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| **Grade 2****Unit Overview*****Writing Adaptation of Fairy Tales*** |
| **Focus Teaching Points** | * Writing our own adaptations by considering parts of the original story that we’d want to change
* Sketching and jotting to remember the parts we want to include
* Revising plans by re-reading, re-studying and re-thinking the fairy tales being studied
* Rewriting to change stereotypes
* Planning across pages in a booklet using storytelling and fairytale language
* Acting out the scenes to refine our writing
* Rereading to notice and revise sentence variety
* Stretching out the problem to build tension
* Using lots of action, dialogue and show-not-tell to keep the reader nervous and on the edge of her seat
* Drawing on the earlier character unit to create engaging characters
* Writing each scene as if it were a small-moment story
* Including a lesson in our stories
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| **Key CCSS Standards** | ***Writing Standards******(W)**** *3, 5, 6, 8*

***Language Standards (L)**** *1, 2, 3, 6*
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| **Bends in the Road** | * Rehearsing and planning for stories, paying careful attention to fairy tale language and structure
* Revising and elaborating stories to create tension, convey meaning, and consider different possibilities **OR** crafting versions of old tales
* Writing fantasy (optional final bend)
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| **Recommended Professional Resource(s) to Guide Instruction** | * “Writing Adaptations of Familiar Fairy Tales and Folk Tales, and Perhaps Writing Original Fantasy Stories as Well,” from [*A Curricular Plan for the Writing Workshop*, Grade 2 (e-doc)](http://ppsgrade2.weebly.com/published-curriculum-resources.html)
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| **Recommended Anchor/Mentor Texts** | * A collection of fairy tales that can be used to enjoy as a reader and study as a writer:
	+ Read aloud the versions of particular tales that are most engaging.
	+ For studying as writers, gather those tales that have a clear, replicable structure (such as “The Three Little Pigs”).
	+ Also for your writing instruction, notice those tales that are told in a storyteller’s voice with rich and beautiful language. Mark up these texts with all the possible things you might teach your students, from structure to development to language conventions.
* Examples of modern versions of familiar tales
* Teacher writing and co-constructed writing from the unit
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| **Tips for the Unit** | * This writing unit is best taught simultaneously with *Reading and Role-Playing: Fairy Tales, Folktales, Fables and Fantasy* in the Reading Workshop, where students will have an opportunity to hear and read multiple adaptations of well-known tales from all over the world. It is also intended as an *introduction* to a core narrative writing unit taught in grade 3 called, “Once Upon a Time: Adapting and Writing Fairy Tales.”
* Before you embark on the unit, we recommend you read and reread several versions of two or three fairy tales aloud to your class. This will allow your students to begin to compare and contrast two or more versions of the same story by different authors as stated in the Common Core State Standards. In this part you will not only want your students to notice the similarities and differences as readers, but you will want them to start thinking about the decisions made by the authors of these different versions so that they begin to listen and read like writers.
* This unit in the writing workshop aims to use fairy tales as a vehicle for furthering your children’s abilities to write any kind of stories. We encourage you to revisit teaching points and anchor charts from the realistic fiction writing unit as you plan this unit because, above all, **your goal is to give children more practice writing fiction**. For example:
	+ Planning for stories with a clear problem and solution
	+ Creating tension in stories
	+ Applying narrative revision strategies “as you go”
* To guide your planning you will find a sequence of possible teaching points at the end of the unit beginning on page 98. Given the streamlined nature of this unit, we also recommend you read the introduction and description of each bend to support you in planning. These summaries provide context for the teaching points and help guide your decision-making about the many options you have for implementation.
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| **Materials and Resources** | Student: * Writing Folder (preferably a two-pocket folder with one side labeled “Done” and the other side labeled “Still Working” or “In Progress” and one with grommets in the middle to hold resource sheets (e.g. list of texts created, individual word wall list)

Teacher:* Writing Folder for modeling
* Teacher-generated writing for modeling

Writing Center:* Different types of paper (landscape/portrait orientation, fully lined/lined and picture space, etc.)
* Tools for creating books (stapler, stapler remover, glue stick for revisions, revision strips, etc.)
* Anchor charts, co-constructed with students, that support brainstorming, generating seed ideas, revision and editing strategies,
* Anchor charts, sample writing, and teaching tools from the Realistic Fiction unit that address narrative writing strategies in general
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| **Assessment** | * Use and/or modify the [narrative writing on-demand assessment](http://ppsgrade2.weebly.com/assessment7.html) to gather information about your students’ prior to the unit and at the end of the unit to assess growth.
* See the [Narrative Writing Checklists, Rubrics and Learning Progressions](http://ppsgrade2.weebly.com/narrative.html) on the literacy coach site and [heinemann.com](http://www.heinemann.com/) for additional resources to support assessment and instruction.
* Anecdotal Conference Records: Assessment and instruction go hand-in-hand in the context of writing conferences. Here is where you research what students are doing; gather information about what they are ready to learn next; and where you provide instruction through a targeted teaching point. The If-Then tab on [heinemann.com](http://www.heinemann.com/) has conferring scenarios for narrative writing that you may find helpful.
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| **Celebrations** | * Provide children with an opportunity to select a favorite piece to revise, edit, and publish.
* Be sure to provide an authentic forum for your children to share their writing through reading aloud to peers, buddies from other classrooms and/or adult guests. The only parameter is that we caution you about celebrations in which each child shares one-at-a-time to the whole class. These sessions tend to take more time than audience members have the stamina for!
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