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| **Grade 2****Unit Overview*****Writing Gripping Fictional Stories with Meaning and Signficance*** |
| **Focus Teaching Points** | * Drawing on everything writers already know about writing small moments to writing small moment ***fiction stories***
* Writing fiction stories so that readers are “on the edge of their seats”
* Generating and trying out small moment ideas
* Rehearsing and planning for stories
* Making characters real by deciding what they want or need
* Planning for writing by acting out what the character does, says or feels
* Making mind movies to help us picture and write a scene with detail (unfolding a scene bit-by-bit)
* Using transitions to move from one scene to the next
* Showing rather than telling characters’ feelings
* Including dialogue
* Building tension by including a problem a character will need to solve
* Revising by adding or removing parts from our stories
* Revising by rewriting and stretching out the most important part
* Revising beginning and endings
* Rereading to make sure writing is clear and easy to follow
* Editing, Publishing, Celebrating
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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** | * Thinking of a character and of small moment stories for that character: generating and writing several short fiction books
* Revising with intention: pulling readers to the edge of their seats
* Repeating the process and accumulating lessons along the way
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| **Recommended Professional Resource(s) to Guide Instruction** | * “Writing Gripping Fictional Stories with Meaning and Significance,” from the *If. . Then. . .Curriculum* found in the *Units of Study in Opinion, Information and Narrative Writing*, Grade 2 by Lucy Calkins and Julia Mooney (2013).
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| **Recommended Anchor/Mentor Texts** | * Return to favorite realistic fiction read-alouds, ones that have a clear problem and resolution to which children can relate
* Mentor texts that illustrate how writers **build tension**:
	+ *Shortcut* by Donald Crews
	+ *The Ghost-Eye Tree* by Bill Martin
	+ *Koala Lou* by Mem Fox
	+ *Too Many Tamales* by Gary Soto
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| **Tips for the Unit** | * This unit gives children a chance to return again to narrative writing where they will continue to develop their skills in writing well-developed stories.
* Start by giving an [on-demand pre-assessment](http://ppsgrade2.weebly.com/assessment.html) to determine what children have already retained from earlier narrative units and to identify next steps, both for the whole group and small groups/individuals. Feel free to use the same narrative on-demand assessment used in previous units or a slightly modified version with language specific encouraging children to write a fictional story. Look at your student work alongside the [Narrative Writing Learning Progression](http://ppsgrade2.weebly.com/narrative.html) to help guide your assessment and planning.
* Many teachers ask us how to effectively support children in **planning** for fiction stories. We couldn’t agree more that without a plan children’s stories can end up without focus and no clear end in sight! To address this challenge, the unit provides specific strategies:
	+ Plan for stories by identifying a strong emotion (e.g. jealousy, embarrassment, surprise) and then plan a small moment story for a character who has one of these strong emotions. See pages 42-43 for examples of this strategy.
	+ Start with small moment stories from one’s own life or from literature. These stories can then be fictionalized or told from another perspective to bring out **tension** (a key writing goal of this unit).
		- For example:
			* The new student in class who doesn’t have a friend
			* The soccer player who has yet to make a goal
			* The child who is jealous of a new sibling
	+ Encourage children to quickly generate ideas (e.g. take no longer than ten minutes) and then verbally tell the selected story out loud and across the **pages of a booklet**—using the same structure and routine as writers did during the writing of small moments. Orally rehearsing more than once will also support revision before putting pencil to paper!
	+ Once in booklets (ideally, 5 pages to start), children will plan across the pages in the same way they have done all year in which each part or scene is on a separate page. In this way, students are able to return to a familiar graphic organizer (one that also helps with the concept of paragraphing) so they can focus more of their attention on the quality of their writing.
* The aim for this unit is for students to write stories that are comprised of two small moments (or scenes) *at most*, so guide your students to select story ideas that can happen in one or two twenty-minute stretches of time. This focus will be made easier if stories are comprised of just a few central characters. As with all narrative writing units, the **goal remains for children to write many stories throughout this unit**, rather than one long “sprawling” story.
* While the first bend focuses on helping children go through the process of writing fiction stories with focus, bends II and III aim to dramatically improve the quality of students’ narrative writing. Support your students in unfolding stories “bit by bit” by using elaboration strategies. These elaboration strategies—e.g. slowing down the action; showing, not telling, feelings; adding in details to create tension—continue to help children learn to write with focus rather than “bed to bed” stories. They also help students shift from writing stories in which they summarize events to writing stories that unfold and leave readers “on the edge of their seats.” Read pages 46-51 which describe specific strategies to be taught during minilessons and conferences.
* As students write stories, intersperse lessons on revising with a partner’s help. Partners can be most helpful as an audience for stories. Teach writers to ask specific questions of partners such as: “What are you picturing? Does that part make sense?” and for partners to offer feedback such as, “What do you really mean?” “I’m confused. Can you say more?” See the last paragraph on page 45 for more information.
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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. In addition, Grade 1 teachers have anchor charts from their grade’s realistic fiction unit that reflect the knowledge students already have in writing fiction. Teachers may want to borrow these anchor charts to remind students of what they can already do.  |
| **Assessment** | * We recommend conducting an [on-demand pre/post assessment](http://ppsgrade2.weebly.com/assessment.html).
* 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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