Fair Lawn
Public Schools
Fair Lawn, NJ

Language Arts Literacy
Grade 2

August

2017

Aligned to NJSLS 2017
Revised August 2015
Developed August 2012

The Grade 2 Language Arts Literacy Curriculum was developed by the Fair Lawn Language Arts Literacy Team **and aligned to the New Jersey Student Learning Standards.**

Fair Lawn School District

Committee Credits

Dana Clark, Reading Specialist

Valerie Mazza, Teacher

Gary Pankiewicz, Supervisor

I. Course Synopsis

Grade 2 Language Arts Literacy fosters a variety of activities and experiences to meet the needs of growing readers, writers, and thinkers. Integration of the following literacy expectations contribute to a robust and rigorous language arts program:

- Different modes of communication: reading, writing, speaking, listening, and viewing
- Varied levels of support: Teacher demonstration/modeling, practice with teacher support, peer collaboration, and independent work
- Distinct Instructional Groupings: whole class, small group, student partnerships, and individual
- Assortment of fiction and nonfiction (in reading, writing, and viewing)

II. Philosophy & Rationale

Balance of Knowledge-based and Strategy-based Instruction Aligned to the New Jersey Student Learning Standards (NJSLS):

A mix of knowledge-based and strategy-based instruction is reflected in the K-5 Language Arts Literacy Program. In reading, one must decode texts (as per the NJSLS Reading Foundational Skills standards) while making meaning (as per the NJSLS Reading Literature and Reading Informational Texts). In writing, one must write correctly (as per the NJSLS Language standards) with well-thought content and style (as per the NJSLS Writing Standards). Partnered with explicit instruction in language arts content, strategy-based curriculum promotes literacy behaviors and skills that contribute to strategic thinking, reading and writing.

Differentiated Approach to Teaching and Learning:

Fair Lawn Language Arts Literacy curriculum and instruction involves **Reading Workshop, Writing Workshop, Read-Aloud, and Word Study** (please see Appendix A for the daily allotment of literacy time). Differentiated instruction for students at different levels of achievement and specific learning needs (e.g. special education, English language learners, at-risk and Gifted & Talented) is embedded in targeted scaffolding based on knowledge of each student's interests and assessment data.

Reading Workshop

Throughout the year, children will go on a literacy journey learning important skills that contribute to their lives as readers and writers in an ever-changing world. Within a workshop model, teachers implement standards-based mini-lessons to support whole class goals, followed by individualized small group work, conferences, and assessments that allow for a gradual release of responsibility and differentiated support and challenge for each child's individual learning needs. Ultimately, the workshop will close with a quick culminating group discussion that reviews the teaching point of the lesson

while providing an opportunity for students to share their learning and process. The following link provides an overview: https://www.youtube.com/watch?v=cgN2WUMW6zM.

Reading Workshop (Continued)
Mini-lesson
The Units of Study for Teaching Reading by Lucy Calkins (2010 & 2015) and *Strategies That Work: Teaching Comprehension to Enhance Understanding* by Stephanie Harvey and Anne Goudvis (2000) provide exemplar strategy lessons in making connections, questioning, visualizing, inferring, determining importance, and synthesizing. Each Reading Workshop lesson begins with explicit instruction in a mini-lesson.

Architecture of a Reading Mini-lesson:

- ✓ **Connection**: Students learn the importance of the day's reading instruction and how the lesson relates to a student's prior reading work. The beginning of every mini- lesson should add strategies and skills by referencing the strategies addressed in previous lessons. The connection ends with an explicit statement of the teaching point.

- ✓ **Teach**: Then, as the master reader, the teacher must model how to apply the strategy by demonstration (modeling how and when readers use this strategy); explaining and showing an example; or involving the class in shared inquiry.

- ✓ **Active Engagement/Involvement**: Through a gradual release of responsibility, the students are given a chance to quickly practice (guided practice) what has just been taught or to share noticings about the demonstration in order to understand a kind of thinking about reading that they can try in their own reading work.

- ✓ **Link**: In closure, the teacher reiterates what has been taught. Students are reminded that the strategy lesson is one way to participate in more strategic reading every day.

> * Adopted from Paramus Public Schools- and revised in alignment with the Fair Lawn Schools curriculum document.

> **A Fair Lawn School District-driven "Reading Workshop Planning Sheet" helps plan relevant mini-lesson work (Available in Appendix B).

Reading Workshop (Continued)

Gradual Release of Responsibility

The majority of the class time is spent with students practicing the repertoire of skill and strategy work that was introduced during mini-lessons, small group work, and/or read aloud. The teacher gradually releases responsibility to students with strategic levels of support:

Reading Conferences and Small Group Work

In a reading conference, teachers check-in with individual students (or small groups of students with a specific and similar learning need) on their reading interests and progress. After listening to a student read a portion of a text aloud or asking specific teacher-driven questions, teachers will work to:

1. Compliment the student(s)
2. Provide an explicit teaching point
3. Coach the student as he/she works to apply the strategy/skill

Teachers take anecdotal notes on conferences as formative assessment data to drive subsequent conferences and small group work (See a sample of a conferring log in Appendix C).

Each conference or small group lesson focuses on a particular reading strategy to learn more about individual student reading needs within the small group setting. For example, the skill of inferring may be supported in small-group and reading conferences with the following strategies.

Skill	Strategies
Inference (about characters)	"I can infer how a character feels by looking at the face of the character in the illustration." "I can infer how a character feels by paying close attention to the character's actions." "I can infer how a character feels by paying close attention to the words that a character uses." - I can infer how a character feels by thinking about the situation and putting myself in his/her shoes."

<u>Reading Workshop (Continued)</u>

Student Reading Practice

Research suggests that a high volume of reading improves reading comprehension. Furthermore, research suggests that students comprehend better when they have an opportunity to discuss their reading content and process. Based on data from the Teachers College Assessment for Independent Reading Levels, students are guided toward texts that are at an appropriate level to support the individual reader's growth. Students log all of their independent reading time that is completed in and out of the classroom. Specific class time is reserved for independent reading, partner reading, guided reading and/or book club reading followed by occasions to talk about texts in student partnerships, small groups, and whole group settings. Teachers are provided with conversational and text-based prompts for student-centered discussion and writing about their reading (Available in Appendix D). Leveled classroom libraries support student reading practice.

<u>Independent Reading</u>

Teachers conduct the Teachers College Reading and Writing Project (TCRWP) Reading Level Assessments several times each year. During the assessment, teachers assess the accuracy of the student's oral reading. In addition, students are asked to retell the text and answer comprehension questions. Teachers also record their noticings about the student's fluency. Ultimately, teachers use the assessment data to determine the highest level that a student can read independently: "That is, the reader has an accuracy rate of 96% or higher and comprehension [represented by a strong retelling or at least three correct comprehension questions]" (TCRWP 2014). Students are expected to read independently daily at an appropriately rigorous independent reading level. There are also opportunities for students to read at an instructional level, defined as one level above his/her independent level, with support. Some structures that support reading at an instructional level include guided reading, series reading, or independent reading after a strong book introduction (an instructional skeleton for guided reading is in Appendix E).

<u>Partner Reading</u>

Students may be assigned to explore reading work with a partner in a variety of ways. Ideally, partners choose texts to read together. Partner work may be used to scaffold the reading process, to collaborate on reading strategy, or to support critical thinking about the text through rereading and discussion. The goal is to foster a partnership structure to enhance student motivation, engagement, and comprehension of the text. Conversational partnership prompts support good questions for partnered discussions.

Reading Workshop (Continued)

Guided Reading

The purpose of a guided reading group is to support students as they move up to the next reading level. For example, if a group of students demonstrate signs of readiness to reach a Level E text, the teacher may gather that group of students to introduce them to the work of reading at that next level.

Strategy Groups

Teachers may gather strategy groups when students at various levels need support with a specific skill. In strategy groups, students may be reading at different independent reading levels, however, the students may be gesturing toward a similar next step in reading skill work. For example, teachers may gather a group of students based on similar noticings on formative assessments. To support students in using visual cuing systems to decode, a strategy group may focus on teaching students to look across the whole word.

Book Club Reading

Small groups of students may read the same book together in a book club. When students discuss their books they learn through collaboration with peers. Teachers model and guide effective text discussion before releasing students to work in a student-centered book club: selecting the text, determining the pace of reading, preparing for discussion, and facilitating discussion. Please note that a student's book club text should be his/her independent reading text exclusively. Students should record notes on their book club work in a book club log (Available in Appendix F).

Reading Club Reading

Students may work in groups to read and talk about texts on a particular topic. The reading club may be a discussion about a teacher read-aloud or it may be based on a particular collection of texts that have been shared with the group in support of the current reading unit of study.

Reading Workshop Guide

Grades K-2 Lesson Structure

Mini-Lesson
Explicit Teacher-Directed Instruction to the Whole Group (7-15 minutes max, including Turn and Talk)

The Teacher facilitates any Combination of the following:

The Student Participates in combination of the following:

Small Group (10-15 minutes each)

- Guided Reading (Levels A-K)
- Small Group Strategy Lesson
- Shared Reading

Independent, Partner, Guided Group, Book Club, and Reading Club Reading (30-35 minutes)

Possible Variations:
- Buddy Reading
- Listening Centers
- Rereading Big Books

Conference (5-7 minutes each)

- Individual Assessment

- Individual Instruction to support current strengths and next steps

Share (5 minutes)

Review of mini-lesson focus, noticings of independent reading time, students share how they used the focus of the mini-lesson independently or a strategy used in their reading that day.

Reading Workshop Guide

Grades 3-5 Lesson Structure

Mini-Lesson

Explicit Teacher-Directed Instruction to the Whole Group (7-15 minutes max, including Turn and Talk)

The Teacher facilitates any Combination of the following:

Small Group (10-15 minutes each)

- Guided Reading (as needed with struggling readers)
- Small Group Strategy Lesson
- Shared Reading

Conference (5-7 minutes each)

- Individual Assessment

- Individual Instruction to support current strengths and next steps

- Check-in with Partnerships, Book Clubs, or Reading Clubs

The Student Participates in combination of the following:

Independent, Partner, Guided Group, Book Club, and Reading Club Reading (30-35 minutes)

Possible Variations:
- Post-its
- Response Sheets
- Reading Notebooks
- Boxes and Bullets Notes

* When students are working in student-centered book clubs, they may meet to set the focus and amount of reading for the day.

Share (5 minutes)
Review of mini-lesson focus, noticings of independent reading time, students share how they used the focus of the mini-lesson independently or a strategy used in their reading that day.

Writing Workshop

The Writing Workshop framework is used for writing instruction.

- ✓ Each Writing Workshop lesson begins with explicit instruction in a curriculum-driven mini-lesson.

- ✓ The majority of the class time is spent with students practicing the repertoire of skill and strategy work that was introduced during mini-lessons, small group work, and/or shared writing. The teacher gradually releases responsibility to students with strategic levels of support.

- ✓ Individual writing conferences take place while the majority of the students are writing independently. This pattern (detailed more specifically in Appendix G) allows teachers to truly get to know each child as an author, and then to provide ongoing support for each child's writing. With this in mind, every conference should consist of the following four components based on the predictable pattern in *The Conferring Handbook (Calkins, 2003)*:

    1. Research- Observe and note something to praise and something to grow

    2. Decide- Determine the Teaching Point

    3. Teach- Coach a part of the student's writing process

    4. Link- Remind the student to use his/her new skills as an author in future writing endeavors

    Anecdotal records of writing conferences are used to compile all of the useful information collected. The conference notes are an effective tool to help identify trends in each child's writing and assess his/her growth as a writer. Conference notes provide formative assessment data for subsequent individual and small-group instruction (see Appendix C).

- ✓ Ultimately, the lesson will close with a culminating group discussion that reviews the teaching point of the lesson while providing an opportunity for students to share their learning and process.

Writing Workshop (Continued):

The *Units of Study for Teaching Writing* by Lucy Calkins (2013) and The *6+ 1 Traits of Writing* by Ruth Culham and Beverly Ann Chin (2002) provide a basis for planning and assessment in the development of ideas, organization, voice, word choice, sentence fluency, and conventions in writing development. *The Schoolwide Fundamentals of Grammar (Grade 2)* and *The Sadler Grammar Workshop Common Core Enriched Edition (Grades 3-5)* provide specific support for writing conventions.

> *The terminology and strategies illustrated in this document are based on the teachings of the program, *Units of Study for Teaching Writing: A Yearlong Curriculum (2003) and Units of Study for Teaching Writing Grades 305 (2006).*

A Writing Workshop Guide is provided on the next page to delineate the district lesson structure.

Other Instructional Structures that Support Writing:

Interactive Writing (K-1)

Interactive writing supports foundational skills for young writers. In this lesson structure, teacher and students compose a message together and the pen is shared. This type of work supports concepts of print, sound-symbol relationships, increases spelling knowledge, and provides opportunities to plan and construct text in a shared writing setting (Fountas & Pinell, 1996). Unlike independent writing where students use a developing understanding of sound-symbol relationship to spell (i.e. inventive spelling), interactive writing models correct writing conventions. In other words, if the students do not know a writing convention rule, the teacher delivers it explicitly in the creation of the shared text (an instructional skeleton for interactive writing is available in Appendix H).

Shared Writing (K-5)

Teacher and students work together to compose written texts that support the current genre/unit of study. This demonstrates how writing works, provides opportunities to model spelling strategies, revision work, and editing strategies. The students are brought through the writing process together. This also provides an exemplar to post in the classroom for reference.

Writing Workshop Guide

Lesson Structure

Mini-Lesson
Explicit Teacher-Directed Instruction to the Whole Group (7-15 minutes max, including Turn and Talk)

The teacher facilitates any combination of the following:

Small Group Instruction Strategy Lesson (5-10 minutes each)

Individual Writing Conference (5-7 minutes each)

Conferences should begin with some research followed by a compliment. Then, the teacher will coach or model **one** strategy that will support the student's writing growth.

The student participates in combination of the following:

Independent Writing (20-25 minutes)

Students are working independently, practicing writing within the genre of study. The students may be at different stages in the development of their piece, as students naturally work through the stages of the writing process work at different rates. Partnership Conversation

Students compliment, converse, and coach each other. These conversations should help the kids to expand their original thoughts by getting a reader's take on their writing.

Share (5 minutes)

One or two students' work is highlighted. The teacher points out specific strategies used that support today's mini-lesson or any should be replicated in future writing.

Reading Aloud

Time is reserved for teachers to model reading with expression, fluency, intonation, and good pacing. Instructional read-alouds promote strategic reading, where students must draw upon their full reservoir of reading knowledge. Most importantly, read aloud time should promote the joy of reading, thinking, sharing, and learning.

Interactive/Instructional Read-Aloud

As noted by Shedd and Duke (2008), successful read-alouds are a result of thoughtful planning and detailed attention. Books should be selected based on knowledge of student interests, the current unit of study, and alignment to the grade-specific standards. Some research indicates that the most effective read-alouds are interactive (Dickinson, 2001). Along those lines, teachers are encouraged to foster analytic talk, where students make predictions and inferences prompted by teachers' comments, modeling, and questioning (McGee & Schickedanz, 2007).

Instructional read-alouds should be a balance of: Teacher think-alouds; modeling writing about reading; multiple turn-and-talk opportunities. *The Continuum of Literacy Learning* (Pinnell & Fountas, 2011) supports comprehension specific to genres, structures, and forms with an emphasis on thinking within the text, thinking beyond the text, and thinking about the text. A building copy of this text is available to support grade level planning.

Alternate Read-Aloud

Of course, at times, read aloud time may be preserved to promote the joy of reading, thinking, sharing, and learning. In this case, teachers would share an engaging text in celebration of good literature.

Shared Reading

Shared reading is a reading experience in which teacher and students are reading chorally from an enlarged text. This method of instruction supports foundational skills such as concepts of print and reading fluency.

Close Reading

Close reading is a rereading of a short passage looking at specific details to deepen comprehension. It promotes higher order thinking in relation to the text by determining importance and analyzing select passages and excerpts (an instructional skeleton for close reading is available in Appendix I).

➤ **Word Study**

Although word study is embedded in the various reading and writing workshop lessons, time is reserved for word study activities and assessments.

Word Study time begins in Kindergarten with early literacy concepts, phonics/word work, and handwriting activities and evolves toward work in spelling, grammar, and vocabulary.

Phonics/Word Study Resources:

In Grades K and 1, teachers are provided with a classroom copy of *Phonics Lessons* (Pinnell & Fountas, 2003) and building copy of *Words Their Way* (Bear, Invernizzi, Templeton, & Johnston, 2012) to support concepts of print, phonemic awareness, phonics, and sight word automaticity.

Beginning in Grade 1, students participate in the *Instructional Level Spelling Program* by Andree B. Rolfe, Ed.D. In Grades 2-4, teachers utilize spelling assessment data from a spelling inventory that helps identify a student's spelling achievement. Placement within a spelling group allows students to work with words and patterns in their spelling development. While all students work with the same spelling rules, the number and complexity of the patterns is differentiated. In short, the program emphasizes that spelling is acquired through developmental stages to explore word study with a specific scope and sequence to spelling proficiency.

Grammar Resources:

In Grade 2, teachers are provided with a Schoolwide Grammar Unit. Whereas in Grades 3-5, the Sadlier Grammar Workshop series is utilized.

III. Scope & Sequence- Suggested Pacing for Reading and Writing Units

	Sept.-Oct.	Oct- Nov	Dec.	Jan.	Feb.	March- April	May
K	We Are Readers Exploring the Exciting World of Books	Readers Use All Our Powers to Actually Read		Readers Study Patterns in Big Books and Little Books		Learning About Ourselves and Our World: Reading for Information	Readers Get to Know Characters by Pretending and Performing Our Books
	Launching the Writing Workshop	Looking Closely		Writing Pattern Books		Procedural Writing: How-To Books	Authors As Mentors: Moving Back into Personal Narrative
1	Readers Build Good Habits	Tackling Trouble (Decoding)	*Nonfiction Readers Learn About the World	Readers Meet the Characters in Books	We Can Be Our Own Teachers When We Work Hard to Figure Out Words	Dramatizing Characters and Deepening Our Comprehension Through Book Talk (Fluency)	Reading Across Genres to Learn About a Topic
	*Launching In Small Moments (Personal Narrative- Small Moments)	Writing for Readers (Concepts of Print) Narrative Writing Piece	Procedural Writing (How-to Book)	Realistic Fiction (Story)	Persuasive Letters OR *Opinion Writing: Letters and Speeches	Authors As Mentors: Craft and Revision (Small Moment Story)	Informational Books (All About Book)
2	Taking Charge of Reading	Tackling Trouble (Decoding)	Characters Face Bigger Challenges and So Do Readers	*Reading Nonfiction, Reading the World	Reading and Role Playing: Fiction, Folktales, and Fairy Tales	Nonfiction Reading: Comprehension Supported by Book Talks	Studying Life through Poetry, Songs, and Images
	*Launching in Smarll Moments (Personal Narrative)	Authors As Mentors (Personal Narrative)	Writing and Revising Realistic Fiction (Story)	Opinion Writing Reviews	Writing Adaptations of Familiar Fairy Tales and Folk Tales	*Nonfiction Texts as Mentors to Support Nonfiction Writing OR Expert Projects: Informational Writing	Poetry: Big Thoughts in Small Packages

	Sept.-Oct.	Oct- Nov	Dec.-Jan	Feb.	March-April	May	June
3	Building a Reading Life	Following Characters into Meaning: Envision, Predict, Synthesize, and Infer	*Nonfiction Reading: Expository Texts Biography Book Clubs	Poetry	Timed Reading	Deepening Comprehension as We Follow Characters through a Series	Mini-unit: Mystery Reading
	*Launching the Writing Workshop Personal Narrative (Story)	Lit Essay and Compare Contrast Essay	Information Writing and Research	Poetry	Realistic Fiction and Narrative Structures	Opinion Writing: Persuasive Reviews, Letters, and Essays	Mystery Writing
4	Building a Reading Life	Following Characters into Meaning: Envision, Predict, Synthesize, and Infer	*Nonfiction Reading: Expository Texts Biography Book Clubs	Poetry	Timed Reading	Historical Fiction: Tackling Complex Texts	Telling Traditional Tales (Storytelling)
	* Personal Narrative Writing	Lit Essay and Compare Contrast Essay	Information Writing and Research	Poetry: Spoken Word	Realistic Fiction and Narrative Structures	Informational Writing: Writing Informational Books (All-About Book) OR *Literary Nonfiction	Writing Folklore
5	Agency and Independence	Following Characters into Meaning: Envision, Predict, Synthesize, Infer, and Interpret	*Nonfiction Reading: Expository Texts Biography Book Clubs	Poetry	Timed Reading	Historical Fiction Book Talk American Reading Integrated Unit	Nonfiction Research Projects or Social Issues
	* Personal Narrative Writing	Lit Essay and Compare Contrast Essay	Information Writing and Research	Poetry	Realistic Fiction and Narrative Structures	Informational Picture Book	Argument-based writing or *Biography Writing or Personal Essay

Key

Red = Fiction

Blue = Nonfiction

*These units have Schoolwide Resource Support

IV. Unit Descriptions

The Fair Lawn Language Arts Literacy curriculum consists of reading and writing units that have been selected from the Calkins *Units of Study for Teaching Reading (for K-2 and 3-5)* and the grade-specific Calkins *Units of Study for Teaching Writing (K-5)-* further supported by the Teachers College Reading and Writing Project (http://readingandwritingproject.com/about/overview). The district Scope and Sequence (charted on the previous two pages) provides a framework for unit pacing for reading and writing curriculum and instruction in language arts literacy.

Curriculum Writing Process

When constructing the literacy curriculum units, careful attention was given to an ambitious exposure to reading and writing practice with diverse topics in different genres. Beginning with a review of the New Jersey Department of Education Model Curriculum and each Calkins unit of study, a revised Fair Lawn Language Arts Department unit plan was created to narrow focus to particular teaching points, utilize our bevy of resources, and align properly to the New Jersey Student Learning Standards. Teachers have access to each district unit plan through the district computer-based shared drive. In addition, instructional tools such as model anchor charts, graphic organizers, and literacy protocols have been harvested and stored in the district database for teacher review and use.

Teachers are encouraged to collaborate to create additional mini-lessons and formative assessments for the whole group, small-group, and individual conferences. Rationale for any teacher-created lesson work and/or formative assessment should be based on student needs, taught within the workshop structure, and aligned to the unit goals, standards, and outcomes. The district reading specialist and Language Arts Supervisor are available for additional support.

A sample reading unit and a sample writing unit are enclosed. While each unit is aligned to specific standards, the comprehensive alignment to every standard and our curriculum course of study is enclosed (Please see Appendix J).

Grade Two: Unit 6: Reading and Role Play: Fiction, Folktales and Fairy Tales

Essential Question:
How do readers step into the characters' shoes and bring their stories to life through dramatization? How do readers think about the structures and character archetypes of fairy tales and folk tales as they extract morals and lessons from the stories?

Enduring Understandings:
Through the exploration of fiction, folktales, and fairy tales, students will make inferences about characters based on text evidence. They will develop and revise theories about characters across books in collaboration with their peers.

Learning Objectives:
Teachers use New Jersey Student Learning Standards (NJSLS) to create specific, behavioral and measurable goals. Individual unit and/or lesson objectives will derive directly from the language of the Grade 2 standards. In turn, specific New Jersey Student Learning Standards have been designated as learning targets for this unit. The comprehensive NJSLS are available at: http://www.state.nj.us/education/cccs/2016/ela//. Sample learning objectives are posted below the standards-aligned learning targets in each unit. The NJDOE model curriculum provides K-2 "Instructional Supports and Scaffolds for Success in Implementing the New Jersey Student Learning Standards" at: http://www.state.nj.us/education/modelcurriculum/success/ela/k2/.

Learning Targets Aligned to Grade-Specific New Jersey Student Learning Standards (**RL.2.2-3, RL.2.6-7, RL.2.9, SL.2.1, SL.2.4-5, RF.2.4a-b) :**

- Students will recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral. RL.2.2
- Students will describe how characters in a story respond to major events and challenges.RL.2.3
- Students will acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud. RL.2.6
- Students will use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot. RL.2.7
- Students will compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures. RL.2.9
- Students will read grade-level text with purpose and understanding. RF.2.4a
- Students will read grade-level text orally with accuracy, appropriate rate, and expression on successive readings.RF.2.4b
- Students will participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.SL.2.1
- Students will tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences. SL.2.4
- Students will create audio recordings of stories or poems; add drawings or other visual displays to stories or recounts of experiences when

appropriate to clarify ideas, thoughts, and feelings. SL.2.5

Structures:	**Materials:**
- Whole group mini-lessons - Independent reading time - Partner reading time / Reading club time - Share - Strategy lessons and guided reading groups (as needed)	- Reader's theater scripts on readinga-z - http://www.readingaz.com/book/scripts.php - Sites with reader's theater scripts- http://www.thebestclass.org/rtscripts.html - http://it.pinellas.k12.fl.us/Teachers3/gurianb/ReadersTheater.html - http://havefunteaching.com/activities/reading-activities/readers-theater/ - Book baggies - Chart paper - Post-its
Skills Addressed in Unit:	**Ongoing Assessment**
- Envisionment - Fluency- specifically parsing (phrasing) and prosody (expression) - Inferring - Critiquing and analyzing multiple perspectives - Comparing and contrasting characters, storylines, morals, and lessons	- Teacher observations - Conferring notes - Reading Club Conferring notes

Week	Goals (aligned to the NJSLS)	Suggested Mini-lessons
1	Students will use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot. RL.1.7 Students will read grade-level text with purpose and understanding. RF.2.4a Students will read grade-level text orally with accuracy, appropriate rate, and expression on successive readings.RF.2.4b	Introduction to the unit In this unit, you will invite your readers into the world of acting and directing, as well as the world of fairies, princesses, and witches. This unit combines two units into one extended five to six-week course. Our rationale: there is a playful yet vital relationship between reading and drama. When we read, we embody the character, see through his or her eyes, direct ourselves in that role. As we elicit more feeling, expression, and gestures, what we are really doing is putting ourselves into the drama of the story. This means coming to understand it in richer ways. And what stories are more dramatic than fairy tales? Think of the possibilities: the heightened acts of good and evil, quests and magic, chants and incantations. Think what fun children will have acting out the contemptible, cackling witch or the wise, eccentric fairy godmother. Organizing your book collections: Your collections can be made up of any books that feature dynamic characters and common fairy tales and folk tales. It is important for our compare and contrast work that we try to include multiple versions of the same tale in our library collections (especially in our read aloud work). There are also now countless resources for reader's theater scripts in fiction and specifically within the genre of folk tales and fairy tales. See the materials section of the unit to find online resources to support this unit. Partner Work (part one of the unit) We imagine you will want to support reading clubs during this unit. First, though, you may consider channeling your energy and attention to supporting partnerships. Pairs of students can dramatize a scene, talk about the characters, or share some of the ideas they jotted on Post-its. You may choose to use the actor analogy, teaching your students that actors take notes as they read, marking places where they will change their voice or move their bodies in ways that match the emotions of a character. Partnerships might take on the personas of Iris and Walter, Pinky and Rex, Frog and Toad, or Goldilocks and the Three Bears.

| | Part One- Focus on fluency (prosody) This first section of the unit is focused on character study so it is not necessary to use fairy or folk tales for demonstration or practice. | Inviting students into the book RF.2.4b (This lesson may be more like an interactive read aloud than a typical mini-lesson.)
• CORE (e-book) pg 119
Readers, I was flipping through the channels on my television the other day and you'll never believe what I saw…Peter Rabbit… The show! I couldn't believe my eyes. Here was one of my all-time favorite characters live on the television screen. It was so neat to see the characters come to life that way, moving and talking. I glanced at the cartoon schedule and guess what?
There were a couple *other* class favorites, too—Franklin and Little Bear. It made me think that any of our books could become dramas! And you know what— I'm dying to be an actor in one of those shows. Wouldn't you like to be one of those actors?"
Demonstration:
Read a text that may be a favorite or have favorite characters aloud. You'll want to throw yourself into the dramatization of the book, making facial expressions, gesturing with your hands and shoulders—your whole body if need be— and making your voice change for each character. Model for the children how you listen closely to parts that describe what a character is doing, and act those parts out for them. Then, invite them to do the same work as you read on. They can stand up in their spots, acting out the answers, turn and show their partners what a character's face may look like at a particular moment, etc…

Getting into the character's head using character cardsRL.2.7
• CORE (e-book) pg 120
Readers, before we can become the character as an actor, we need to REALLY know the character, reading very closely, noticing clues that will help us learn more about him/her. What sort of person is this character? Is he serious? Always cracking jokes? What does he like and dislike? What does he really, really want?" Bring out some of the anchor charts from your character unit, reminding them how readers read to get to know their characters. So as you read, you may want to begin a character card, with a sketch of what he/she looks like, how he acts, what he likes, who his friends are, etc… |

Demonstration:
Read a small excerpt from a favorite book, stopping to sketch the character, showing important details within the sketch. For example, if you are reading a small section of Cinderella, you might draw her in a dress that is ragged and dirty. Next to the sketch begin to write notes on her desires, qualities, etc…
Tip: You may want to create a chart size character card as a model.

Noticing big changes in character feelings (partner work) RL.2.7, RF.2.4
- CORE (e-book) pg 120
"Readers, we know that in our reading lives, we are focusing on getting to know our characters so that we can bring them to life right off the page. One way to do this is to show their big strong feelings with our big strong voices. Today I want to teach you that in order to do this well, you must be on the lookout for when a character's feelings change because when his/her feelings change, then our voices must change too. So as a reader, I often place a post-it on the page when I notice a change in the character's feelings. Then, when I meet with my partner, I go right to my post-its and read with big strong feelings, using my voice to show how the character feels right in that moment and my partner might help me make sure I got my voice just right. As the reader I will want to read in such a way my voice rises and falls in tune with the feeling I am trying to show. For example, if a reader discovers that a character is feeling angry, she can read that bit of text with a sneer on her face and with a harsh tone of voice.
The partnership conversations and models should sound something like:
 "I think in this part she is really sad because she was left behind, no one is with her, and she's even getting scared that she'll be forgotten. So it goes like this…." And then the child would read that part aloud. With your help as a coach, in time the listening partner should be able to talk back to the first reader, saying something like, "You said she was getting scared, but you gotta make her voice sound that way," and then the listening partner will also read the excerpt aloud.
This may go on an anchor chart:
Partners talk about parts when a character's feeling has changed. Then they practice reading that part aloud showing the big feelings in their big voices.

Rereading to get double check feelings RL.2.7, RF.2.4a-b
- CORE (e-book) pg 120

"Readers, today I want to teach you that in order to be the kind of partner that is most helpful, we must not only watch our partners read to see if they are reading with lots of emotion, we must be checking to make sure that we agree with the feeling that they are showing in their reading. When characters face challenges they can react in many different ways. They may be nervous, angry, scared, etc… So as your partner performs different parts of the book, you might want to encourage him or her to reread, trying on a new facial expression or tone of voice, one that may better represent the character's frame of mind. Perhaps you'll decide the character is, in fact, nervous, not angry. If so, your partner will reread text with a shaky, worried voice.

Start an anchor chart entitled something like: We bring our books to life by…
  - Reread with different reactions, testing out the best way

Read, reread, and then reread some moreRF.2.4a-b
- CORE (e-book) pg 120

"Readers, today I want to teach you that in order to REALLY bring your books to life, reading them once is not enough. That's because every time we read something, we get a little better. We bring more feeling into our voice, we read at just the right speed, and we pause in just the right places. Even actors must read, reread, and REREAD before they perform. Just because these actors play the same character again and again doesn't mean that they can stop practicing. Stepping into the shoes of a character means coming to know that person so well that you can play the part in your sleep—and getting to that point only happens when you read a script (or a book, in the case of our children) again and again and again. Practice makes perfect.

Start an anchor chart entitled something like: We bring our books to life by…
  - Rereading our books often

		*Some thoughts for your read aloud work:
		If you have told your readers that in the rush of reading we sometimes have a thought that we want to hold on to to expand on it and share it later, and if you've let them know that one way to hold on to a thought is to jot it on a Post-it note, you may want to suggest that as they listen to you read aloud, if they notice the character feeling something or if they have ideas about why the character is doing or feeling something, they might jot down a word or two about that on a Post-it. They could then use those Post-its as a prompt when they talk with their partner about the passage you read aloud. (You probably wouldn't want children to listen, talk, and *then* jot on a Post-it; jotting first lets them rehearse their partnership conversations.)

Assessment: Running Records
          Teacher observations
          Conference notes
		Suggested texts to support mini-lessons- Choose a few series to stick with as you model this work.
		Readinga-z Projectables/Printable books to support independent reading:
		Aesop's Fables Level M (L Fountas and Pinnell)
		A Golden Tragedy P (M Fountas and Pinnell)
		The Three Little Pigs: The Wolf's Story Level O (M Fountas and Pinnell)
		Go Away Sun Level M (L Fountas and Pinnell)
		The Giant's Tale Level M (L Fountas and Pinnell)
		Jack's Tale Level M (L Fountast and Pinnell)
		Goldilocks and the Three Bears Level L (K Fountas and Pinnell)
		Goldilocks and the Other Three Bears Level L (K Fountas and Pinnell)
		The Shepard and the Fairy Level N (M Fountas and Pinnell)
		http://wegivebooks.com
		The Ugly Duckling
		The Tale of Peter Rabbit
		Why Elephant has a Trunk
		Why Lion Roars
		Why Monkeys Swing in the Trees

Week	Goals	Suggested Mini-lessons (aligned to NJSLS)
2	Students will recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral. RL.2.2 Students will describe how characters in a story respond to major events and challenges.RL.2.3 Students will acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud. RL.2.6 Students will use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot. RL.2.7 Students will compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from	<u>Lights! Camera! Action! Getting ready to direct </u>RL.2.3 • CORE (e-book) pg 121-122 "Readers, you know how there's a big ceremony each year that gives out prizes to people who work in movies? Have you ever noticed how the director (that's the person who guides all the actors and camera people) gets his or her prize toward the end of the Oscars? That's because being a director is a really, really big job. So winning best director is a huge deal. Directors have to understand not just how *one* character feels but how *all* the characters feel. Directors have to understand the setting, too, and the sound and visual effects, and how the plot twists and turns, and the ways in which all these different components come together. Directors have to see the big picture. Do you know what I think? I think all of you are ready to be directors. I've watched you these past days and noticed how, even as you're deep into the role of the bully, you're able to step back and say to your partner, 'I think she's more scared than that. Try putting your hands over your eyes and shaking a little.' That's directing! You're noticing not only how different characters feel but also how they might move their bodies and say their lines—and then you're giving each other little directions or cues. For the next week or so, we're each going to have a turn doing more of this big-picture work. Some advice from Lucy on how partnership work might go: One possible routine is to have Partner One be the director who identifies an important chunk of text and a character for the actor, Partner Two, to try. Then Partner Two acts out that important part from the book, with the director watching closely. The two partners then discuss the scene, possibly trying it again a little differently, as per the director's suggestions. Finally, the partners can switch actor-director roles and do it again in a different part of the book or in another book.

	different cultures. RL.2.9	Directors notes RL.2.2-3, RF.2.4
		• CORE (e-book) pg 116
	Students will read grade-level text with purpose and understanding. RF.2.4a	Readers, if we were to open up a script for any play or movie, we wouldn't just find the words that the actors read, we'd also find notes from the director. Those notes help the actor to know how he/she should say a particular line or expression or action to add when speaking. So today I want to teach you that you can also do this kind of director's work, adding directions to your stories that will help you and your fellow readers to act them out well. For example, the director might say, 'In this part of the book, Iris is very worried about Walter being lost. You need to sound more worried. Make your face look worried when you read.'
	Students will read grade-level text orally with accuracy, appropriate rate, and expression on successive readings.RF.2.4b	
		Hints in the text- dialogue tags. RL.2.3. RL.2.6-7, RF.2.4
		Readers, yesterday we learned to pay close attention to the punctuation because it helps us catch a glimpse of a character's feeling and how the reader should read it to show that feeling. Today I want to teach you that the author may also leave other little hints to show the reader the characters feeling in the dialogue. When a character says something in our book, we should think about the word that the author used before or after telling us who was speaking because that word may tell us HOW he/she was speaking. These words are called dialogue tags.
		Demonstration:
		Readers, watch me as I read, looking carefully dialogue tags, and thinking about what that says about what the character is thinking and feeling. Teach children that tag words such as *yelled, shouted,* and *whispered* give readers cues about how to read a line. Then, too, you'll want to point out that readers need to differentiate between when a narrator is talking and when a character is talking and to alter their voices accordingly. In writing workshop, your children will have begun to use (or approximate the use of) quotation marks, and they can also rely on these as *readers* as signals for when a character is talking.
		Add to anchor chart
		- Pay attention to the dialogue tags

<table>
<tr>
<td colspan="2"></td>
<td>

Using Schema + The Words to guide my mental movies RL.2.3, RL.2.9

Readers, in order to act out a book, or even read and understand a book well, we must be able to see the story in our minds. I like to think of my mind as a big screen, and as I read the words on the paper, I change them into my very own movie, seeing each event happen in my head. But that is not easy work. So today I want to teach you that in order to make smart mental movies of our books, we must rely on our own lives and experiences because they'll help us make the right picture. Then, as we read on and find out more about what is happening or where the story takes place from the words in the book, we can revise those pictures.

Demonstration:

"I'm trying to imagine in my mind what this looks like. I've never been to this school but I'm picturing it is like our school—red brick, three stories tall—I'll read on and see." (If you have English language learners in your class, as you envision aloud you might quickly sketch what you imagine on a white board or chart paper.) As you read on in the story about the school, it's likely that new information in the text will lead you to revise your initial mental pictures. "Oh, now I realize it's a *white clapboard* schoolhouse! And I'm getting the idea it's much smaller than our school, because...." Be sure to point out explicitly the ways in which close reading informs your mental pictures, helping you continually revise those pictures in light of new information.

</td>
</tr>
<tr>
<td colspan="2">

Assessment: Running Records
      Teacher observations
      Conference notes

</td>
<td>

Suggested texts to support mini-lessons
Readinga-z Projectables/Printable books to support independent reading:
Aesop's Fables Level M (L Fountas and Pinnell)
A Golden Tragedy P (M Fountas and Pinnell)
The Three Little Pigs: The Wolf's Story Level O (M Fountas and Pinnell)
Go Away Sun Level M (L Fountas and Pinnell)
The Giant's Tale Level M (L Fountas and Pinnell)
Jack's Tale Level M (L Fountast and Pinnell)
Goldilocks and the Three Bears Level L (K Fountas and Pinnell)
Goldilocks and the Other Three Bears Level L (K Fountas and Pinnell)
The Shepard and the Fairy Level N (M Fountas and Pinnell)
http://wegivebooks.com
The Ugly Duckling
The Tale of Peter Rabbit
Why Elephant has a Trunk
Why Lion Roars

</td>
</tr>
</table>

Week	Goals	Suggested Mini-lessons (aligned to NJSLS)
3	Students will recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral. RL.2.2 Students will describe how characters in a story respond to major events and challenges.RL.2.3 Students will compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures. RL.2.9 Students will read grade-level text with purpose and understanding. RF.2.4a Students will read grade-level text orally with accuracy, appropriate rate, and expression on successive readings.RF.2.4b Students will participate in collaborative conversations with diverse partners about *grade 2 topics and texts* with peers and adults in small and larger groups.SL.2.1 Students will tell a story or recount	<u>Moving into drama clubs</u> We suggest you move children from partnerships to clubs in this second part of the unit. Now that readers have had practice coming to understand characters through deep empathy and envisionment (and a little inference), they'll be ready to lift the level of their enactments and bring out even more emotion. The clubs work in a very similar way to that of partnership work. Students take turns being the directors and the actors, taking roles and rereading through scripts and texts to improve their reading and performances. Reader's theater scripts are great for the club work in this part of the unit. <u>Finding the why behind the actions</u> RL.2.2-3, RF.2.4 • CORE (e-book) pg 123 Readers, as both actors and directors, it is our job to understand the feelings of the characters so that we can bring them to life with not only the words but with our faces, bodies, and voices as we act them out. That is important work but today I want to teach you that readers (and actors) need to understand more than just the feelings to get story the across, they must understand the reasons WHY a character feels that way. To do this, we reread, we look for clues, we pose theories, we try out different possible interpretations. We put ourselves in the characters shoes and ask ourselves, "Why did he/she do that?" "What would I be thinking if I were _____?" and "How would I feel/react if that happened to me?" Because characters, like real people, have reasons behind what they do. They are motivated by feelings, situations, and relationships.

	an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences. SL.2.4	Performing means movement RL.2.3,RF.2.4,
		• CORE (e-book) pg 123

an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences. SL.2.4

Performing means movement RL.2.3,RF.2.4,
- CORE (e-book) pg 123

"Readers, we've already discovered how flat words, written in black ink can come to life when we use our voices to read those words with feeling. Today I want to teach you that a next step in bringing your stories to life is using your body to show the actions and reactions of the characters. Readers, like directors, pay attention not only to *what* and *why* a character does things but also to *how* the character does these things. When reading, we ask ourselves, "Does the text give any clues about the character's gestures? About the way a character walks or sits or closes the door? If the text says that a character slumps in the chair, then we need to ask, 'Why does she sit like that? Is she tired? Bored? What's going on?' As we read, we need to pay attention to the actions and movements that the author describes AND think about what that says about what is going on in the story. Then as we act it out, we think to ourselves*, When have I done that? How did I move? What did that action look like?*

Add to anchor chart

- Think about how the author describes actions and what we look like when have done similar things.

Connecting characters to character traits (2-3 days) RL.2.3, RL.2.9

	• CORE (e-book) pg 124 Readers, in the work of this unit, we've seen that in order to act like a character, we need to know that character really well. Over the next few days, we'll be thinking about ways that we can step out of the book for a minute and think about what is character is doing or saying, and then push ourselves as readers to think, "So, what does this say about the character? What kind of person is he/she? Do I agree with his/her choices? Would I choose him/her as a friend?" We move out of just naming feelings and into naming a trait or describing word to show what that character is like. Then, in our drama clubs, we talk a bit about the characters and our ideas about those characters so that we can all act like them in our performances. Demonstration: You might say something like, "I noticed the way you all pulled together the other day when Jeremy was hurt. I saw Randalio making a bandage out of a paper towel, and from his actions I got the idea that he is quick thinking and resourceful. And I watched the way Leo kept out of everyone's way and then found quiet ways to help, and I thought, 'That's just the way Leo acts during morning jobs, too.' I saw a pattern! So I thought, 'This gives me the idea that Leo is observant, and that his quietness helps him be especially thoughtful.' So as we read, we must do the same kind of work with the characters in our books, thinking about what he/she did, noticing patterns, and then building theories. (See back page for character trait list)

Assessment: Running Records
         Teacher observations
         Conference notes
	Suggested texts to support mini-lessons
	Readinga-z Projectables/Printable books to support independent reading:
	Aesop's Fables Level M (L Fountas and Pinnell)
	A Golden Tragedy P (M Fountas and Pinnell)
	The Three Little Pigs: The Wolf's Story Level O (M Fountas and Pinnell)
	Go Away Sun Level M (L Fountas and Pinnell)
	The Giant's Tale Level M (L Fountas and Pinnell)
	Jack's Tale Level M (L Fountast and Pinnell)
	Goldilocks and the Three Bears Level L (K Fountas and Pinnell)
	Goldilocks and the Other Three Bears Level L (K Fountas and Pinnell)
	The Shepard and the Fairy Level N (M Fountas and Pinnell)
	http://wegivebooks.com
	The Ugly Duckling
	The Tale of Peter Rabbit
	Why Elephant has a Trunk
	Why Lion Roars

Week	Goals	Suggested Mini-lessons (aligned to NJSLS)
4	Students will recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral. RL.2.2 Students will describe how characters in a story respond to major events and challenges.RL.2.3 Students will acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud. RL.2.6 Students will compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures. RL.2.9	<u>Fitting a character into his/her role in the story: Introduction to character types (2 days) RL.2.2-3, RL.2.6</u> • CORE (e-book) pg 124-125 Readers, just as there are different personality types in the world, there are different character types in stories. Today I want to teach you that authors, especially authors of fairy and folk tales, sometimes make deliberate choices about which characters in their book will take on which role. One character might be the good guy—the *hero*—while another is the bad guy—the *villain*. And then, of course, there's the sidekick, the wise adviser, the trickster, to name just a few. Demonstration: You can again demonstrate with a simple fairy tale like Cinderella. In these stories, assigning roles can be fairly easy. The wise advisor (our fairy godmother) helps Cinderella get released from the grasp of the villain (the wicked stepmother) etc… Each day review a fairy tale/folk tale, naming the characters and the roles that they fit into within the tale. Create an anchor chart naming types of characters and their typical role within the text. <u>How does this character help me tell the story/fit into the story RL.2.6</u> • CORE (e-book) pg 125 Readers, today I want to teach you that knowing what type of character you are acting out can help you to play the role in much smarter ways. For example, if we know that the wise advisor is always on the lookout for our main character, trying to pave the road to safety, happiness, and success, it gives us clues on how to act out that character's parts. He or she is going to speak with authority and patience, giving bits of wisdom along the way. Or, as we step into the shoes of the giant in Jack in the Beanstalk, our "Fee, Fi, Fo, Fum!" demands to be spoken in a loud, mean voice., just as "Mirror, Mirror on the wall, who's the fairest of them all?" will sound more cunning and coy—and will have a singsong quality.

Comparing and contrasting characters across tales RL.2.9
- CORE (e-book) pg 125-126

Readers, as we've read several tales, some of us have started to notice that the books we have been reading have similar characters—a bad wolf, a wise old man, an evil step relation—and that these characters have similar traits. The wise old man has all the answers but makes the main character work to get them; the stepmother in these tales is often evil and goes out of her way to harm the heroine. But we may also notice that these same characters sometimes differ somewhat from story to story. For example, the wolf in *Little Red Riding Hood* and *The Three Little Pigs* is the villain in both stories, but the wolf in the first story seems smarter than the wolf in the latter. Readers, something that you may do as you read across fairy and folk tales, is notice when characters are similar and different OR how the same character acts the same or different in across tales.

*Possible mid-workshop teaching point: As we've done the work of comparing characters across the magical realms of fairy tales and folk tales, some of us have noticed that these character types can also fit into our everyday fiction. The sidekick being 'That Grace' in *Junie B* or the villain being the bully in *Amazing Grace*.

Comparing tales new and old RL.2.9
CORE (e-book) pg 126-127
Readers, the more we study fairy tales and folk tales, the more we notice that they are usually told from one point of view, or one person's ideas of right and wrong. Today I want to teach you that another way to compare and contrast fairy tales is to look across an older version of a story and a newer version, noting the different perspectives, how we feel about characters from one story to another, and how the storyline remains the same and changes in small, subtle ways. (One set of texts to support this lesson might be comparing *The True Story of the Three Little Pigs* to the traditional tale.)

Assessment: Running Records
        Teacher observations
        Conference notes
	Suggested texts to support mini-lessons
	Readinga-z Projectables/Printable books to support independent reading:
	Aesop's Fables Level M (L Fountas and Pinnell)
	A Golden Tragedy P (M Fountas and Pinnell)
	The Three Little Pigs: The Wolf's Story Level O (M Fountas and Pinnell)
	Go Away Sun Level M (L Fountas and Pinnell)
	The Giant's Tale Level M (L Fountas and Pinnell)
	Jack's Tale Level M (L Fountast and Pinnell)
	Goldilocks and the Three Bears Level L (K Fountas and Pinnell)
	Goldilocks and the Other Three Bears Level L (K Fountas and Pinnell)
	The Shepard and the Fairy Level N (M Fountas and Pinnell)
	http://wegivebooks.com
	The Ugly Duckling
	The Tale of Peter Rabbit
	Why Elephant has a Trunk
	Why Lion Roars
	Why Monkeys Swing in the Trees

Week	Goals	Suggested Mini-lessons
5	Students will acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud. RL.2.6	Comparing by sorting tales RL.2.2-3 • CORE (e-book) pg 128-129 Readers, today one last way we might compare our tales is by thinking about all of the fairy tales and folk tales that we've read and sorting them into categories according to the lessons they teach. Tip for lesson work that day: Children can also create book baskets based on the lessons and morals books convey. They can discuss how books with similar lessons are the same and different. Partners can then work together to challenge each other's category choices and consider other baskets that might be more appropriate. Partners can defend their ideas based on the evidence they have gathered in their books. They can also entice each other to read the book and the evidence of a suggested theme or moral. Partners will monitor and question each other, saying things like, "Why do you think it should go there?" or "Did you ever think maybe it is really about _____?" Reading with a critical lens RL.2.2 • CORE (e-book) pg 129 Readers, we have noticed that many fairy tales end with the prince and the princess living "happily ever after" or that "the good guy always wins," and we might comment that this is not always true in life. On the other hand, the modern-day stories we read may not have such happily-ever-after endings, though they may nonetheless end on a positive note, as *Amber Brown Is Not a Crayon* does. So Readers, today I want to teach you that you can think about the lesson you think the author is trying to teach and ask yourself, "Do I buy it?" or "Does the good guy always win?" or "Was that the best way to teach the lesson?"

	Possible celebration:
	As the unit begins to wind down, you will want to celebrate the hard work that your students have done by having your children perform a book that they have read and studied. You may decide to have partnerships or clubs do this work together. Have students revisit a story they most care about, not just reading it together but having an extensive talk about it and then presenting it to the class, to their parents, or to whoever you invite to their celebration. Have them rehearse for a day or two first, paying only a little attention to props and much more attention to the tone, facial expressions, and enthusiasm they bring to their reading. Another fun celebration idea might include taping students reading the scripts of reader's theater for the listening centers in other, younger grades. (SL.2.5)

Assessment: Running Records
             Teacher observations
             Conference notes
	Suggested texts to support mini-lessons
	Readinga-z Projectables/Printable books to support independent reading:
	Aesop's Fables Level M (L Fountas and Pinnell)
	A Golden Tragedy P (M Fountas and Pinnell)
	The Three Little Pigs: The Wolf's Story Level O (M Fountas and Pinnell)
	Go Away Sun Level M (L Fountas and Pinnell)
	The Giant's Tale Level M (L Fountas and Pinnell)
	Jack's Tale Level M (L Fountast and Pinnell)
	Goldilocks and the Three Bears Level L (K Fountas and Pinnell)
	Goldilocks and the Other Three Bears Level L (K Fountas and Pinnell)
	The Shepard and the Fairy Level N (M Fountas and Pinnell)
	http://wegivebooks.com
	The Ugly Duckling
	The Tale of Peter Rabbit
	Why Elephant has a Trunk
	Why Lion Roars
	Why Monkeys Swing in the Trees

Grade 2: Writing Unit 1: Launching in Narrative

Essential Question:

How do writers work independently in order to craft engaging personal narratives? How do writers use the tools and structures of a writing workshop to support writing goals?

Enduring Understandings:

While immersed in exploration of model narrative texts, students will develop their process-approach to personal narrative writing.

Learning Objectives:

Teachers use New Jersey Student Learning Standards (NJSLS) to create specific, behavioral and measurable goals. Individual unit and/or lesson objectives will derive directly from the language of the Grade 2 standards. In turn, specific New Jersey Student Learning Standards have been designated as learning targets for this unit. The comprehensive NJSLS are available at: http://www.state.nj.us/education/cccs/2016/ela//. Sample learning objectives are posted below the standards-aligned learning targets in each unit. The NJDOE model curriculum provides 3-5 "Instructional Supports and Scaffolds for Success in Implementing the New Jersey Student Learning Standards" at:

http://www.state.nj.us/education/modelcurriculum/success/ela/35/.

Learning Targets Aligned to Grade-Specific New Jersey Student Learning Standards (W.2.2, W.2.5, SL.2.1, L.2.2, L.2.5):
- Students will learn routines and management of an independent Writing Workshop
- Students will draw on what they know to write and revise
- Students will work with partners and help each other share information effectively
- Students will improve their writing through revision and editing
- Students will understand purpose for writing is for the world to see
- Students will develop stamina as writers
- Students will write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.   W.2.3
- With guidance and support from adults and peers, students will focus on a topic and strengthen writing as needed by revising and editing. W.2.5
- Students will participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups. SL.2.1
- Students will demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.2.2
- Students will demonstrate understanding of word relationships and nuances in word meanings. L.2.5

Structures:	**Materials:**
 • Whole group mini-lessons • Small group strategy lessons • Partnerships • Independent writing • Conferring • Whole group share	 • Mentor Texts • Chart paper • Paper • 5-8 page booklets • Folders • Suggested Mentor Texts- Owl Moon • The Leaving Morning
Skills Addressed in Unit:	**Ongoing Assessment:**
 • Developing stamina as a writer • Writing informative texts that teach • Using a variety of text features to share information with the reader • Lifting the level of writing through partnership conversations	 • Teacher observations • Conferring notes • Portfolio assessment

Week	Goals	Suggested Mini-lessons (aligned to NJSLS)
1/2	**Benchmark** Students will learn routines and management of an independent Writing Workshop Students will draw on what they know to write and revise Students will understand purpose for writing is for the world to see Students will develop stamina as writers Students will write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure. W.2.3 With guidance and support from adults and peers, students will focus on a topic and strengthen writing as needed by revising and editing. W.2.5 Students will participate in collaborative conversations with diverse partners about *grade 2 topics and texts* with peers and adults in small and larger groups. SL.2.1	**This year we will be studying many ways that authors share stories from their lives with the world. Today, I'm going to give you a booklet that you'll use write a small moment story on one particular thing that you did. Make this an example of the best true story writing you can do. I hope your writing shows me what you can do as a writer. I'm not going to be helping you today—instead I'll just be watching you so that I can get to know you better as writers."** Setting Up Routines- W.2.8, SL.2.1 "As second-grade writers you already know what to do during workshop. You can remember back to first grade and kindergarten and use all that you know to help you come up with ideas for pieces of writing you want to make, to figure out what to do if you get stuck on a hard part or word, and how to revise your work when you are done. You don't have to wait for a teacher to tell you what to do—you can use all that you know. Let me remind you of something you already know." Some suggested teaching points for routines include: (choose) We set up our work in a writing workshop by: • Thinking about our jobs or roles in each part of the workshop • Organizing our work in our folders, creating a finished section and a still working side. • Choosing the paper and other writing tools that will fit our piece, then putting those back for others to use next. • Making plans for our work and using all of the time wisely (When I'm done, I've just begun!) *All classrooms should have a writing center where students can go to gather the materials they need for their work. One alternative is to have a table monitors that bring caddies full of writing tools to the tables as writing workshop begins.

Setting up expectations for length W.2.3

Writers, I am so impressed by how much you know about what authors do to share what they know with the world! I've watched you think, draw, and write and get many stories or books down on paper. But… Today I want to teach you that the difference between first grade writers and second grade writers is that as big kid authors, you may write fewer books because you will write more in each.

(Small moment strategy to teach- Writers write longer in their small moment stories by adding more about the setting, what people in the moment said or what they were thinking.)

For the next few days, you want to dip back and forth between supporting the work of generating ideas, and then planning forward, teaching kids how to get started and bring those ideas to life on paper. You can flip back and forth minilesson to minilesson or by planning your mid-workshop teaching points and shares around both ideas.

Finding ideas for our work (Generating Ideas) W.2.3

Writers, I know that you have written small moment stories before. You've zoomed on moments from your life, telling them to the world so that we could all experience those moments again with you as a reader. But now I can tell that you're ready for a next step in your storytelling. So today I want to teach you that great small moment writers come up with stories by deciding which memories stand out from the rest as special moments AND touch our hearts with big feelings. (Consider doing this lesson with some inquiry, showing a page or two from some mentor texts and unpacking how the authors may have decided what to write about.)

Small additional possibilities for generating ideas minilessons include: Writers find ideas for their stories by:

-Thinking of moments when we felt BIG feelings and writing those small moments
-Thinking of moments that we learned something important about ourselves/life (Example from *Night of the Veggie Monster* by George McClements, Made a big fuss… then realized -- that veggies aren't SO bad.)
-Thinking of moments when we were sorry
-Thinking about special people and special places to come up with new story ideas.
-Writers find seeds in big watermelon topics

		So what's the plan? W.2.3, W.2.5
		Writers, once we have our ideas we may feel at first as though we are ready to write, but sometimes we get our papers, begin writing, and then feel stuck. That's because in order to tell our stories well and let them flow out of us, writers must have a plan for their storytelling. So today I want to teach you that in order to tell our stories well, we can plan by: (Choose) • Telling the small moment story to their writing partner. • Sketching the story across the pages of a booklet. Then writing across pages, matching their sketches. • 3 step planning- Telling the story across your fingers, then jotting a couple of words from the telling on the corner of each page in the booklet, then go back to write the beginning, middle, and end.

Assessment: Teacher observations
         Conferring notes
         Portfolio assessment

Week	Goals	Suggested Mini-lessons (aligned to NJSLS)
2	Students will learn routines and management of an independent Writing Workshop Students will work with partners and help each other share information effectively Students will develop stamina as writers Students will write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure. W.2.3 With guidance and support from adults and peers, students will focus on a topic and strengthen writing as needed by revising and editing. W.2.5 Students will participate in collaborative conversations with diverse partners about *grade 2 topics and texts* with peers and adults in small and larger groups. SL.2.1 Students will demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.2.2	Becoming problem solvers W.2.3, W.2.5, L.2.2 "Today I want to teach you that when writers are stuck and don't know what to do next, we think over our list of all the stuff we know how to do, and we *solve our own problems*!" Remind writers that we know: - Writers know that if we get stuck on a word—we can do the best we can, right? We can stretch it out and listen to the sounds, and think, 'How do I write that part?' and 'Have I seen other words that have that part in them? - Writers reread their work, thinking of ways to add more, helping readers to picture and understand our books - Writers have choices. We decide when our work is complete, when to add more, and when to begin a new piece. Working with a writing partner SL.2.1 Writers, have you ever heard the saying two heads are better than one? It means that when people work together, they come up with better ideas. That is true for writers as well. Today, I want to teach you how writers can work with partners to make their writing work even better. Writing partners: - Sit knee to knee with the paper in the middle - Storytell to each other, practicing the words they will soon write - Ask each other questions to make writing more clear

Assessment: Benchmark Assessment
> Teacher observations
> Conferring notes
> Portfolio assessment

Week	Goals	Suggested Mini-lessons
3/4	Students will draw on what they know to write and revise Students will work with partners and help each other share information effectively Students will improve their writing through revision and editing Students will develop stamina as writers Students will write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure. W.2.3 With guidance and support from adults and peers, students will focus on a topic and strengthen writing as needed by revising and editing. W.2.5 Students will participate in collaborative conversations with diverse partners about *grade 2 topics and texts* with peers and adults in small and larger groups. SL.2.1 Students will demonstrate	<u>Writing with detail</u> W.2.3, W.2.5, L.2.5, SL.2.1 Writers, we often talk about writing with detail in our stories, and we know that details can be dialogue, description, thoughts, and actions. These are the types of details that live within a well told story. But to make details really work for our readers we can't just sprinkle them in. So today I want to teach you that one way we can write with detail well is by slowing the moment down to capture lots of actions, thoughts, etc… so that our readers see it as we do. Some additional teaching points for this skill include: (choose) • We can write a moment long by reliving the memory and noticing all of the details inside of that memory. • We can write a moment long by acting it out and noticing how our bodies move and what we do. More detail teaching points (choose) • We can weave setting details throughout our stories by including all of the senses into those details. • We can help our readers envision our characters movements by using strong and specific action words that help them see exactly what the character is doing. • We can help our readers take the story off of mute by including dialogue AND dialogue tags to show exactly what the characters say and how they say it. <u>Revising with a mentor author at your side</u> W.2.3, W.2.5 Writers, one of the best things about being as author is that even when I am sitting by myself at my desk with pen in hand, I know that I am never alone. I have writing teachers all around in the pages of their books. So today I want to teach you that we can revise our own work by rereading some of our favorite mentor texts, noticing the amazing moves that those authors made and trying some of those moves out in our own writing. <u>Partnerships that support elaboration</u> W.2.3, W.2.5, SL.2.1 "Today I want to teach you that grown-up writers actually use other writers

	understanding of word relationships and nuances in word meanings. L.2.5	in a really special way, and I thought maybe that some of you second graders might be ready to use your writing partners like professional writers do. We know that a good writing partner who isn't just a 'pat on the head, "Good Girl" partner,' but someone who says, 'You can do even more than this!' and helps us to do that. Today we will ask our writing partners to help us find specific pages or parts of our books that need more." Reminders for partner expectations:W.2.3, W.2.5, SL.2.1 "Today I want to teach you that writers need partners to listen as we read, plan, and think about our writing. As we start second grade, it's important to remember that writing friends really listen. Listeners look for things that we like in each other's writing and also ask questions. This helps you not only give your partner compliments but also find tips that can help your writing get even better."

Assessment: Teacher observations
        Conferring notes
        Portfolio assessment		

Week	Goals	Suggested Mini-lessons (aligned to NJSLS)
4	Students will write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure. W.2.3 Students will participate in collaborative conversations with diverse partners about *grade 2 topics and texts* with peers and adults in small and larger groups. SL.2.1 With guidance and support from adults and peers, students will focus on a topic and strengthen writing as needed by revising and editing. W.2.5	<u>Finding the place for punctuation</u> W.2.5, L.2.2 "Writers use punctuation as we write to give directions to our readers when our thought or action ends and when a new one begins. When we edit our writing we will want to look at how we used punctuation to make sure that our thoughts and ideas are clear to the reader. Today I want to teach you to read your work carefully—like a detective—thinking about what changes you need to make." (Give checklist and focus on punctuation section.) <u>Taking charge of our own editing work</u> W.2.3, L.2.2 "Today I want to teach you that writers reread our writing like detectives. We search for words that need to be fixed up and spelled better. As second graders, you already know of many tools to help you to do this. You can use the word wall, charts in the room, what you already know about vowel patterns and chunks, or you might even turn to books about your topic to help you spell words the best you can." (Give checklist and focus on spelling section.) <u>Publication and Celebration:</u> W.2.3 We recommend the simplest possible publishing party so that you get on to the next unit by the start of your second month of school. Perhaps just put writers into small circles where each one has a turn to read aloud, with the listeners chiming in after each author reads. Then gather the kids alongside the bulletin board where each writer leaves his or her work in the appropriate square, perhaps saying, as he or she does, "I'm proud of the way I ..." Or, you could be the one to say what it is that you want to celebrate in each author's piece. <u>Final Benchmark:</u> Because we are jumping into another narrative unit, we are waiting to benchmark narrative writing until the end of the next unit. PLEASE DON"T SEND HOME THE WORK FROM THIS UNIT, AS IT WILL USED MOVING INTO AUTHORS AS MENTORS.
Assessment: Teacher observations Conferring notes		

Portfolio assessment

V. Course Materials

While teachers have access to the comprehensive Calkins' unit plans in desk or e-book, additional supporting texts are provided in a professional library in each elementary school or through the Language Arts Department office. For example, *The Continuum of Literacy Learning for Grades PreK-2 and The Continuum of Literacy Learning for Grades 3-8 by Gay Su Pinnell and Irene C. Fountas* guide differentiated teaching to support varying independent reading levels in the classroom. Some other building resources include Frank Serafini's books on reading workshop lessons in comprehension and *Poetry Lessons: Everything You Need* (Perfect, 2005).

The district partners with Schoolwide (http://www.schoolwide.com/) to further support the use of standards-based writing scaffolds, rubrics, and routines in addition to ambitious non-fiction reading and writing lesson and unit planning. In Grades 1-5, teachers are provided with three different grade-specific Schoolwide units as resources: Launching Writing Workshop; Nonfiction Reading; and Nonfiction Writing.

In addition, the following grade-specific district resources support explicit teaching of word study:

Grade K:	Grade K Phonics First Program
	Grade K Handwriting (Zaner-Blouser, 2012)
Grade 1:	Grade 1 Phonics First Program
	Grade 1 Phonics Lessons (Fountas & Pinnell, 2003)
	Grade 1 Handwriting (Zaner-Blouser, 2012)
Grade 2:	*Grade 2 Handwriting* (Zaner-Blouser, 2012)
	Grade 2 Instructional Spelling (Rolfe, 1998)
	Grade 2 Instructional Spelling Assessment Sentences (Rolfe, 2012)
	Schoolwide Fundamentals of Grammar and Conventions (2014)
Grade 3:	*Grade 3 Instructional Spelling* (Rolfe, 1998)
	Grade 3 Instructional Spelling Assessment Sentences (Rolfe, 2012)
	Grade 3 Handwriting (Zaner-Blouser, 2012)
	Sadlier Grammar Workshop Green Level Common Core Enriched Edition (2013)
Grade 4:	*Grade 4 Instructional Spelling* (Rolfe, 1998)
	Grade 4 Instructional Spelling Assessment Sentences (Rolfe, 2012)
	Sadlier Grammar Workshop Orange Level Common Core Enriched Edition (2013)
Grade 5:	*Sadlier Grammar Workshop Orange Level Common Core Enriched Edition (2013)*
	Teacher-Constructed Vocabulary Units using Vocabulary A-Z (2013)

Literacy Classrooms have a classroom library of leveled texts and a classroom subscription to *Time for Kids*.

In addition, teachers are provided with access to several technology-based resources:

- Reading A-Z (http://www.readinga-z.com/)- a multitude of teacher materials consistent with our program specifications and aligned to the New Jersey Student Learning Standards
- Time for Kids online access: Interactive Digital Editions and archive of lessons

VI. Assessments

Formative Assessments
- Anecdotal Notes
- Conferring Notes
  The Teachers College Independent Reading Level Benchmarks provide a guide for expectations
  (http://connect.readingandwritingproject.org/file/download?google_drive_document_id=0B404rJALRaGweWc1am0zcmJ3THM).
  Example of an assessment: https://vimeo.com/16004806
- Student Book logs
- Teachers College Writing Rubrics

Summative Assessments
- Schoolwide Rubrics
- Teachers College Writing Rubrics

VII. Interdisciplinary Connections and Alignment to Technology Standards
- English/Social Studies nonfiction reading and writing units

- English/Media Arts technology units

- See District Standards Alignment to the following:
  - Technology standards, *http://www.state.nj.us/education/cccs/2014/tech/8.pdf*
  - Career Awareness, Exploration, Preparation Standards, *http://www.state.nj.us/education/cccs/2014/career/92.pdf*
  - 21st Century Content Standards, *http://www.state.nj.us/education/cccs/2014/career/91.pdf*

Appendix A- Suggested Daily Literacy Time

Students spend approximately 2 hours of literacy instruction each day in the following suggested instructional structures:

Reading Workshop	**50 minutes**
Mini lesson	7-15 minutes
Conferring/Small Group Work	30-40 minutes
(Students are independently reading)	
Share	5 minutes

Writing Workshop	**45 minutes**
Mini lesson	7-15 minutes
Conferring/Small Group Work	30-40 minutes
(Students are independently writing)	
Share	5 minutes

Read Aloud or Word Study	**25 minutes**

Appendix B- Reading Workshop Planning Sheet

Focus:	
Connection: Students learn why today's instruction is important to them as readers and how the lesson relates to their prior work. The idea is that our foundation gives us strength. The beginning of any lesson should add strategies and skills by accessing the building blocks laid out in previous lessons.	Named teaching point:
As readers we've been working on… Something I've noticed… Good readers often…	Today I want to teach/show you…
Teach: Every day, we share the secrets of how readers can explore new thoughts, foreign lands, and live the lives of characters in a book. As the master reader, the teacher must show the students how to apply these new strategies by demonstration (modeling how and when readers use this strategy), explaining and showing an example; involving the class in shared inquiry; or taking them through guided practice.	
When I read… Watch me as I… Readers sometimes stop and…	Think aloud for demonstration… Stopping points
Active Engagement/Involvement: Now it's their turn… Let the students know that now they can have a go with your support. The students are given a chance to quickly practice what has just been taught or to share noticings about the demonstration in order to understand a kind of thinking about reading that they can try <u>in their own reading work.</u>	
Turn and talk… Now it's your turn… Stopping Point	As I was listening, some great reading work that I noticed was…
Link: The teacher reiterates what has been taught, adding it to student's growing repertoire. Students are reminded that todzzzay's lesson pertains not only to today, but to every day.	Mid-workshop teaching point:
Today and every day as readers you may…	Readers, listen to how _____… Readers, I want to remind you that… Readers, check to see if you…
Focus of Share: Readers, share your reading work with your partner… Turn and talk… Readers, listen to the really smart thing that _____ did to help him understand the story/figure out a word. Do you see how he/she…	

Appendix C- Sample Workshop Conferring Log

Student's Name: _____

Date of Conference	What I noticed… [Compliment]	What I taught… [Teaching Point]	Possible next steps…

These are some things to say to keep your conversation going and to grow ideas!

- Something I think is _____. I know this because (give examples from the text)

- Something I'm wondering about is _____.

- That reminds me of my book because _____.

- So, what you're saying is (say what you think they said).

- This is important because _____.

- That makes me think _____.

- Here's a place in the book that shows that. (Show them).

- I agree with you because _____.

- I disagree with you because _____.

You can also ask questions.

- What do you mean?

- Why do you think that?

- What does that make you think?

- What does that have to do with the story?

- Can you please say more about that?

- Why do you think that?

- How do you know?

- Could you please show me a place in the story where that happens?

- Why do you think that's true?

Book Introduction (Before Reading)	Teacher provides a brief summary of the book. He/She may lead a picture walk. Difficult vocabulary is introduced. Teacher sets the purpose for reading by teaching into the level characteristics of the instructional text.	• "Today we'll be reading. It's a book all about…" • "Let's look through the pages and say how the story might go…" • "Some tricky words you might meet in your reading are… Look at the page, frame the word _____ with your finger." • "As we explore ___ books, something you may notice is…"
Independent Reading	Students read while teacher confers one-on-one Teacher takes conferring notes	• Follow conferring prompts… • "I can see you are the kind of reader who (compliment),,," or "I like how you" • "Something I'd like to teach you is…" • "Something good readers do is…"(teach) • "As you read, remember to…" (link)
Link	Discuss the common teaching point that would benefit the whole group. (You may rely on some specific examples from your conferences.)	• "Something we've encountered today in our reading is…" • "Whenever you're reading…" • "How did your strategy help you in your reading work today?"

Appendix F- Book Club Log

Club Name _____   Date _____

Members _____

How much did you read?

Page Started	Time Started
Page Finished	Time Finished
Total Pages Read	Total Minutes Read

What did you talk about? What was the idea you were discussing?

Is there anything important the teacher needs to know?

Tonight's Homework

Pages to be read	Minutes to be read
Ideas we'll explore	

Signature _____

Appendix G- The Structure of a Writing Conference

Conferences follow a predictable pattern. This pattern allows teachers to truly get to know each child as an author, and then to provide ongoing support for each child's writing. With this in mind, every conference should consist of the following four components: research, decide, teach, and link. The terminology and strategies are based on *The Conferring Handbook within the Lucy Calkins Writing Workshop.*

Research:

The term simply refers to a teacher observing a child and noting, "What is this child accomplishing successfully, and what can I do to bring him/her one step further?"   Although the research component of a conference is extremely valuable, it should only take up a couple of moments. The following are some of the vital components to the researching segment of a writing conference:

Observation:	- Take a few moments to stand back and watch the student before approaching him or her. This will allow you to note some writing behaviors and estimate what you think he or she is trying to accomplish as a writer that day.
Establish a comfortable atmosphere:	- Grab a chair and sit next to the child so that you are eye to eye and knee to knee. - Ask the child to hold his/her piece out so that you can both see the writing, but not removing it from his/her grasp.
Identifying the goal the child has set for his/her work:	- Ask specifically, "What are you working on as a writer today?" - Have the child read his work to you, or read it together. Then, discuss the progress and give the child a compliment on one aspect of his/her writing that you would like the child to carry over to future pieces.

By asking, "What are you doing as an author today?" conversations take on a whole new depth. Students are asked to name their intentions to give teachers an understanding of what a child is trying to accomplish (even if that was not apparent by looking at the paper). This also gives each child the opportunity to express his/her thinking about writing.

Decide:

The next part of the conference can definitely be the hardest. The key is to choose a teaching point that will help the child's writing abilities as a whole, not just on this one piece. Listed below are just a few common teaching points that will help children become skilled independent writers in the primary grades:

"What story does this picture tell?"	"Just like a camera, let's zoom in on exactly what happened in that moment."
"How can you help tell your story with words?"	"Can you paint that picture in my mind with words?"
"Let me show you how to add that with words."	"Let me show you how spaces help the reader read your work."
"Wow, your reader definitely needs to hear that."	"Does that sound right to you? Can you think of a way to make it more clear for your reader?
"Let me help you stretch that out."	"How can we add to that piece to make it even better?"
"Writers use the resources around them to make their writing easier for their reader to read." (word wall words)	"Let me show you how re-reading helps me as an author."
"Authors use punctuation to tell their readers how the words should sound when you read them."	"Did you know famous authors re-read their words to make a plan for what's coming next?"
"What did you do to show that you felt _____? Can you put that down in words?"	"Let me show you how authors make a plan before they put their pencils on the paper."

Appendix G- The Structure of a Writing Conference (Continued)

Teach

The following sentence stems provide a basis for coaching student writers:

- **"It would really help the reader of your story if…"**
- **"I've been watching all of the wonderful things you've been doings as a writer, and I think I   have one more thing that could help you."**
- **"I think that _____ would make that great thought much more clear for your reader."**

Appendix E- The Structure of a Writing Conference (Continued)

Link:

The link is our way of ending a conferring conversation. The primary goal for a writing conference is to always to have the child use the skills were modeled in their future writing, so when exiting a conference, it is important to define how the child has made the piece better and to remind him/her to continue to use this skill as an author.

Appendix H- The Instructional Skeleton for Interactive Writing

Part	Brief Description	Language Prompts
Setting Purpose	Students and teacher decide what to write, the structure of the piece, and the audience	"What's the big message?" "Today, let's…" "Turn and talk…"
Oral Rehearsal Model Planning	Model types of thinking a write would include in text structure Touch the page to plan where the words will go (Count each word across your fingers or make lines for each word)	"What should/could this message say?" "How could we say…" (Allow time for turn and talk) "Where are the words going to start?"
Write/Engagement	Teacher and student write together. Students are called up to write on the paper. Other students use a white board.	"Let's think about how that word goes…" "What sounds do we hear?" "Can we find a place in our room where that word lives?"
Closure	Read the message together and decide how to deliver it.	"Let's read our writing to make sure it sounds just the way we'd like it to."

Appendix I- The Instructional Skeleton for Close Reading

Part	Brief Description	Language Prompts
First Read	Read the text/view the video to get a first impression or first thoughts about the content.	"What does this make you think?" (Turn and Talk)
Reread through specific lenses.	Reread/view the same small portion of text or video looking through a very specific lens, noting particular types of details or structures. Record those details. This highlights text evidence first.	"Let's watch this through the lens of…" "Pay attention to the _____ details in this section." "Record or highlight the details that fit _____ lens." "Turn and tell your partner the parts that you noted and why."
Find patterns in the details.	Look for ways that the details or parts of the text highlighted fit together.	"Which details seem to fit with each other?" "Can you find a pattern across those details?" "Talk to you partner about the details that seem to fit together."
Grow new ideas	By studying the details that fit together, grow a new idea about the text. (Many times these theories or ideas may be about character feelings or characteristics, themes, new understandings about a topic…)	"How do this all go together?" "What does that make you think about _____?" "What do you now understand about?" "Tell your partner about a new idea you've grown from this reading."

Appendix J- Course of Study Alignment to the Grade-Specific New Jersey Student Learning Standards (NJSLS)

NJSLS: http://www.state.nj.us/education/cccs/2016/ela/

The following numbers listed after each NJSLS note the unit where the standard is addressed within the curriculum:

Reading Units

Unit R1: Taking Charge of Reading

Unit R2: Tackling Trouble

Unit R3: Characters Face Bigger Challenges- and So Do Readers

Unit R4: Reading Nonfiction, Reading the World

Unit R5: Nonfiction Reading: Comprehension Supported by Book Talks

Unit R6: Reading and Role Playing: Fiction, Folktales, and Fairy Tales

Unit R7: Readers Can Read About Science Topics to Become Experts

Writing Units

Unit W1: Launching with Nonfiction

Unit W2: Authors as Mentors

Unit W3: Writing and Revising Realistic Fiction

Unit W4: Opinion Writing: Persuasive Reviews

Unit W5: Expert Projects: Informational Writing

Unit W6: Using Nonfiction Texts as Mentors to Support Nonfiction Writing

Unit W7: Writing Adaptations of Familiar Fairy Tales and Folk Tales

Unit W8: Poetry: Powerful Thoughts in Tiny Packages

Instructional Spelling Program = IS

Read Aloud Work = RA

Small Group or Conferring Work = SG or CW

Progress Indicators Reading Literature Texts

Key Ideas and Details

RL.2.1. Ask and answer such questions as *who, what, where, when, why*, and *how* to demonstrate understanding of key details in a text.

RL.2.2. Recount stories, including fables and folktales from diverse cultures, and determine their central message/theme, lesson, or moral.

RL.2.3. Describe how characters in a story respond to major events and challenges using key details.

Craft and Structure

RL.2.4. Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.

RL.2.5. Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action identifying how each successive part builds on earlier sections.

RL.2.6. Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.

Integration of Knowledge and Ideas

RL.2.7. Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.

RL.2.8. (Not applicable to literature)

RL.2.9. Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures.

Range of Reading and Level of Text Complexity

RL.2.10. Read and comprehend literature, including stories and poetry, at grade level text complexity or above with scaffolding as needed.

Progress Indicators for Reading Informational Text

Key Ideas and Details

RI.2.1. Ask and answer such questions as *who, what, where, when, why*, and *how* to demonstrate understanding of key details in a text.

RI.2.2. Identify the main topic of a multiparagraph text as well as the focus of specific paragraphs within the text.

RI.2.3. Describe the connection between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text.

Craft and Structure

RI.2.4. Determine the meaning of words and phrases in a text relevant to a *grade 2 topic or subject area*.

RI.2.5. Know and use various text features (e.g., captions, bold print, subheadings, glossaries, indexes, electronic menus, icons) to locate key facts or information in a text efficiently.

RI.2.6. Identify the main purpose of a text, including what the author wants to answer, explain, or describe.

Integration of Knowledge and Ideas

RI.2.7. Explain how specific illustrations and images (e.g., a diagram showing how a machine works) contribute to and clarify a text.

RI.2.8. Describe and identify the logical connections of how reasons support specific points the author makes in a text.

RI.2.9. Compare and contrast the most important points presented by two texts on the same topic.

Range of Reading and Level of Text Complexity

RI.2.10. Read and comprehend informational texts, including history/social studies, science, and technical texts, at grade level text complexity proficiently with scaffolding as needed.

Progress Indicators for Reading Foundational Skills

Phonics and Word Recognition

RF.2.3. Know and apply grade-level phonics and word analysis skills in decoding words.
- A. Know spelling-sound correspondences for common vowel teams.
- B. Decode regularly spelled two-syllable words with long vowels.
- C. Decode words with common prefixes and suffixes.
- D. Identify words with inconsistent but common spelling-sound correspondences.
- E. Recognize and read grade-appropriate irregularly spelled words.

Fluency

RF.2.4. Read with sufficient accuracy and fluency to support comprehension.
- A. Read grade-level text with purpose and understanding.
- B. Read grade-level text orally with accuracy, appropriate rate, and expression.
- C. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

Text Types and Purposes

W.2.1. Write opinion pieces in which they introduce the topic or book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g., because, and, also) to connect opinion and reasons, and provide a conclusion.

W.2.2. Write informative/explanatory texts in which they introduce a topic, use evidence-based facts and definitions to develop points, and provide a conclusion.

W.2.3. Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

Production and Distribution of Writing

W.2.4. (Begins in grade 3)

W.2.5. With guidance and support from adults and peers, focus on a topic and strengthen writing as needed through self-reflection, revising and editing.

W.2.6. With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.

Research to Build and Present Knowledge

W.2.7. Participate in shared research and writing projects (e.g., read a number of books on a single topic to produce a report; record science observations).

W.2.8. Recall information from experiences or gather information from provided sources to answer a question.

W.2.9. (Begins in grade 4)

Range of Writing

W.2.10. (Begins in grade 3)

Progress Indicators for Speaking and Listening

Comprehension and Collaboration

SL.2.1. Participate in collaborative conversations with diverse partners about *grade 2 topics and texts* with peers and adults in small and larger groups.
   A. Follow agreed-upon norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
   B. Build on others' talk in conversations by linking their explicit comments to the remarks of others.
   C. Ask for clarification and further explanation as needed about the topics and texts under discussion.

SL.2.2. Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.

SL.2.3. Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.

Presentation of Knowledge and Ideas

SL.2.4. Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.

SL.2.5. Use multimedia; add drawings or other visual displays to stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.

SL.2.6. Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

Progress Indicators for Language

Conventions of Standard English

L.2.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
   A. Use collective nouns (e.g., *group*).
   B. Form and use frequently occurring irregular plural nouns (e.g., *feet, children, teeth, mice, fish*).
   C. Use reflexive pronouns (e.g., *myself, ourselves*).
   D. Form and use the past tense of frequently occurring irregular verbs (e.g., *sat, hid, told*).
   E. Use adjectives and adverbs, and choose between them depending on what is to be modified.
   F. Produce, expand, and rearrange complete simple and compound sentences (e.g., *The boy watched the movie; The little boy watched the movie; The action movie was watched by the little boy*).

L.2.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
   A. Capitalize holidays, product names, and geographic names.
   B. Use commas in greetings and closings of letters.

C. Use an apostrophe to form contractions and frequently occurring possessives.
D. Generalize learned spelling patterns when writing words (e.g., *cage → badge; boy → boil*).
E. Consult print and digital resources, including beginning dictionaries, as needed to check and correct spellings.

Knowledge of Language

L.2.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.
A. Compare formal and informal uses of English.

Vocabulary Acquisition and Use

L.2.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 2 reading and content, choosing flexibly from an array of strategies.
A. Use sentence-level context as a clue to the meaning of a word or phrase.
B. Determine the meaning of the new word formed when a known prefix is added to a known word (e.g., *happy/unhappy, tell/retell*).
C. Use a known root word as a clue to the meaning of an unknown word with the same root (e.g., *addition, additional*).
D. Use knowledge of the meaning of individual words to predict the meaning of compound words (e.g., *birdhouse, lighthouse, housefly; bookshelf, notebook, bookmark*).
E. Use glossaries and beginning dictionaries, both print and digital, to determine or clarify the meaning of words and phrases.

L.2.5. Demonstrate understanding of figurative language, word relationships and nuances in word meanings.
A. Identify real-life connections between words and their use (e.g., *describe foods that are spicy or juicy*).
B. Distinguish shades of meaning among closely related verbs (e.g., *toss, throw, hurl*) and closely related adjectives (e.g., *thin, slender, skinny, scrawny*).

L.2.6. Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using adjectives and adverbs to describe (e.g., *When other kids are happy that makes me happy*).