- *Fireflies* by Julie Brinckloe
- *Whistling* by Elizabeth Partridge
- *Jalapeno Bagel* by Natasha Wing
- *Pictures from Our Vacation* by Lynne Perkins
- *One of Three* by David Soman
- *Come on, Rain!* by Karen Hesse
- *Dancing in the Wings* by Debbie Allen
- *The Relatives Came* or *When I Was Young in the Mountains* by Cynthia Rylant
- *A Chair For My Mother* by Vera Williams (A difficult time you had)
- *Shortcut* by Donald Crews (A time you were in danger)
- *Roxaboxen* by Barbara Cooney (A time you spent with friends)
- *BigMama's* by Donald Crews (A special family time)
- *The Relatives Came* by Patricia Polacco (A time you had visitors)
- *Salt Hands* by Jane Aragon (A time you interacted with nature)
- *Some Birthday!* by Patricia Polacco (A time you were surprised)
- *Tar Beach* by Faith Ringgold (A time you used your imagination)
- Read texts to highlight strong examples of descriptive writing. Possible texts: *The Day of Ahmed's Secret* by Heide and Gililand, *Owl Moon* by Jan Yoland, *Ma Dear's Aprons* by Patricia McKissack
- Read texts to highlight how authors build anticipation and/or tension.
 - Following a read aloud, work together to identify where tension and/or anticipation begins building. Possible texts: *Shortcut* by Donald Crews
- Read texts identify how an author build anticipation slows down significant events and speeds up less significant events.
 - Teacher reads familiar texts as students listen for places where the authors change pacing in a story. Possible text: *Alexander and the Terrible, Horrible, No Good, Very Bad Day*. by Judith Viorst
- Revisit previously read texts or read texts to identify main character changes throughout the story. Create a cause and effect chart to list changes and why they occurred. Possible texts: *Apt. 3* Ezra Jack Kets, *Dancing in the Wings* by Debbie Allen, *My Rotten Redheaded Older Brother* by Patricia Polaco.
- Read texts to identify how dialogue adds to character development. Possible text: *Dancing in the Wings* by Debbie Allen, *Apt. 3* by Ezra Jack Keats, *The Day of Ahmed's Secret* by Florence Heide and Judith Gilliland

Humble ISD 2011-2012

2nd Grade Personal Narrative - Unit of Study

WEEK ONE: The immersion phase is to help students build excitement for personal narrative reading and writing, gain a sense of community and support with other readers and writers and enjoy lots of well-written books that will serve as strong models for personal narrative writing. Students should read and hear narratives before learning to write them. This week is meant to immerse students in reading and thinking about the key features of personal narrative writing. Students will begin to notice how authors select significant ideas to write about, follow a particular structure when crafting their story and use a variety of strategies to elaborate.

Immersion-Doing the work of writers

“Reading With a Writer’s Eye”- *Books that fit the genre can also be read during Reading Workshop or Read Aloud and looked at through the eyes of a writer as well as a reader.*

Mini-Lesson

Introduce new genre

When we teach writing, we need to immerse students in the sorts of texts we hope they will write. We launch this unit by inviting children to read several mentor texts, noticing not only the content but also the craft of those texts, learning what authors have done. A “mentor piece” is a short text or portion of a text used as a support for the work we are trying to accomplish in the workshop. Most of these pieces are read aloud or shared using a projector.

1. Create excitement for the unit by showcasing the books in a prominent place. Invite students to explore the books with you. Pick them up and pass them around. Encourage students to preview the books by looking at the covers, flipping slowly through the inside pages, and thinking about familiar authors. Welcome students’ comments and questions.
2. After previewing the books with students, begin a conversation to define “personal narrative.” *We will be reading and writing with these fascinating books over the next few weeks as part of our new unit on personal narrative writing. Explain: a narrative is a story, so personal narrative is about writing a personal story-one from your own life. We will all become very familiar with these books as we explore them to discover what makes personal narrative a special kind of writing. We will also look closely at the writing in these books to notice how the authors carefully crafted words to share their important stories with their readers. What is Personal Narrative? What does it look and sound like? Anchor chart: “Features of Personal Narrative Writing”*
3. Spread the books out so that students can easily see each one. Share the cover art, title, author name, and back cover synopsis of each very briefly. *What do you notice or what questions do you have as we begin to get familiar with these books?* You want students to notice that many of the book covers show people interacting closely or involved in an activity. You also want them to notice that the books seem to be about families, relationships, emotions, or special times. If time allows, read aloud one of the shorter stories.
4. *Just like our authors, you also have special stories to share with readers. Where do your stories come from? The ones that you share with your friends? Your mom and dad? Your teachers?*
5. Ask students to jot down their ideas. Encourage them to begin to create an individualized running checklist of where their ideas come from to be added to throughout the unit. You want students to note such things as school, friends, parents, grandparents, family vacations, and summertime.

Independent Work

6. Encourage students to gather in small groups to study one of the mentor texts more closely. They can use sticky notes to mark text or illustrations that give them more ideas about where the personal stories come from.

Share

7. Allow them to come together again as a class to discuss their sticky notes and decide which, if any, items should be added to their own running list.

It is also important for the class to remain immersed in model texts *throughout* the study, to revisit the concepts again and again with added insights and new experiences, and then to pull in even closer the texts as they compose their own writing. Even though the study begins with reading and discussion about the features of personal narrative writing, students should continue reading on their own and choose at least one text as a mentor or model to refer to throughout the composing process. “I want to write like...”

Humble ISD 2011-2012

2nd Grade Personal Narrative - Unit of Study

WEEK ONE (continued): The following lessons are suggestions for possibilities within mentor texts to draw attention to. You and the students will also make other observations and continue to chart the features/characteristics of personal narrative writing. Continue to display anchor chart.

Immersion-Doing the Work of Writers	Immersion-Doing the Work of Writers	Mentor Texts Suggestions
<p>Mini-Lesson</p> <ol style="list-style-type: none"> 1. <u>Throughout the rest of the week</u>, the teacher models with a mentor text. Demonstrate that you move from reading and experiencing to reading and noticing or bringing out pointers about good writing. Continue scanning the story and modeling your thinking. Name what you have demonstrated; tell students you expect them to be able to do the same. 2. As the teacher continues to read, students experience the text, making a movie in their mind. Then she rereads, and this time they think about it as a writer, trying to notice the ways the author has written that allows them to experience the story. <i>Think, what are the main things the author has done with the writing that I could do?</i> Continue reading, stopping for students to report/share out their findings/thinking adding their observations to the list. 3. <i>Add student observations/findings to the class chart- "What are the main things this author has done that I could do? Need to keep in mind if I'm going to write this?"</i> <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p style="text-align: center;"><i>(possible noticings below)</i></p> <p>Features of Personal Narrative Writing</p> <ul style="list-style-type: none"> • It tells a story from the author's life • The author shares something important with the reader • The author uses descriptive language/writing • The story is focused • Many stories have illustrations • Many stories have dialogue </div>	<p>Mini-Lesson</p> <ol style="list-style-type: none"> 1. Prepare students to listen with an ear toward the words that create pictures in their mind and make them feel like they are right there in the story. 2. <i>Authors write personal narrative to share part of their lives with readers and readers are drawn more deeply into the story by rich descriptive details. While I read ___aloud, listen carefully and picture they story.</i> 3. As you read aloud, give students a chance to really hear the words, (If possible, project the book onto the screen to enable students to see the words and illustrations.) 4. If a student wants to make a comment, have them write it on a sticky note and put it in the text to come back to. The point is for students to listen to the ways that the author uses description to appeal to the reader. 5. After the reading, add to the Personal Narrative Writing anchor chart. <i>What did you notice about the author's use of description in this story? What words or combinations of words made you feel like you were a part of the story?</i> 6. Return to any sticky notes that students gave you to place in the text. Look back in the story and reread sections of text if necessary. Encourage students to give a name to what they are noticing, even if they have to make up a name for it. 7. <i>As you move ahead in your personal narrative writing, you may find it helpful to refer back to this chart for ideas.</i> <p>Independent Work/Share</p> <ol style="list-style-type: none"> 8. Have students work individually or in small groups to examine other books in the collection for descriptive writing. Ask them to add anything new to the chart and share out with the whole class. 	<p>Mentor Texts Suggestions</p> <p>Other possible "highlights" to consider across the week</p> <ul style="list-style-type: none"> • Read texts that highlight a range of significant <u>topic possibilities</u>. Possible texts: <ul style="list-style-type: none"> ▪ <i>Salt Hands</i> by Jane Aragon ▪ <i>Owl Moon</i> by Jane Yolen ▪ <i>Fireflies</i> by Julie Brinckloe ▪ <i>Shortcut</i> by Donald Crews ▪ <i>Whistling</i> by Elizabeth Partridge ▪ <i>Jalapeno Bae</i> by Natasha Wing ▪ <i>Pictures from Our Vacation</i> by Lynne Perkins ▪ <i>One of Three</i> by David Soman ▪ <i>Come on, Rain!</i> By Karen Hesse ▪ <i>Dancing in the Wings</i> by Debbie Allen ▪ <i>The Relatives Came</i> or <i>When I Was Young in the Mountains</i> by Cynthia Rylant • Read texts to highlight strong examples of <u>descriptive writing</u>. <ul style="list-style-type: none"> ▪ Possible texts: <i>The Day of Ahmed's Secret</i> by Heide and Gilliland, <i>Owl Moon</i> by Jan Yoland, <i>Ma Dear's Aprons</i> by Patricia McKissack • Read texts to highlight <u>how authors build anticipation and/or tension</u>. <ul style="list-style-type: none"> ▪ Following a read aloud, work together to identify where tension and/or anticipation begins building. Possible texts: <i>Shortcut</i> by Donald Crews • Read texts to identify how an <u>author slows down significant events and speeds up less significant events</u>. <ul style="list-style-type: none"> ▪ Teacher reads familiar texts as students listen for places where the authors change pacing in a story. Possible text: <i>Alexander and the Terrible, Horrible, No Good, Very Bad Day</i> by Judith Viorst • Read texts to illustrate how authors <u>develop and/or change main characters</u> throughout the narrative. • Revisit previously read texts or read texts to identify main character changes throughout the story. Create a cause and effect chart to list changes and why they occurred. <ul style="list-style-type: none"> ▪ Possible texts: <i>Apt. 3</i> Ezra Jack Keats, <i>Dancing in the Wings</i> by Debbie Allen, <i>My Rotten Redheaded Older Brother</i> by Patricia Polaco. • Read texts to identify how dialogue adds to character development. <ul style="list-style-type: none"> ▪ <i>Dancing in the Wings</i> by Debbie Allen, <i>Apt. 3</i> by Ezra Jack Keats, <i>The Day of Ahmed's Secret</i> by Florence Heide and Judith Gilliland

Humble ISD 2011-2012

2nd Grade Personal Narrative - Unit of Study

WEEK TWO: Each lesson may be repeated over the course of several days with teacher modeling own writing, using examples from mentor text or student writing. Students should begin each independent work time by rereading their story and deciding if they are finished or if they need to add more to their story. Students should be encouraged to reread their writing as they go. To help students have a concrete example of how to stretch their stories, offer them the opportunity to write either in booklets or by putting together pages in a book-like format. This will help give them a clear sense of beginning, middle (heart of their story) and the end and help them think about where to zoom in. At the end of the writing workshop, always reiterate the teaching point.

Idea Development-Generating Ideas

Telling stories orally helps students understand that:

- Writers are specific in their information. Storytellers use specific detailed information because it is through the specifics that listeners come to know and understand.
- Order and organization are important because they allow the listener to follow a storyline that makes sense.
- Audience matters.
- Talk can help you think your way into a story. When children have a chance to talk through their stories before they sit down to work, they tend to have a clear sense of how to organize that information on paper.
- Composing involves revising. Storytellers add information, clarify, or change the focus for their audience. Be prepared to tell a story from your life. Childhood memories, including memories about family, school, and friendships, are best to get students think about ideas for their own stories.

Mini-Lesson

1. Inform students that over the next few weeks they will be generating ideas and writing for our personal narrative unit of study and that storytelling can help us do this. *Writers often start writing stories by telling them aloud first. When we tell our stories out loud, it helps us think about/ remember the order of the story; what happened at the beginning, middle, and end. It helps think about where to start our story because you know your audience wants to hear the good stuff, not how you got out of bed, put on your clothes... Boring! If you don't use enough detail, your listener is probably going to stop you and ask you questions that would make your story clearer.*
2. After having read several suggested texts during the immersion stage last week, solicit from the students what significant events in the author's life might have inspired the story. (Think about comparing Donald Crews' *Big Mama's*; a story about a summer at his grandmother's house and *Shortcut*; one story about something that happened while he was there. Collect a variety of topics. Have the students make lists of significant moments in their own lives. (For possible texts, refer back to booklists in week one lessons.)
3. *The author told a story about something he/she knows. Today we are going to do the same thing; we are going to tell each other (our readers) stories about our lives. I will start by telling a story from my childhood. Model* for students how to choose a topic and orally tell a story. (The story should be short and focused.)
4. *As I tell you my story, and as you listen to each other's stories, you will be reminded of stories from your own life. Jot down these ideas so you can go back to them later.* Tell students a short focused story from your own life.

Independent Work/Share

5. Students brainstorm and record possible story ideas with a partner. Students will select one idea from the list.
6. Continue storytelling with students now telling their own stories. Be sure that all the students get the opportunity to share their story. Model how to give useful feedback and ask probing and clarifying and probing questions about an oral story.
7. This may mean extending your storytelling into two or more days. You may also consider creating small storytelling groups, and have students continue telling stories and jotting down writing ideas. Students can prepare the story they will tell by practicing at home. (Consider daily homework-writing in their notebooks.)

Conference Questions: What are your favorite stories to tell? Can you describe the people in your story more deeply? Where did the story take place? How did the setting affect the story?

Why did you choose this topic? Tell me the story.
What is the important part you want to focus on?

Storytelling is a great way to get you into a personal narrative frame of mind. It helps sparks ideas and gets your writing juices flowing. Make sure you find time to go back to the ideas you jotted down and write some of those stories.

Storytelling Tips

- Include the listener.
- Follow the outline of beginning, middle, and end.
- Use sensory details.
- Paint a picture of the setting and time.
- Express internal thoughts and feelings.
- Use your voice expressively.

Idea Development

Many second graders are still sketching as a way to plan out stories. Sketching holds the meaning of the story for the students. Most students at this level are still in need of ways to remember the details of their stories. Sketches help them remember the way the story is sequenced as well as the details important to the meaning of the story.

Mini-Lesson

1. Explain to students that sketching out their stories will help them remember the order and details of their story. This will also help keep their stories focused.
2. Go over the sketching do's and don'ts
Sketching Do's
 - Stick figures (characters) engaged in some kind of action (small moment)
 - Stick figures should have expressions on faces (feelings)
 - Setting details included
 - Done quickly-think of it as a tool to plan your story
 - One or two minutes
3. Teachers refer back to their personal oral story told at the beginning of the week. Model how to quickly sketch out the story, beginning, middle, and end. Remind students that this is a draft, not a final copy so they don't need to spend time on illustrating their story at this point. They will be able to illustrate the story they choose to publish at the end of the unit of study.
4. Once the story has been sketched out and orally rehearsed, the student is ready to write. The story should follow the sequence of the sketches and should include the elements in the sketches including setting, characters, actions, etc.

Independent Work

5. Students orally rehearse and sketch out their stories, then begin writing. Watch for students that are having difficulty. Make sure students are sketching and not drawing detailed pictures. Sketching should only take 2 or 3 minutes.

Share

6. Allow students time to share their sketches and orally tell their stories (they should have started writing their stories, but in sharing today they will only share their sketches and oral stories) with partners. Choose 2 or 3 students to share with the whole group.

Humble ISD 2011-2012

2nd Grade Personal Narrative - Unit of Study

WEEK TWO (continued)

<p>Idea Development-Generating Ideas</p> <p>Have a timeline of 5 life/personal events written on chart paper and ready for the lesson.</p> <p>Mini-Lesson</p> <ol style="list-style-type: none"> 1. Connect back to collecting ideas from mentor text authors and from our peers as they tell their own stories. 2. Tell students one way we come up with ideas from our lives is to take story ideas and put them on a timeline (explain timelines for students who don't understand this concept. <i>Today I will teach you that one way writers come up with stories to write about is by thinking about events in our lives, then marking them on a time line because this strategy helps us to think about our experiences as possible story ideas.</i> 3. <i>I want you to watch while I show you how I can use a timeline to come up with some stories to write about. A timeline is a line we can write with marks on it that represent events in our lives that are listed in time order. Near each of those marks, we briefly describe the event. So I'm going to make a timeline of my life when I was in 2nd grade. I could write about the time my dog had puppies. Let me write that right here. (Examples: dog had puppies; helped my dad plant a garden; (Tell about another 3 events, writing "in the air") I could add those to my time line, too. Now I can take one of those events and tell it out loud beginning with The</i> 4. <i>Did you see the way I did this? I thought about some events from my life, and then I took 5 of those events and put them on a timeline. I chose one event and thought about how I could tell the story.</i> 5. Partners timeline 3-5 events from this year's class experiences, holding up fingers for each one. Events might include a fire drill, program/guess speaker, class pet story, first day of school story, a new student arriving, or any other events with which they are all familiar. 6. Invite a couple of partners to share out who came up with 3-5 logical events. Tell students that anytime they need to come up with a story idea to write about, they can do it using a timeline. <p>Independent Work</p> <ol style="list-style-type: none"> 7. If students are beginning a new story, ask them to try creating their own timeline. Once that is complete, they can choose a story and sketch it out and begin writing. Students rehearse their stories by storytelling, telling their stories aloud to a partner. <p>Share</p> <ol style="list-style-type: none"> 8. Choose 2 or 3 students who created a timeline to share and explain their events. Students may ask clarifying questions. Ask authors to explain what the important part is, the heart of the story. Teacher may need to scaffold this understand, helping students find and explain the heart of their stories. 	<p>Mini-Lesson</p> <ol style="list-style-type: none"> 1. Connect with lesson from day before. <i>Writers, yesterday we used our timelines to com up with ideas for stories. We chose events to tell across the pages. There's something else that's important for us to do. Not only do writers choose stories from their lives to sketch and write about, but they also think about taking big idea stories (watermelon stories) and finding the most important part of that big long story (seeds or small moments). Use the watermelon/seed idea strategy. If students aren't familiar with this analogy, spend a few minutes giving examples of watermelon (going to Six Flags) vs. seed (the giant roller coaster ride) stories.</i> 2. <i>Writers, today I will teach you that writers write small moment stories by <u>zooming</u> in on important moments, then sketching and writing about them across several pages. Writers do this because they know the best stories tell about the most important things that happen.</i> 3. Illustrate this point with a mentor text like <u>Fireflies</u> by Julie Brinkloe where the author zooms in on important part and stretches that moment (no summarizing) across the pages. (Example: If using this text, read the excerpt in <u>Fireflies</u> from the page beginning with "The screen door banged... to ...and it was over.) <i>Julie took the moment of catching fireflies and stretched it out over several pages. She did this because that moment of catching fireflies was the most important part in the book.</i> 4. <i>I'll bet when she set down to write this moment-this part, she closed her eyes and thought a long time about it, picturing it in her mind with crystal clear clarity.</i> 5. Model quickly how to take a story idea from your timeline from last week. Example: <i>I'm going to take a story from my timeline about my dog having puppies. I'll close my eyes and think about that moment. OK, I can picture that in my mind. Now I want to zoom in on the most important part of that story, that small moment that I can picture with crystal clear clarity.</i> 6. Close your eyes and tell your story across your fingers. <i>First I walked down the stairs to the cellar in my house, and there on a pile of blankets on the floor I saw my dog, Greta, surrounded by tiny puppies. I kneeled next to her on the floor, watching puppies squirming around their mother, trying to snuggle up to her to stay warm. Next I took my finger and ever so gently stroked one of the little bodies, feeling its soft warm fur against my skin. Finally, I raced back up the stairs to tell my family that the puppies were here.</i> 7. <i>Did you see the way I did that? I could have told the big story, beginning with waking up that morning, getting dressed; going outside to play, but those weren't the most important parts of my story. I zoomed in on just that small moment when I walked down the stairs and saw those puppies for the first time.</i> <p>Independent Work</p> <ol style="list-style-type: none"> 8. <i>When we write, we're going to try to do what ____ (Julie Brinkloe) did. When you choose a story to write from, make sure you zoom in on the most important part of that story, a part you can picture in your mind with crystal clear clarity, then stretch that moment out across our pages.</i> 9. Students return to their own writing pieces, reread, thinking about whether they are writing a watermelon story or a seed story/small moment. As you conference, make sure they are zooming in on the important part (heart of the story) and stretching that part across the pages. <p>Share</p> <ol style="list-style-type: none"> 10. Choose 2 or 3 students to share how they zoomed in and found seed stories inside watermelon stories.
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Humble ISD 2011-2012

2nd Grade Personal Narrative - Unit of Study

WEEK THREE: Mentor texts are revisited as students carefully explore key features of the genre. Each lesson may be repeated as needed with teacher modeling own writing, using examples from mentor text or student writing. Focus on what will contribute to the meaning. Students should begin each independent work time by rereading their story and deciding if they are finished or if they need to add more to their story. Students should be encouraged to reread their writing as they go. At the end of the writing workshop, always reiterate the teaching point.

<p>Idea Development—“I want to write like that.”</p> <p>Organization/Structure</p> <p>Begin an anchor chart <i>What Good Writers Do When Writing Personal Narrative</i>. After each strategy lesson, add to anchor chart.</p> <p>Example: Good Writers:</p> <ul style="list-style-type: none">• Rehearse their stories by storytelling• Quickly sketch their story• Zoom in on the most important parts <p>Mini-Lesson</p> <ol style="list-style-type: none">1. Connect to previous lesson about going from a huge idea (watermelon) to a small moment story (seed). Then how to stretch that small moment (the ride at the park vs. the whole vacation) across pages by zooming in.2. Model how to plan a story with the characters (individuals), setting, and plot (main events) from teacher’s own story topic. Choose your topic from the timeline you created in the last lesson. (Be sure to write about an event that the students can relate to.) Demonstrate how you write about a topic that is important to you.3. Model how writers envision their stories in their minds and sketch the stories, bit by bit, across pages. Quickly sketch as you tell your story across the pages. On the following 2 days, model how to write the <u>beginning, middle and end</u> using the sketches.4. Explain that writers need to ask, “What am I really trying to say in this story?” and then let that question guide us as we develop seed ideas into drafts. <i>You need to decide what you really want to say in your story. What is my story really about? Do I want to focus on the plan ride to grandma’s or do I want to share how wonderful it felt to stand at her sink and try on all her makeup.</i> <p>Independent Work</p> <ol style="list-style-type: none">5. If starting a new story, students select a topic and orally plan out their stories, thinking about the characters, setting, what happened first, next, then, etc.6. Students sketch their stories across pages as a way to plan their stories.7. Students rehearse their stories by storytelling, telling their stories aloud to a partner before they begin to write. <i>Tell students to be as truthful and honest as they can. Just get the words down, then stand back and ask this question: What am I really trying to say?</i> <p>Share</p> <ol style="list-style-type: none">8. 2 or 3 students share what their stories are about. Discuss why they chose their topic and what is the important part they want to focus on.	<p>Idea Development-Ideas- <i>Using Small Actions to stretch Out the Heart of a Small Moment</i></p> <p>Mini-Lesson-Zooming in</p> <ol style="list-style-type: none">1. Refer back to day before, where you got your idea, planned out the story, told it aloud and thought about what you were really trying to say. Explain that today you will continue your story. (You want to model the same process you want students to follow.) Continue personal story started the day before. Reread/think aloud-recalling the oral story and using the sketches to help you remember the details of your story.2. Share with students that now that their writing is focused on a “seed” idea, their job as writers is to zoom in, by turning the knob (use binoculars or a camera as a prop) to add the more surprising details to their writing. As we “zoom in” our writing becomes clearer, more specific. We start big and move in.3. <i>Today I will teach you that writers include small actions to stretch out the <u>heart</u> of their small moment story by closing their eyes, zooming in, making a movie of that moment in their minds, then asking themselves, ‘What was my body doing? What was happening around me?’ We do this so that our readers can get a clear picture of the moment in their minds.</i>4. Using your own story that you’ve sketched out and have begun to write, show students how you close your eyes, then ask yourself, “What was my body doing in the heart of that moment?” or “What was happening around me?” (Example: <i>I’m going back to my story about building a sand sculpture with my niece, Kerry. I’ll close my eyes, zoom in, and make a move of the heart of that moment in my mind, then ask myself, What was my body doing? Or What was happening around me? I remember we decided to build a sand sculpture and I could put that on my first page, but that’s not at the heart of my story. I think the heart of my story is that little moment when we were actually forming the sand into the shape of a sea turtle. If I make a movie of that, I would have to picture what Kerry was doing and what I was doing. I remember we scooped up handfuls of sand. We dribbled some water from our buckets and wet down the sand to keep it from falling apart. Kerry smoothed the sand into a big mound and I formed 5 smaller mounds around the big mound; one for each foot and one for the head...)</i>5. Tell them they can put their characters into action in their sketches by drawing little lines coming from the person or object, or they can include labels such as Me running or bouncing ball etc. (show examples of this in your own sketches.)6. Show students how you then add action words to the heart of your story. <i>Now I want to make sure I add these small details into my story. I’ve sketched out my story across my pages and I’ve begun to write. On the middle I have a sketch of us making the turtle and I wrote “We made a sea turtle in the sand.” THAT’S where I’ll add those small actions. So I’ll write “We scooped up handfuls of sand....”</i>7. Remind students that the skills and strategies they are learning as writers are not just for today when they write, but anytime they write. <p>Independent Work</p> <ol style="list-style-type: none">8. Students return to their own writing pieces and continue zooming in and adding details. During conferencing, scaffold their thinking by asking questions to help them focus on the unique details. <p>Share</p> <ol style="list-style-type: none">9. Choose students to share that zoomed in and added more details.<ul style="list-style-type: none">• Remember to share not only those students who have tried out today’s strategy, but sometimes also a struggling student who has tried something new, even it isn’t today’s strategy. <p>Extending the Lesson</p> <ul style="list-style-type: none">• Using a shared class experience, have partners think about the shared experience story, making a movie in their minds of the heart of the story, and then telling the small actions that could be included in the story.• First sketch the story quickly across pages (with student input) then solicit the small actions/details that could/should be included.
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Humble ISD 2011-2012
2nd Grade Personal Narrative - Unit of Study

WEEK THREE (continued)

<p>Idea Development-Details <i>Using Small Actions to Stretch Out the Heart of a Small Moment</i></p> <p>Mini-Lesson-Zooming in “Zooming In/Turning the Knob”</p> <ol style="list-style-type: none"> 1. Teacher will continue with modeled writing from yesterday. Explain that you noticed that some students needed help in how to add details to their pieces because there wasn’t always enough room where the author wanted to add more details/small actions. Show how to “revise” the writing above, drawing an arrow to the back and adding on there, adding a “spider leg” (paper added to the side or cutting and pasting) or by cutting and pasting. <p>Independent Work</p> <ol style="list-style-type: none"> 2. Students return to their own writing pieces and continue zooming in and adding small action details. During conferencing, scaffold their thinking by asking questions to help them focus on the unique details. <i>What was my body doing in the heart of the moment? What was happening around me?</i> <p>Share</p> <ol style="list-style-type: none"> 3. Choose students to share that zoomed in and added specific details. <p>Extending the Lesson If students need more time/instruction:</p> <ul style="list-style-type: none"> • Choose a piece of student writing. Ask student to read their piece. Students/audience ask questions of the author. Where to zoom? What specific details do they want to know? Student responds with more specific/unique details. Scaffold the questioning and elicit specific unique details. • Tell a very detailed story. Ask students what they remember from the story. Then show the final written version with all the “good details” missing. Ask students to identify a place where you could zoom in and add the significant details. 	<p>Idea Development-Details Voice</p> <p>Mini-Lesson-Inside thoughts and feelings</p> <ol style="list-style-type: none"> 1. Explain to students that <i>when authors are writing personal narrative they make them more interesting by including their inside thoughts and feelings. Today, you will think about some of the thoughts and feelings that you had about particular events and you will consider adding them to your piece. Compare this to when they added small actions to their writing and refer to them as outside stories.</i> 2. <i>Today I want to teach you that writers add their inside thinking and feelings by closing their eyes and asking themselves: “What was I thinking/feeling at that moment?” Writers do this in order to help our readers <u>be in that moment with us.</u></i> 3. Refer back to example from mentor text (<u>My Mountain Song</u> by Shutta Crum or another mentor text that illustrates an author’s feelings/thoughts.) Read the page(s) that demonstrates the author’s thoughts or feelings. 4. Demonstrate how in your own small moment story (from last week) you can zoom in on the moment, asking yourself: what was I thinking? Add your thoughts/feelings to at least one page of your story. (Example: <i>Watch me while I try out this work. Here’s my story about making a sand sculpture with my niece, Kerry. Let me start with the first page, when we are just getting to the beach. My niece, Kerry, and I decided to go to the beach. It was such a nice day. Let me see, what was I thinking? I know, I could add something like this: I wondered if the water would be warm enough for us to go for a swim.</i> 5. <i>I’ll go back to that second page where I added small actions to my story. What was I thinking at that moment? “Hmmm, this is really starting to look like a sea turtle!”</i> 6. <i>I reread my story and asked myself, “What was I thinking at that moment?” Then I added my thinking to my story.</i> Remind students that today and anytime they write small moment stories, they can include the inside story as well as the outside story. <p>Independent Work</p> <ol style="list-style-type: none"> 7. As students work today, conference with writers, scaffolding their thinking by questioning what they were thinking and feeling. Choose students for sharing that tried the strategy in their own writing. <p>Share</p> <ol style="list-style-type: none"> 8. Students tell (not read) their story to their writing partners. Make notes to the draft if they think of more inside thoughts or feelings while telling their story.
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Humble ISD 2011-2012

2nd Grade Personal Narrative - Unit of Study

WEEK FOUR: Students should begin each independent work time by rereading their story and deciding if they are finished or if they need to add more to their story. Students should be encouraged to reread their writing as they go. Every day, students will work on their own pieces, trying new strategies when appropriate and starting a new piece if they finish.

<p>Word Choice/Voice-Sentence Fluency Revision Strategies</p> <p>Mini-Lesson</p> <ol style="list-style-type: none"> 1. “Using Details” (General vs. Specific) Make up a large chart with two columns headed General and Specific. Under the first heading, list the general words you often see in student writing: <i>nice, good, fun, things</i>. 2. <i>I’ve made a list of words. These are perfectly good words, but in a piece of writing they don’t give the reader much of a picture. I might write, “My Grandpa is very nice.” But when you close your eyes it’s hard to picture “nice.” But if I write, “My Grandpa takes me up to the attic. He opens a big trunk and takes out his old Army stuff. Sometimes he lets me wear the uniform he wore when he was a soldier.” That gives you a much clearer picture because I used details you could picture.</i> 3. Go back to the chart and list several concrete details- attics, old, etc. under the word Specific. Try another example with students filling in for the vague words. Example: I went to the park. We had fun. With a partner think about what fun looked like. (My friend Cory and I rode our bikes to the park. We threw our bikes down and raced to the slides...) 4. Students look for examples in the mentor texts of the author painting a clear picture because of the details in the text. <p>Independent Work</p> <ol style="list-style-type: none"> 5. Students try the same thing with the story they are working on. <i>Reread carefully looking for vague, general words. Circle those words. See if you can add some details to your story so we can picture exactly what’s going on.</i> <p>Share</p> <ol style="list-style-type: none"> 6. Students share a place where they replaced a vague word with one with more precise descriptive words. Add to the anchor chart on Narrative Writing. 	<p>Word Choice/Voice Revision Strategies</p> <p>Mini-Lesson-Two days <i>Show Don’t Tell</i></p> <ol style="list-style-type: none"> 1. Tell students that today you are going to teach them a new goal they can work toward as they revise. It’s often called “show, not tell.” <i>If an author says, “I was happy,” that is telling. If an author writes, “I skipped all the way home, humming happy songs as if my heart would burst,” that’s showing</i> 2. Display a piece of student writing or use your own that summarizes, or tells, how the author was feeling. 3. Then ask the student (or the teacher models this if using your own writing) to show or act out-what that would look like. For example, ‘We lost the game.’ I was sad.’ That tells us how the author feels. <i>To show, not tell, that the author was sad, he needs to reread his piece and make a movie in his mind of exactly what he did.</i> 4. The student or the teacher then acts out being sad (walking slowly, dragging your feet, head down and hands stuffed into your pockets). 5. Or mad: For example, instead of saying he was sad; you could say his face was red and his hands were clenched tight into fists. He stomped into the house and slammed the door. 6. Ask the class to turn and talk with their partners the words they’d use to name exactly what the student or you did to demonstrate this feeling, and then share out. 7. Read the original piece and then read a revised version in which you’ve included the visual details the students suggested. 8. Choosing from a list of emotions, have partners pick an emotion and act it out without words. See if the class can guess the emotion, then use words to describe the emotion. <p>Independent Work</p> <ol style="list-style-type: none"> 9. Remind students they now have another way to revise their writing. Ask students to reread their current writing and see if they can find places in which they can show a feeling instead of telling about it. <p>Share</p> <ol style="list-style-type: none"> 10. Students share a place where they tried “Show Don’t Tell” in their writing. 	<p>Word Choice/Voice Revision Strategies</p> <p>Mini-Lesson- <i>Show Don’t Tell</i></p> <ol style="list-style-type: none"> 1. This mini-lesson also raises the ante and teaches a more complex form of show, not telling. Our point will be that writers show, not tell, not only when bringing feelings to life, but also when describing almost anything. <i>If the author writes, “The classroom was a mess,” that’s telling. If the author writes, “Books, papers, and backpacks were everywhere, making the place look like a teenager’s bedroom,” that’s showing.</i> 2. For example, instead of saying, “It was crowded when the relatives visited,” in her book <u>The Relatives Came</u>, Cynthia Rylant writes: <i>“The relatives weren’t particular about beds, which was good since there weren’t any extras, so a few squeezed in with us and the rest slept on the floor, some with their arms thrown over the closest person, or some with an arm across one person and a leg across another.”</i> 3. Tell your students they are doing a great job of showing, not telling, how they feel in their writing. Tell them that today you are going to teach them that they can show, not tell all the time, not just when they write about feelings. 4. Explain that all great authors know that the secret to really good writing is ‘Show, not tell.’ 5. Preselect a mentor text (or texts) and read excerpts that demonstrate “show don’t tell.” Demonstrate that the author could have just said____, but instead wrote ____ (“show don’t tell”). 6. Get the whole class to help you rewrite part of a draft to show, not tell. (Go back into an earlier draft you have written and used in other lessons.) Reread and select a part that needs revising. Ask the students to imagine the story as a “movie in their minds” and to describe what they envision. 7. Ask students to try with a partner to show and not tell the part where____ and how they would try to revise this part to show it. Students share out their thinking. <p>Independent Work</p> <ol style="list-style-type: none"> 8. <i>I know you are going to think about showing, not telling, whenever you write. Look at the piece you are going to work on today. Find a place where you can show, not tell.</i> <p>Share</p> <ol style="list-style-type: none"> 9. Choose 2 or 3 students to share a place where they tried “Show Don’t Tell” in their writing.
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Humble ISD 2011-2012

2nd Grade Personal Narrative - Unit of Study

WEEK FIVE: Students should begin each independent work time by rereading their story and deciding if they are finished or if they need to add more to their story. Students should be encouraged to reread their writing as they go.

Revision Strategies

Organization and Sentence Fluency

Studying and Creating Leads

Mini-Lesson

1. By studying the leads in mentor texts, students can learn new techniques. Demonstrate a process children can go through as they study the craftsmanship in another author's lead. Highlight the author's technique by contrasting it with what the author could have done.
2. *Have you ever wanted to learn to do something-like throw a football or a trick-and then watched the experts to figure out what they're doing? Let's do that now. Because we want to learn how to write great leads, let's look at what some of the authors we know do to start a great story.*
3. Ask the students to listen as you read and then reread the leads from familiar mentor texts. Set them up to be ready to say what the author has done to write this lead. Will you think, 'How is she starting her story?' *I'm going to reread this lead again, and let's think really hard about what _____ does to start the story so maybe we'll get ideas for how we can start our stories.*
4. Ask students to turn and talk about what they noticed then have them share out.
5. Begin an anchor chart with what the students noticed in the leads (along with examples) from the mentor text.
Example chart:

To Write a Strong Lead

- Write with detail (example)
- Show the weather (example)
- When the story takes place.
 - the time of day: *One hot summer day*
 - the month: *In early September*
 - the time of year: *Late last winter*
- Where the story takes place.
 - in my backyard
 - at the beach

6. Use one student's piece of writing and ask the class to help you revise the lead or return to your own writing from an earlier lesson. (Example from Going to the Beach) *Watch how I do this with my own story. I can look at this chart and think about when and where my story took place. I know it was a nice April day and it was a Saturday morning. I know we were at the beach. I could go something like this: One Saturday morning last April my niece Kerrie and I decided to go to the beach by one of the hotels on Treasure Island. The sky was blue and the water was clear and calm. I told when and where. I'll cross off my old beginning and rewrite this new beginning (Do this in front of the students). Tell students that if they don't have room to cross off and rewrite, they could take a strip of paper, write their new beginning, and then tape it over the old beginning.*

Independent Work

7. Remind students that if they want to write really powerful leads, it helps to study the leads of writers we admire.
8. *I know some of you will be reworking your leads. If you are fixing your lead, you might do these things.* When conferencing with students, be ready to help them look again at mentor texts to study.

Share

9. Share the process by which a student has crafted a stronger lead than the one they had before.

Extending the Lesson

- With partners, have students study leads in other mentor texts and name what that author has done.

Revision Strategies

Organization and Sentence Fluency

Mini-Lesson-Ending Stories

1. Remind students that they've learned to consider personal narratives as stories. Tell students you will teach them how to write the ending to their stories.
2. Using mentor texts, share several narrative endings that highlight different ways authors bring closure. As you look at the different ways authors choose to end their stories, record what students notice. Does the ending stay focused on what is important in the story?
3. Discuss the way we choose to end our stories is as important as how we begin our stories. *We need to end on a point that will keep our stories in focus. The end is the last point that our readers will remember. Ask yourselves how this ending connects back to what's important in the story.*
4. *Today I will teach you that one way writers can write a good ending for their stories is by connecting the ending to the moment you are writing because endings are important and should not be separate from the moment you are writing.*
5. Model using your own story (can be the same story you have modeled with throughout the unit.) with different endings. (Chart)
6. Reread your story; show your thinking by trying out a couple of endings that are not connected to your story.
7. Demonstrate how you think aloud to write an ending that is connected to your story, using ideas from the chart, and then write the ending in your story. Students help choose the best ending.

Independent Work

8. Students read over their work, try at least 2 different endings.
9. During conferencing, ask students how/if the ending connects to what is most important in the story.
10. As always, tell students that if they finish a story today, they may begin to sketch another story using any of the generating strategies they've learned so far.

Share

11. If possible, highlight a student who struggled to write an effective ending and how he or she finally overcame the problem (maybe with good coaching from a teacher!). Another possibility is to have students turn to their partners and tell them the thinking that went into writing the eventual final ending for their small moment pieces today.

Extending the Lesson

- With partners, have students study endings in other mentor texts and name what that author has done.

Humble ISD 2011-2012
2nd Grade Personal Narrative - Unit of Study

WEEK FIVE (continued)

Revision Strategies

Voice

Mini-Lesson

1. Dialogue is one strategy that can be used to revise writing in order to make it more meaningful to the reader. Explain that today the students will explore the ways that they might use dialogue to add meaning to their own stories.
2. Discuss how dialogue is an element of personal narrative. Authors use dialogue to better understand the characters and reveal their personalities.
3. Using mentor texts share an excerpt from the book. Think aloud about how the conversation helped understand the characters better.
4. Return to either a shared story written with the class or one of your own personal stories already shared with the class. Reread and think aloud about where you might add dialogue to help readers understand the story better.
5. Model how to think about what words the character might say. Show students how to write dialogue. Add examples to the anchor chart.
6. Students read through their story and jot down any ideas they have about dialogue and their characters. Share with writing partner ideas about where they might add dialogue.

Independent Work

7. Ask students to think about how they might use dialogue in their story to help readers learn more about the character. Ask them to try to insert a few well-chosen lines of dialogue into their writing to make it more meaningful for the reader. *What are some things that your characters might say in a conversation with each other?*

Conference questions;

- *How can you use this dialogue to show the reader what you'd like to tell them?*
- *Are these words that you think the character would use in real life?*

Share

8. Students share dialogue they have created for their characters.

Extending the Lesson

If students need more time:

- Students look through the personal narrative mentor texts and identify places in which dialogue adds to the development of the story/characters. Put a post-it note on that page and be prepared to share/talk about it.
- Use a piece of student writing and together decide where and how to add dialogue.

Writers Choose a Piece of Writing to Publish

Mini-Lesson

1. *Today I want to teach you that writers choose a piece of their writing to publish by looking through their pieces and choosing the one they like most because you will want to choose carefully before sharing your work with others.*
2. Tell students that this unit will be ending soon and that they will share a piece of their writing at the celebration.
3. Show students how you take your own pieces of writing, lay them out on the floor, reread each carefully, then choose 2-3 that tell a good small moment story, flow well, have voice, good word choice, etc.
4. Of those 2-3 pieces (some of the rest can be sent home) one will be chosen to share at the celebrations, while the others may be saved.

Independent Work

5. Have students now go through the process you have just demonstrated.

Share

6. Share out some students' good reasons for saving some of their work.
7. Remind students that sorting through and choosing their best work is something they will do many times in their lives and that writers choose those pieces carefully.

Humble ISD 2011-2012

2nd Grade Personal Narrative - Unit of Study

WEEK SIX

<i>Conventions-Editing</i>	<i>Conventions-Editing/Publishing</i>	<i>Student Reflections on Writing Personal Narrative</i>	<i>Celebration</i>
<p>Mini-Lesson</p> <ol style="list-style-type: none"> 1. Explain how authors prepare their work for publishing by editing their writing to make it as polished and clear as possible. Today they will edit their own writing. 2. Talk about how writing can feel unfriendly to read and difficult to understand if there are capitalization, word usage, punctuation, and spelling errors. It makes sense that when we are publishing our work, we want our writing to be understood. 3. Introduce “CUPS” editing checklist (Resource attached - CUPS Editing Checklist) by giving students a copy and displaying overhead. Discuss what the individual letters stand for. 4. Model how to write the letters CUPS vertically in a corner of their paper to remind them of what to look for. Model on a piece of student writing (Resource attached-“Student Writing Sample”) how to check the entire piece to be sure there are capital letters at the beginning of every sentence and every proper noun. 5. Model how to edit for word usage, punctuation, and spelling, checking off each letter as you complete editing for that convention. 6. Before sending students back to their seats for independent work, ask students to read through a few lines of their draft and begin to use their editing checklist. Circulate for support. <p>Independent Work</p> <ol style="list-style-type: none"> 7. Reiterate that authors edit their writing to prepare it for publishing and that during writing time today they will continue to edit there piece. <p>Share</p> <ol style="list-style-type: none"> 8. Invite a few students to share how they used the checklist and the editing changes they made. 	<p>Mini-Lesson</p> <ol style="list-style-type: none"> 1. Refer back to the editing checklist from the day before where students checked their own spelling. Today they will work with another writer to proofread and edit each other’s writing for spelling mistakes. 2. After proofreading and editing their own writing for misspelled words, most authors ask someone they know to help them double-check their writing because someone reading a story with “new eyes” will often notice misspelled words more easily than the author. 3. Use a piece of student writing or your own work that needs editing. Model how students will help each other with proofreading/ editing misspelled words. Explain how you already edited it for misspelled words but, now need “new eyes” to help find anything you missed. Read and think aloud along with the students. When they notice a misspelled word, put a small circle around it. <p>Independent Work</p> <ol style="list-style-type: none"> 4. Partners read each other’s writing, using a colored pencil to put a small circle around any misspelled words they notice while reading. When they are finished, they talk with their partner about the misspelled words they found. Writers use the strategies they know to correct any misspelled words. <p>Share</p> <ol style="list-style-type: none"> 5. Students can share how having another writer proofread their work helped them. <p>Extending the Lesson</p> <ul style="list-style-type: none"> ▪ Students decide how they want to publish their piece, either typing or rewriting. They need to consider what paper to use, whether or not to make it into a book with pages and illustrations or a one page piece. Will they decorate the paper or mount it etc.? ▪ Ask students to share drafts with their partners, who will read over the draft checking for sense and clarity. If there are places they are confused, leave a sticky note, explain the confusion, and may suggest a way to clarify. 	<p>Student Reflections on Writing Personal Narrative</p> <ol style="list-style-type: none"> 1. By reflecting, or thinking back, on how their writing went while working on a project, writers can make decisions and set goals for what they want to accomplish with their writing in the future. 2. Explain that today; students/authors will have a chance to think back on their writing and journey as an author. 3. Model the act of reflection by looking back through your writing, stopping to read pieces of it here and there. Reveal your process of self-reflection by modeling reading, thinking, and writing aloud as you reflect on your growth as a writer. (Example: I notice that most of my sentences used to be short and choppy, but here, toward the end of my notebook, my sentences are longer and more interesting. <p>Independent Work</p> <ol style="list-style-type: none"> 4. Ask students to look back through their writing during this unit and reflect/answer the following questions: <ul style="list-style-type: none"> • How have I changed as a writer? • What do I want to work on to make my writing better? (This is your goal.) • What do I like about my writing? • What do I need to help me work toward my goal? <p>Share</p> <ol style="list-style-type: none"> 5. As partners finish their reflections, they share them with each other. 	<p>Celebration</p> <p>Think about different ways your class can celebrate.</p> <ol style="list-style-type: none"> 1. Students could travel in small groups to other (assigned) classrooms reading their stories. 2. Authors’ Tea-students create programs, invite guests, everyone takes turns reading, and then refreshments are served. This can become quite lengthy, so it is better to do half of the students one day and half another day. 3. Students could be seated around the room or in the library and the guests gather at individual student stations to hear their stories, and then move on to another student.

Humble ISD 2011-2012
2nd Grade Personal Narrative - Unit of Study

	<i>4 Advanced</i>	<i>3 Proficient</i>	<i>2 Basic</i>	<i>1 Below Basic</i>
Standard	Consistently meets and often exceeds.	Regularly meets.	Beginning to meet.	Working below level.
Errors	Rare to none	Limited	Many	N/A
Teacher Support	Rarely needs support to meet standard.	Occasionally needs support. Demonstrates proficiency.	Frequently needs support.	Needs strong instructional support.

Rubric for Second Grade Personal Narrative Unit of Study: Teacher Assessment of Student Performance	Score
<i>Generating Ideas</i>	
<ul style="list-style-type: none"> • Generates own ideas for writing personal narrative stories that are focused on a small moment • Understands what mentor texts are and how to use them as a writer • Writer approaches writing with a topic, a plan to use a craft technique, or an intention to write in a particular way 	
<i>Selecting Ideas</i>	
<ul style="list-style-type: none"> • Demonstrates the ability to choose a topic by realizing when they have more to say about the topic 	
<i>Qualities of Good Writing</i>	
<i>Idea Development-Details-Word Choice-Voice</i>	
<ul style="list-style-type: none"> • Narratives are focused and with the right amount of detail • Writer chose unusual details-things not everyone knows • Writer knew where to “zoom” in and extend the small moment or focus of the story • Writer’s words “show” and create a vivid picture for the reader. • Demonstrates the ability to look “inside” for more information about their thoughts and feeling-enhances their voice in writing by revealing inner feelings • Uses dialogue with the intention of adding meaning to writing 	
<i>Organization</i>	
<ul style="list-style-type: none"> • Demonstrates awareness that most stories have a beginning, middle, and end 	

Name: _____

Date: _____

CUPS

Editing Checklist

- ✓ **C** Write *CUPS* on the corner of your paper, like
- ✓ **U** this example. Check off each letter after
- ✓ **P** you ask yourself the following questions and
- ✓ **S** complete any necessary editing.

Capitalization: Have you remembered to capitalize the first word in each sentence and all the proper nouns?

Usage: Have you used words correctly? Do they make sense? Are they in the correct order? Have you left out any words? Have you written complete sentences?

Punctuation: Is there punctuation (period, question mark, exclamation point) at the end of every sentence? Have you used commas carefully? Do possessives and contractions have apostrophes in the correct place? Have you used correct dialogue punctuation?

Spelling: Have you done your best to spell all words correctly? Remember to use strategies such as stretching the word out to hear all the sounds, asking a friend for help, and using the print around you for help.

Name: _____ Date: _____

Student Writing Sample

my favorite place is my Grandpa's house. I lik
his fluffy bed with lots
of pillows and the soft blue quilt.
I hlpe him rak leaves in the forntyard. His
house is cozy when it ranes.

That's way I like my Grandpa's
house the best.