

Strategies for Reading and Writing

Grade 1 Sample Unit of Study



**Print Strategies for Fiction and
Non-Fiction Texts: Problem-Solving Words**

Writing Stories: Writing about Our Lives



**Office of Curriculum and
Professional Development**
**Department of English
Language Arts**

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The Office of English Language Arts (ELA) develops policy and program recommendations to meet the educational needs of New York City Public School Kindergarten through Grade 12 students.

This unit of study has been developed with and for classroom teachers. Feel free to use and adapt any or all materials contained herein.

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Principles of Quality English Language Arts Instruction

Quality English language arts instruction must...

address the unique needs of each learner and adapt instructional strategies to teach to the students' strengths, including a wide range of engaging materials, with multiple levels and genre so that there are multiple ways for students to experience literacy learning

explicitly teach how to make meaning, using modeling and demonstration, and include time to practice what is taught. After modeling new strategies clearly, students practice skills while teachers observe and give pointed, differentiated feedback.

build upon what students are able to do independently, and extend this learning through various materials and supports to scaffold the students' learning.

maximize students' time reading and writing, especially the kind of authentic reading and writing that goes on in the world outside of school, and blend reading and writing into every subject area.

give students many opportunities to discuss what they read and write, both with teachers and with each other.

EARLY CHILDHOOD ENGLISH LANGUAGE ARTS SKILLS**By the end of second grade, students should be developing ability in:*****Comprehension Skills***

- making connections between texts
- making connections between texts and their lives
- making connections between texts and the world
- comparing and contrasting ideas
- identifying story elements
- making inferences, with assistance
- paraphrasing
- summarizing what has been read
- distinguishing between real and imaginary
- reading with fluency and phrasing
- making predictions about the text
- describing causes and effects of specific events
- self-monitoring their reading
- self-correcting their errors when reading

Alphabetic Knowledge Skills

- using knowledge of letters and letter sounds to write
- using knowledge of letter sounds to figure out new words in reading
- using knowledge of spelling patterns to read
- using knowledge of spelling patterns to write
- producing rhyming words and recognizing rhyming words
- blending onsets and rimes to form words
- building a growing vocabulary of words read on sight
- building a growing body of words spelled correctly in writing
- using logic and understanding of spelling patterns to spell unfamiliar words

Writing Skills

- organizing information collected from text
- editing writing
- revising writing
- creating a glossary, with assistance
- creating a table of contents, with assistance
- writing longer pieces reflecting growing stamina
- choosing more sophisticated words (adjectives, adverbs) for use in writing
- using punctuation to end sentences
- capitalizing the first letter of a sentence, proper nouns and the word “I”

Language Skills

- using the vocabulary of time and chronology (first, second, later, then, finally)
- learning new vocabulary by listening to others
- making sense of new vocabulary by using context
- discussing books
- participating in class discussions
- participating in partnerships
- participating in group work

Adapted from NYC DOE Comprehensive Approach to Balanced Literacy K-6, 2003

NEW RESEARCH ON CONTENT LITERACY AND ACADEMIC VOCABULARY

Reading and writing in the content areas require our students to have high-level literacy skills such as the capacity to make inferences from texts, synthesize information from a variety of sources, follow complex directions, question authenticity and understand content-specific and technical vocabulary.

Every academic discipline has its own set of literacy demands: the structures, organization and discourse that define the discipline. Students will not learn to read and write well in any content area unless they understand these demands. They need to be taught the specific demands of the discipline and to spend a significant amount of time reading, writing, and discussing with their peers and their teachers.

To truly have access to the language of an academic discipline means students need to become familiar with that discipline's essence of communication. We do not read a novel, a science text or social studies text in the same way or with the same purposes.

The role of knowledge and domain-specific vocabulary in reading comprehension has been well-researched, and we understand that students need opportunities to learn not only subject area concepts, but vocabulary also in order to have the ability to read the broad range of text types they are exposed to in reading social studies.

New research has shown that one factor in particular—**academic vocabulary**—is one of the strongest indicators of how well students will learn subject area content when they come to school. Teaching the specific terms of social studies, science, or math in a specific way is one of the strongest actions a teacher can take to ensure that students have the academic background knowledge they need to understand the social studies content they will encounter in school.

For more information:

Alliance for Excellent Education Literacy Instruction in the Content Areas June 2007

Vacca and Vacca Content Area Reading. Literacy and Learning Across the Curriculum

Robert Marzano
& Debra Pickering Building Academic Vocabulary

ENCOURAGING ACCOUNTABLE TALK IN CLASSROOM DISCUSSIONS

What is accountable talk?

Accountable talk is classroom conversation that has to do with what students are learning. We know that students love to talk, but we want to encourage students to talk about the ideas, concepts, and content that they encounter in school every day. Accountable talk can be whole class or small group in structure. A teacher may often get students started, but real accountable talk occurs with student ownership and minimal teacher input. The teacher may function as a facilitator initially, but as accountable talk becomes an integral part of the school day, students assume more responsibility for their own learning.

What does it look like?

Small groups of students are engaged in focused discussions around specific topics, questions, ideas or themes. Students are actively engaged and practicing good listening and speaking skills. Accountable talk is usually qualified by the use of appropriate rubrics.

What are rubrics?

Rubrics in accountable talk are scoring tools that list criteria for successful communication. Rubrics assist students with self-assessment and increase their responsibility for the task.

Sample Student Accountable Talk Rubrics

Have I actively participated in the discussion?

Have I listened attentively to all group members?

Did I elaborate and build on the ideas or comments of others?

Did I stay focused on the assigned topic?

Did I make connections to other learning?

Why is student discussion valuable?

Students' enthusiasm, involvement, and willingness to participate affect the quality of class discussion as an opportunity for learning. While it is a challenge to engage all students it is important to provide daily opportunities for students to interact and talk to each other about the topic being learned as it helps them develop insights into the content. An atmosphere of rich discussion and student to student conversation will help you create a classroom in which students feel comfortable, secure, willing to take risks, and ready to test and share important content ideas and concepts.

Studies prove that students who have frequent opportunities for discussion achieve greater learning than those who do not. In fact, research maintains that students retain 10% of what they read, 20 % of what they hear, 30% of what they see, and **70%** of what they discuss with others.

Shared speaking helps learners gain information and it encourages more knowledgeable learners to be more sophisticated and articulate in sharing their knowledge. They then are careful about the words they use and the way they are presenting their ideas to their peers because they really want to be understood. When students listen to others and match it with the ideas that they are formulating, it can shed new light on their thinking. This type of speaking and active discussion may show the students a new way to connect to their learning.

Sometimes students can overlook important ideas, but with discussion (reciprocal) students have the opportunity to compare, analyze, synthesize, debate, investigate, clarify, question and engage in many types of high level and critical thinking.

ASSESSING STUDENT UNDERSTANDING

Assessment of student understanding is an ongoing process that begins with teachers establishing the goals and outcomes of a unit of study, and aligning assessment tools with those goals and outcomes. What teachers assess sends a strong message to their students about what content and skills are important for them to understand. Assessments evaluate student mastery of knowledge, cognitive processes, and skills, and provide a focus for daily instruction. Assessment is an integral part of the learning cycle, rather than the end of the process. It is a natural part of the curricular process, creates the framework for instruction, and establishes clear expectations for student learning.

The New York State Education Department ELA assessments are administered in January in 3rd, 4th and 5th grades. These exams measure the progress students are making in achieving the learning standards. New York City also conducts periodic assessments throughout the year in grades three and up, which can be analyzed by teachers for individual student and class needs. For early childhood grades, ECLAS-2, EPAL, and approved alternatives chosen by schools provide information on student needs and abilities. Teachers should consult the school's inquiry team recommendations as well as use information from other school assessments to strategically plan instruction in areas where students need assistance to reach mastery.

The International Reading Association has adopted 11 standards for assessment:

1. The interests of the student are paramount.
2. The primary purpose of assessment is to improve teaching and learning.
3. Assessment must reflect and allow for critical inquiry into curriculum and instruction
4. Assessments must recognize and reflect the intellectually and socially complex nature of reading and writing....
5. Assessment must be fair and equitable.
6. The consequences of an assessment procedure are the first and most important consideration in establishing the validity of the assessment.
7. The teacher is the most important agent of assessment.
8. The assessment process should involve multiple perspectives and sources of data.
9. Assessment must be based in the school community.
10. All members of the educational community...must have a voice in the development, interpretation, and reporting of assessment.
11. Parents must be involved as active, essential participants in the assessment process.

Effective assessment plans incorporate every goal or outcome of the unit. Content knowledge and skills need to be broken down – unpacked-- and laid out in a series of specific statements of what students need to understand and be able to do. The teaching of content and skills is reflected in the daily lesson plans. Assessment should not be viewed as separate from instruction. Student evaluation is most authentic when it is based upon the ideas, processes, products, and behaviors exhibited during regular instruction. Students should have a clear understanding of what is ahead, what is expected, and how evaluation will occur. Expected outcomes of instruction should be specified and criteria for evaluating degrees of success clearly outlined.

When developing an assessment plan, a balance and range of tools is essential. Teachers should include assessments that are process- as well as product-oriented. Multiple performance indicators provide students with different strengths equal opportunity to demonstrate their understanding.

Multiple indicators also allow teachers to assess whether their instructional program is meeting the needs of the students, and to make adjustments as necessary.

An effective assessment plan includes both *formative* assessments – assessments that allow teachers to give feedback as the project progresses – and *summative* assessments – assessments that provide students with a culminating evaluation of their understanding. Teachers should also plan assessments that provide opportunities for students to explore content in depth, to demonstrate higher order thinking skills, and relate their understanding to their experiences. Additionally, evidence of student thinking allows teachers to assess both skills and affective outcomes on an on-going basis. Examples of student products and the variety of assessments possible follow.

Sample of student projects	Sample assessment tools
<ul style="list-style-type: none"> • reading logs • reading reflections • reading notebook entries • writing notebook entries • published stories/pieces • student-made books • songs and plays • poetry • booklets, brochures, or posters • student-made PowerPoint projects • I-movies; photo-essays 	<ul style="list-style-type: none"> • higher level analytical thinking activities • portfolios of student work • student writing, from drafts to final product • student criteria setting and self-evaluation • teacher observations • checklists and rubrics • conferences with individuals or groups • group discussions • anecdotal records • teacher-made tests • student presentations • reflective journal entries • student writing • video and/or audio tapes of student work • student work • periodic assessments (Acuity, Scantron) • NYS ELA exam results • ECLAS-2 results • EPAL • Miscue analysis • Running records • Reading assessment records (DRA, DIBELS, W.R.A.P., etc.)

Unit Overview

Reading Unit of Study: Print Strategies for Fiction and Non-Fiction Texts: Problem-Solving Words

Writing Unit of Study: Writing Stories: Writing about our Lives

Time Frame: Four Weeks

Reading, writing, listening and speaking are the heart of all teaching and learning in the elementary schools.

The Planning Process:

Unit design begins with teachers engaging in brainstorming to collaboratively develop an **essential question** that is connected to the goals and essence of the unit. We define an essential question as a question that is multifaceted and open to discussion and interpretation. We believe that the essential questions chosen are important in terms of allowing teachers and students to think about the complexities around reading and writing.

The planning process then proceeds with the selection of **shared language** highlighting the **academic vocabulary** important and specific to the success of the unit.

Next, a series of **focus questions** or guiding questions is formulated. These questions are content specific and will become the foundation for lesson development. Using a **backwards design planning process**, teachers then decide on a series of content and process outcomes for the unit.

Learning experiences or potential teaching points (minilessons) are considered utilizing the Weekly Planning template. This affords teachers an opportunity to look at a full week of teaching and learning possibilities and to see how the various lessons will connect, relate and build on each other.

Finally **sample lesson plans** are developed with specific recommendations for teachers, ideas for group or independent practice and exploration, student assessment and suggestions for differentiation and extension.

This unit of study should ideally commence at the appropriate time of the year as determined by the needs of each classroom teacher and always in the best interest of optimal student learning. We recommend that it take place early in the school year since its focus is on print strategies.

**WORD STUDY STRAND:
PRINT STRATEGIES FOR FICTION AND NON-FICTION TEXTS
TO PROBLEM- SOLVE WORDS**

Grade 1

How does reading help construct an understanding of the world?

Focus Question # 1:

How do readers use print strategies to construct an understanding of print in the world?

- Readers identify unknown words by looking at the picture.
- Readers identify unknown words by looking at the picture and cross checking with the beginning sound(s).
- Readers identify the ending sound(s) of unknown words by using the picture.
- Readers identify unknown words by looking across the whole word and chunking out the sounds.

Word Work:

- Readers blend segmented sounds to form words.
- Readers learn conventional spelling of short “e” word families (“et”).
- Readers learn conventional spelling of three/four letter short vowel words.
- Readers learn correct directionality of reading and writing words.
- Readers use prior knowledge to activate vocabulary, which helps the reader predict words in a text.
- Readers reinforce how to identify and read word families (at, an, am, and).

Focus Question # 2:

How do readers monitor meaning to understand print in the world?

- Readers predict what the book will be about by using the title and cover.
- Readers support the meaning of the unknown word by using the pictures.
- Readers identify unknown words by rereading the sentence.
- Readers understand the content of their leveled book by reading ahead or back.
- Reading partners comprehend by retelling the main idea of books.
- Readers identify unknown words by skipping the unknown word and reading to the end of the sentence.

Word Work:

- Readers learn conventional spelling of short “e” word families (“en”).
- Readers learn how to use a picture dictionary as a resource.
- Readers reinforce how to identify and read word families (at, an, am, and).

Focus Question # 3:

How do readers integrate sources of information to help create meaning of print in the world?

- Readers integrate sources of information by asking themselves questions as they read: Does it look right? Does it sound right? Does this word make sense?
- Readers create meaning by using the pictures and words together.
- Reading partners create meaning by asking each other questions when they come to an unknown word.

Word Work:

- Readers learn conventional spelling of short “e” word families (“ent”).
- Readers reinforce how to identify and read word families (at, an, am, and).

Focus Question # 4:

How do readers use fluency to comprehend what is read in the world?

- **Readers read fluently by using their eyes to sweep across the page.**
- Readers read fluently by making it sound like conversation.
- **Readers read fluently by using the patterns in leveled books.**
- Readers read fluently by using words that are well known.

Word Work:

- Readers learn how to read high frequency words with automaticity.
- Readers learn conventional spelling of short “e” word families (“ell”).
- Readers reinforce how to identify and read word families (at, an, am, and).

Word Study Strand:
WRITING STORIES: WRITING ABOUT OUR LIVES
Grade 1
How does writing stories help writers understand of the world?

Focus Question #1:**How do writers plan personal narratives?**

- **Writers plan a story by stretching it across five fingers**
- Writers plan a story by orally sharing a personal experience with a partner.
- **Writers plan a story by identifying important people and events**
- Writers plan a story by touching each page of a 3 page booklet
- Writers plan a story by sketching a story across a 3 page booklet

Word Work / Spelling:

- Writers learn to use letter/ sound correspondence
- **Writers spelling new words by stretching out words to listen for beginning, middle, ending sounds**
- Writers use conventional spelling of high frequency words
- Writers use conventional spelling for three or four short vowel letter words
- Writers use knowledge of word families (short a, short e)

Focus Question #2:**How do writers write focused personal narratives?**

- Writers write focused personal narratives by retelling stories sequentially
- Writers write focused personal narratives by using transitional words (next, then, finally, suddenly)
- Writers write focused personal narratives by choosing appropriate papers for stories (3/5 page booklet)
- Writers write focused personal narratives by retelling a personal story to a partner
- Writers write focused personal narratives by focusing on the most important part of the story
- Writers write focused personal narratives by rereading to check for meaning

Word Work / Spelling:

- Writers use beginning capitalization and capitalize the word “I.” for the word “I”
- Writers use sequence words of story language (beginning, middle, end)
- Writers use conventional spelling of high frequency words
- Writers use knowledge of word families to help spell (short a, short e)

Focus Question #3:**How do writers use story structure to write focused personal narratives?**

- **Writers use story structure by asking who is in the story and what happened**
- Writers use story structure by using beginning, middle, end in stories
- Writers use story structure by using another personal narrative for help
- Writers use story structure by adding dialogue
- Writers use story structure by adding a problem and solution
- Writers use story structure by adding story elements

Word Work / Spelling:

- Writers use knowledge of word families to help spell (short a, short e)
- Writers use beginning capitalization and capitalize the word “I.” for the word “I”
- Writers use ending punctuation
- Writers use a chart for stretching out words
- Writers use conventional spelling of high frequency words

Question #4:

How do writers use resources to create focused personal narratives for the world?

- Writers use resources by utilizing environmental resources in the classroom (labels, books, calendar, picture dictionaries, etc.)
- Writers use resources by utilizing the word wall
- Writers use resources such as a published author to guide the story
- Writers use resources such as a writing partner to edit for beginning capitals and ending punctuation
- Writers use resources such as a writing partner to edit for spelling conventions
- Writers celebrate their writing by reading piece to a partner

Word Work / Spelling:

- Reinforce beginning capitalization and capitalize the word “I.”
- Reinforce ending punctuation
- Utilize an alphabet chart for stretching out words
- Writers write in complete sentences
- Writers use knowledge of word families to help spell (short a, short e)
- Writers use conventional spelling of high frequency words

Suggested ELL Instructional Literacy Strategies (K-5)

English Language Learner (ELLs) in the general education classroom benefit from additional support. Teachers can help students develop academic skills to be used across the content areas of instructions throughout the day. Strategy lessons for ELL students may be chosen based on their New York State English level of English proficiency (see chart below). ELLs need to receive many demonstrations of how texts are constructed. In the chart below, you will see a variety of strategies that support ELLs before, during and after reading.

ELL Levels	Support Materials	Reading	Writing
<p>Beginner Limited comprehension/ Simple language</p> <p>Student is able to: Listen Point Act out actions Draw Choose</p>	<ul style="list-style-type: none"> Graphic Organizers Language Structures/Prompts Flash Cards Sentence Strips Visuals: pictures, magazines, videos, short films etc. Auditory: books on tape 	<ul style="list-style-type: none"> Activating prior knowledge Introduce vocabulary with content and visuals. Picture walk 	<ul style="list-style-type: none"> Pictures Labeling List making Matching spoken words to the written word Reproduce a familiar book Concepts of print
<p>Intermediate Emerging Speech/Simple sentences/engage in conversation</p> <p>Student is able to: Name/Retell Label/Define Group/Explain Answer yes-no/compare List/Describe Categorize/Role Play Count/Restate</p>	<ul style="list-style-type: none"> Graphic Organizers Language Structures/Prompts Flash Cards Visuals-Short films, silent film for role playing Auditory Documentary 	<ul style="list-style-type: none"> Activate prior knowledge Introduce story language Build academic language by using new vocabulary throughout the day in content area instruction. 	<ul style="list-style-type: none"> Matching spoken words to the written word Writing simple sentences Punctuation Multiple word context by utilizing graphic organizers
<p>Advanced Understands and produces complex sentences</p> <p>Student is able to: Self-monitor Self-correct Analyze Debate Hypothesize</p>	<ul style="list-style-type: none"> Graphic Organizers Language Structures/Prompts Visuals-documents, films, silent for role playing. Interactive Auditory eg. Note-taking 	<ul style="list-style-type: none"> Activate prior knowledge Challenge students by asking questions to further enhance reading comprehension Build academic language throughout the day in content area instruction. 	<ul style="list-style-type: none"> Utilize graphic organizers to organize thoughts to produce more complex writing pieces

*Please note that these supports can also be useful with non-ELL students.

References:

Houk, Farin. Supporting English Language Learners. Heinemann, 2005.

Rollins Hurley, Sandra and Villamil Tinajero. Literacy Assessment of Second Language Learners. Pearson, 2001.

Tennessee ESL Resource Guide, 2008

Teacher Background

Reading Unit of Study: Print Strategies for Fiction and Non-Fiction Texts: Problem-Solving Words

Unit Understandings

This unit should be taught in the fall, after reading workshop has been launched. By now readers have been accurately assessed for an independent reading level. Readers access baskets or book bins containing multiple books at their independent level. Now comes the point in the year when readers will learn how to solve the mysteries that print present. During this unit the students will learn how to use a wide variety of print strategies to figure out unknown words. Readers will learn how to decode, comprehend, and read fluently in their leveled books independently and with a reading partner. This unit will be the foundation of their independent reading life for years to come.

Assessment

A period of formal assessment precedes this unit.

- Using running records based on Fountas and Pinnell book levels and informal observation teachers will have established an independent level for each child. Teachers should follow the assessment program used by their school.
- There may be a wide spread of levels in the first grade classroom, but most students should range from level C/D to G/H at this time of year.

Differentiation

- *Differentiation* during workshop is determined by teacher observation and assessment of the needs of students.
- Some structures for differentiation include small group work and one on one conferring. This occurs after the lesson and throughout each unit.
- For each focus question, a quick assessment will be used to notice which students need reinforcement and support for the strategies involved and which students are ready to be challenged with deeper understandings. Use these assessments to create instruction as needed.
- Group students homogeneously by independent reading level. Reading groups may vary. Depending on the level of the book, print strategies vary. (See Fountas and Pinnell, *Matching Books to Readers*.)
- It is recommended that teachers use the ideas outlined in each lesson in conjunction with the individual needs of their readers, as determined during the course of the unit.

Management and Routines:

Set up a system for book selection. Here are some suggestions:

- Create a system to hold the 8-10 books that children will select their book choices for the week's reading. Baggies, book boxes, book bins, or magazine files are all possibilities. (Once a reader reaches level I the number of books needed decreases to 4-5.)

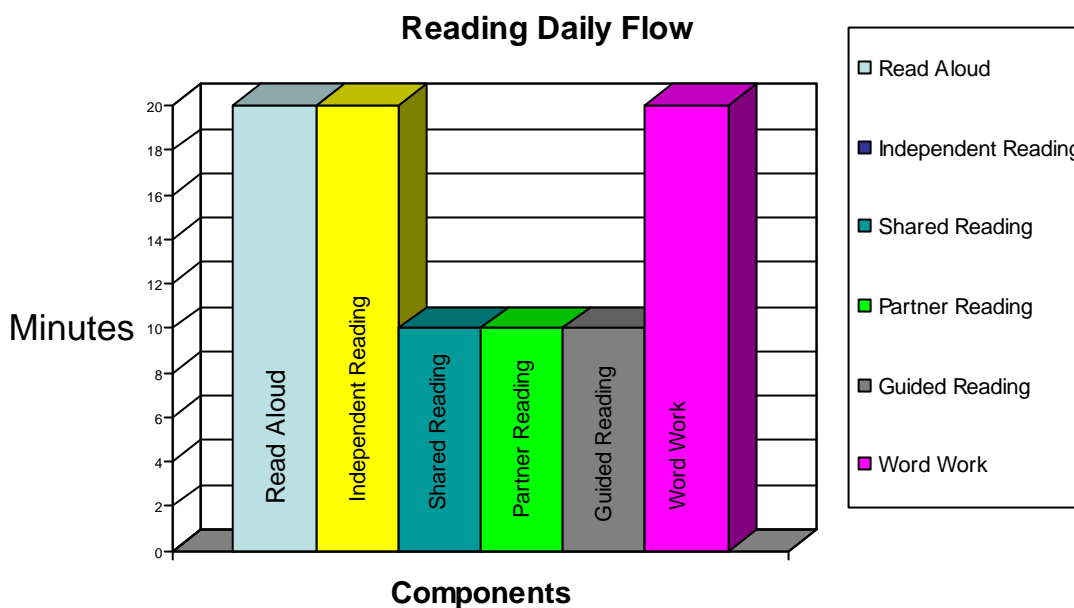
Management and Routines (continued):

- Place an appropriate basket of leveled books at each table, or give individual readers a labeled magazine file or baggie to hold their leveled books. Group children according to their assessed reading level.
- Partnerships are ability-based.
- Children select books at a predetermined time. One way teachers can arrange this would be to divide their class into 5 groups. Each group will select books at their assessed reading level from baskets arranged by level on a different day of the week.
- Develop a system for students to take home books daily to read and reread.

Suggested Time Frames

Each workshop time consists of a demonstration, independent reading, partner reading and a class share. Read aloud and shared reading are components that are apart from the lesson. Guided reading groups can meet two to three times a week during the independent reading time. Since it is October, children should be able to sustain reading for about 20 minutes. Partner time lasts about 10 minutes. As the year progresses and reading sustainability increases independent reading time will become longer and partner time may be shortened.

This is a suggested time frame. Each component may require teachers to spend more or less time, depending on the complexity of the lesson and the needs of their learners.



It is suggested that word work be done daily to support reading and writing Workshop. Please follow your school’s guidelines following word work.

ELA ESSENTIAL QUESTION UNIT PLANNING GUIDE FOR READING

Sample Unit of Study: Print Strategies for Fiction and Non-Fiction Texts to Problem-Solve Words

Essential Question

How does reading help construct an understanding of the world?

Core Vocabulary:

print strategies	comprehension	prior knowledge	one to one matching	leveled books	unknown word(s)
fluency	meaning	big books	identify	predict	

Focus Questions

- How do readers use print strategies to construct an understanding of print in the world?
- How do readers monitor meaning to understand print in the world?
- How do readers integrate sources of information to help create meaning of print in the world?
- How do readers use fluency to comprehend what is read in the world?

Student Outcomes

Readers will be able to:

- use a variety of print strategies to understand their books
- reread when they come to an unknown word
- approach unknown words and ask themselves: Does it look right? Does it sound right? Does it make sense?
- read for meaning
- talk to partners about the main idea of leveled books

Anchor Texts / Resources:

Leveled texts for demonstrations, print strategy chart, wiki sticks, post its, leveled library

Focus Question Planning Sheet for Reading Unit of Study

Focus Questions	Possible Teaching Points (Sample Lessons included in this guide are in bold)	Word Work / Vocabulary	Suggested Assessment for Learning
<p><u>Question # 1:</u></p> <p>How do readers use print strategies to construct an understanding of print in the world?</p>	<ul style="list-style-type: none"> • Readers identify unknown words by looking at the picture • Readers identify unknown words by using beginning sounds • Readers identify unknown words by looking at the picture and cross-checking with the beginning sounds • Readers identify plural ending sounds of unknown words by using the picture • Readers identify unknown words by looking across the whole word while using word family knowledge 	<ul style="list-style-type: none"> • Readers blend segmented sounds to form words • Readers learn conventional spelling of short “e” word families (“et”) • Readers use conventional spelling of three/four letter short vowel words • Readers use correct directionality to read and write words • Readers use prior knowledge to activate vocabulary • Readers identify and read word families (at, an, am, and) 	<ul style="list-style-type: none"> • Running records • Conferring notes • Student observations during small group work • Draw a picture and write a sentence about one of their leveled books • Informal assessment

Focus Question Planning Sheet for Reading Unit of Study
(continued)

Focus Questions	Possible Teaching Points (Sample Lessons included in this guide are in bold)	Word Work / Vocabulary	Suggested Assessment for Learning
<p><u>Question # 2:</u></p> <p>How do readers monitor meaning to understand print in the world?</p>	<ul style="list-style-type: none"> • Readers predict what the book will be about by using the title and cover. • Readers gain meaning of unknown words by using the pictures • Readers identify unknown words by rereading the sentence • Readers identify unknown words by skipping the unknown word and reading to the end of the sentence and think what would make sense • Readers gain meaning of leveled books by reading ahead or back • Reading partners make meaning by retelling the main idea of books 	<ul style="list-style-type: none"> • Readers learn conventional spelling of short “e” word families (“en”) • Readers learn how to use a picture dictionary as a resource • Readers identify and read word families (at, an, am, and) • Readers use conventional spelling of three/four letter short vowel words 	<ul style="list-style-type: none"> • Running records • Conferring notes • Student observations during small group work • Informal assessment

Focus Question Planning Sheet for Reading Unit of Study
(continued)

Focus Questions	Possible Teaching Points (Sample Lessons included in this guide are in bold)	Word Work / Vocabulary	Suggested Assessment for Learning
<p><u>Question # 3:</u></p> <p>How do readers integrate sources of information to help them create meaning of print in the world?</p>	<ul style="list-style-type: none"> ● Readers integrate sources of information by asking themselves questions about words as they read: Does it look right? Does it sound right? Does this word make sense? ● Readers create meaning by using the pictures and words together ● Reading partners create meaning by asking each other questions when they come to an unknown word 	<ul style="list-style-type: none"> ● Readers learn conventional spelling of short “e” word families (“ent”) ● Readers identify and use word families (at, an, am, and) ● Readers use conventional spelling of three/four letter short vowel words 	<ul style="list-style-type: none"> ● Running records ● Conferring notes ● Student observations during small group work ● Informal assessment

Focus Question Planning Sheet for Reading Unit of Study
(continued)

Focus Questions	Possible Teaching Points (Sample Lessons included in this guide are in bold)	Word Work / Vocabulary	Suggested Assessment for Learning
<p><u>Question # 4:</u></p> <p>How do readers use fluency to comprehend what is read in the world?</p>	<ul style="list-style-type: none"> • Readers read fluently by using their eyes to sweep across the page • Readers read fluently by reading leveled books smoothly • Readers read fluently by using the story patterns in leveled books • Readers read fluently by using high frequency words to support understanding of leveled books 	<ul style="list-style-type: none"> • Readers learn how to read high frequency words with automaticity • Readers learn conventional spelling of short “e” word families (“ell”) • Readers identify and read word families (at, an, am, and) • Readers use conventional spelling of three/four letter short vowel words 	<ul style="list-style-type: none"> • Running records • Conferring notes • Student observations during small group work (reading rate) • Informal assessment

SAMPLE LESSON PLANS FOR READING



PRINT STRATEGIES FOR FICTION AND NON- FICTION TEXTS: PROBLEM-SOLVING WORDS

PRINT STRATEGIES FOR FICTION AND NON-FICTION TEXTS: PROBLEM-SOLVING WORDS

I. Sample Lesson Plans for Reading

* Please note: the lessons below contain samples of what a teacher might say to a class at different points during the lesson. Teachers should not consider this to be a script to read word-for-word, but an example of the kind of talk that should take place.

Unit of Study: Print strategies for fiction and non-fiction texts to problem-solve words

Focus Question #1: How do readers use print strategies to construct an understanding of print in the world?

Teaching Point:

- Readers identify unknown words by looking at the picture

Why/Purpose/Connection:

- To teach readers the print strategy of decoding unknown words to aid independent comprehension of leveled text.

Materials/Resources/Readings:

- leveled book and/or big book
Use any leveled text that is appropriate for the majority of the readers in the class. Text modeled: Two Little Dogs by June Melser. This book is approximately level E
- wiki stick or post-it

Model/Demonstration:

- Gather readers in the meeting area. Have them sit next to reading partners without books.
- Compliment readers on working hard to read independently in leveled books. You might say, “Now we are ready to learn what to do when you get to unknown words.”
- Explain that one way readers identify an unknown word is by looking at the picture.
- Read the title Two Little Dogs and look at the cover. Open the leveled book and begin to read. Read to **page 5**. “*They ran after a....*” Struggle with the unknown word “bird.” Act like a struggling reader and model trying out a previously taught print strategy. Try to stretch out the beginning sound “b-b-b-i-i”. You may say, “I’m still not sure! Maybe the picture can help me.”
- Model looking at the picture of the dogs looking up at the bird. You may say, “Oh there’s a bird in the picture. Maybe that word is bird.” Reread the sentence, “*They ran after a bird.*” That makes sense!”
- Reinforce that readers identify unknown words by looking at the picture.
- Read until **page 14**. “*Look! The g-g-g-a-*” You may say, “Here is another word I am not sure of; talk to your partner to figure out the unknown word.” Have reading partners talk.

(Use a wiki stick or post-it to highlight the unknown word for the readers while leaving the book open facing the class so the readers can see the print and the picture). Prompt readers to look at the picture to help them figure out the unknown word. You may overhear, “I think it’s a fence. (Prompt that partnership to look at the first letter, then the picture.) Maybe it’s the word **gate**.”

- Give the class about 2 minutes to talk, and ask the class to come together. You might state, “I overheard such great thinking. I heard partners say that they thought it was a door, but they looked closer at the picture then said maybe it’s a gate. Wow, what great readers!”
- Reinforce that readers identify unknown words by using the picture.

Reader Exploration/Practice:

- Readers independently read in leveled texts using the print strategy of using the picture to figure out unknown words.
- Readers independently read for 15-20 minutes and partner read for 10-15 minute.

Differentiation:

- Some readers might benefit from figuring out unknown words by using the picture in a big book.

For readers who already mastered the above strategy teach readers to:

- use the picture and the first letter to figure out unknown words.
- use the picture to make sense of the story.

Share / Closure:

- Gather readers to the meeting area after reading time. Share with class some observations made during conferences. A few readers bring leveled books to the meeting area to share the strategy of using pictures to figure out unknown words.
- Set readers up for future learning by modeling a strategy that a reader used that has not been taught, but will be taught shortly, such as using pictures to cross check the letters in the word.

Assessment:

- Conduct individual conferences.
- Listen to partner talk.
- Meet with small groups or individuals and collect observations.

Extension & Follow-up/Next Steps:

- Teach other print strategies to figure out unknown words, such as looking at the first letter in order to get your mouth ready to stretch out the word, rereading if it does not make sense, chunking parts of words.
- Conduct cloze activity. For example use a big book and cover a word in a sentence. Have readers make guesses using the picture.

II. Sample Lesson Plans for Reading

Unit of Study: Print Strategies for Fiction and Non-Fiction Texts to Problem-Solve Words

Focus Question #1: How do readers use print strategies to construct an understanding of print in the world?

Teaching Point:

- **Readers identify unknown words by looking at the picture and cross-checking with the beginning sounds**

Why/Purpose/Connection:

- To teach readers another print strategy to decode an unknown word to aid in the independent comprehension of a leveled text.

Materials/Resources/Readings:

- leveled books and/or big books
Use any leveled text that is appropriate for the majority of the readers in the class. Text used: My Dog's The Best! by Stephanie Calmenson. This book is approximately level F.
- wiki stick or post it
- print strategy chart with previous strategies listed

Model/Demonstration:

- Gather readers in the meeting area. Have them sit next to reading partners, without books. Have print strategy chart visible.
- Remind readers of previously-taught print strategies of looking at the picture and looking at the beginning sound to figure out unknown words. Explain that readers use these strategies together to help identify unknown words. Refer to print strategy chart.
- Explain that one strategy readers use to identify unknown words is to look at the picture and cross check with the beginning sounds.
- You might say, “Readers, yesterday I was reading my book and I came across an unknown word. I tried to use the picture but I couldn’t figure out the word. Then I tried to use the first letter of the word, but I still couldn’t figure it out. Then I said, ‘Why don’t I try looking at the picture and the first letter of the word.’ Guess what? It worked! I figured out the unknown word.”
- Remind class that readers identify unknown words by looking at the picture and cross-checking with the beginning sounds.
- Show the book, My Dog's The Best! Demonstrate struggling to figure out a word as is modeled here: Open to **page 4** and begin to read the sentence, “*My dog’s the best. He’s...(struggle with the word tall) table.* Wait, that doesn’t make sense. Let me look at the picture. I see a big dog with a little girl. Hmmmm. Let me look at the first letter and the picture again. T-t-t-. He’s big. No, the first letter makes the /t/ sound. Let me try again.

He's *tall*. That makes sense! Tall starts with the /t/ sound. Let me look at the picture to make sure. *The dog is tall!*"

- Reinforce that readers identify unknown words by looking at the picture and cross-checking with the beginning sounds.
- Tell readers to look at **page 12**. Read the sentences and notice your error, such as, "*My dog's the best. He kisses. Oh, that can't be right.*" Ask reading partners to talk. (Use a wiki stick or post-it to highlight the unknown word for the readers while leaving the book open facing the class so the readers can see the print and the picture.) Prompt readers to look at the picture and the first letter of "licks." Listen to partner conversations.
- You might share, "I overheard partners saying the word *licks* because it begins with the "l" sound and the picture shows the dog licking the boy. Great reading!"
- Reinforce the teaching point to look at the picture and cross-check with the beginning sound.

Reader Exploration/Practice:

- Readers independently read in leveled texts using the print strategy of identifying unknown words by looking at the pictures, and cross-checking with the beginning sound.
- Readers independently read for 15-20 minutes and partner read for 10-15 minutes.

Differentiation:

- Some readers might benefit from additional practice in identifying unknown words by looking at the picture and cross-checking with the beginning sounds.

For readers who already mastered the above strategy teach readers to:

- look at the first couple of letters to identify unknown words.
- use the pattern of the book to identify unknown words.
- reread several sentences to identify unknown words.

Share / Closure:

- Readers bring leveled books to the meeting area. Invite a few readers to share how using the picture and the first letter helped to figure out unknown words.
- Set readers up for future learning by modeling a strategy that a reader used that has not been taught but will be taught shortly, such as looking at endings you know to help identify unknown words.

Assessment:

- Conduct individual conferences.
- Listen to partner talk.
- Meet with small groups or individuals and collect observations.

Extension & Follow-up/Next Steps:

- Continue teaching strategies to figure out unknown words.
- Conduct a cloze activity. For example: cover a word in a sentence and have readers guess the unknown word. Note: the word should be one that can be figured out by using the picture and the first letter of the word.

III. Sample Lesson Plans for Reading

Unit of Study: Print Strategies for Fiction and Non-Fiction Texts to Problem-Solve Words

Focus Question #1: How do readers use print strategies to construct an understanding of print in the world?

Teaching Point:

- **Readers identify unknown words by looking across the whole word while using their knowledge of word families**

Why/Purpose/Connection:

- To teach readers another print strategy that will aid in their visual deciphering of words. This helps readers to decode unknown words and aids independent comprehension of leveled texts.

Materials/Resources/Readings:

- leveled text or big book
Use any leveled text that is appropriate for the majority of the readers in the class. Text used: Two Little Dogs by June Melser. This book is approximately level E.
- wiki stick or post it
- print strategy chart with previously learned strategies listed

Model/Demonstration:

- Gather readers in the meeting area. Have them sit next to reading partners, without books. Have print strategy chart visible.
- Remind readers of the previously-taught strategies to figure out unknown words. Refer to print strategy chart.
- You might say, “One strategy to identify unknown words is to look across the whole word and use word family knowledge. Remember when we learned “at” words? We could read cat, bat, sat. Now we are going to use that to identify unknown words.”
- Show cover and read the title Two Little Dogs out loud.
- Turn to **page 8** and read “Look! A b-b-b-....” Struggle with the word “big.”
- Explain that readers identify unknown words by looking across the whole word while using word family knowledge. Say the sound of the first letter /b/. Then look across the word to find a previously-taught word family. You may say, “I know the “ig” word family! Let me put it with the first sound. B-ig, big.” Reread the sentence using the whole word. “*Look! A big, big dog.*”
- Reinforce that readers identify unknown words by looking across the whole word while using word family knowledge.

Model/Demonstration (continued)

- Read until **page 12**. “*He r.r.*” and struggle with the word “ran.” Direct reading partners to identify the unknown word by using word family knowledge. (Use a wiki stick or post-it to highlight the unknown word while leaving the book open facing the class so readers can see the print and the picture.) Listen to conversations.
- Gather the class together and state how several partnerships used the teaching point to figure out the unknown word “ran.”
- Reinforce that readers identify unknown words by looking across the whole word while using word family knowledge.

Reader Exploration/Practice:

- Readers independently read leveled texts using the print strategy of looking across the whole word by using word family knowledge.
- Readers independently read about 15-20 minutes and partner read about 10-15 minutes.

Differentiation:

- Some readers might benefit from reinforcement of the strategy of identifying unknown words by looking across the whole word while using word family knowledge.

For readers who already mastered the above strategy teach readers to:

- identify and use blends to identify unknown words, for example: /sh/, /th/, /wh/, /ch/
- identify and use word endings, for example: *ing, er*
- look for smaller words inside larger words.

Share / Closure:

- Invite readers to share how looking across the whole word and using word family knowledge helps to identify unknown words.
- Add new strategy to print strategy chart.
- Set readers up for future learning by modeling a strategy that a reader used that has not been taught, but will be taught shortly.

Assessment:

- Conduct individual conferences.
- Listen to partner talk.
- Meet with small groups or individuals and collect observations.
- Assess usage of previously taught word families e.g.: an, am, and, at
- Assess usage of any previously taught print strategy.

Extension & Follow-up/Next Steps:

- Teach additional print strategies to decode unknown words.
- Teach strategies using meaning, semantics, and visual cueing systems.

IV. Sample Lesson Plans for Reading

Unit of Study: Print Strategies for Fiction and Non-Fiction Texts to Problem-Solve Words

Focus Question #2: How do readers monitor their meaning to understand print in the world?

Teaching Point:

- **Readers predict what the book will be about by looking at the title and cover.**

Why/Purpose/Connection:

- To teach readers another print strategy to make meaning of a leveled text, to aid comprehension of leveled text.
- To teach readers to activate prior knowledge.

Materials/Resources/Readings:

- leveled book or big book
- Use any leveled text that is appropriate for the majority of the readers in the class. Text used: Bigger or Smaller? by Brian and Jillian Cutting and Candlelight by Beverley Randell. These books are approximately level G.*

Model/Demonstration:

- Gather readers in the meeting area. Have them sit next to reading partners, without books.
- Remind readers of previously-taught strategies to understand leveled books.
- Explain that readers predict what the book will be about by looking at the title and cover. This helps readers understand leveled books.
- Read title of book: Bigger or Smaller?
- You might say, “I see a picture of a boy and a girl standing back to back. The girl is stretching her arm up, with her hand on top of the boy’s head. It looks like she’s measuring. Children do that with friends when they’re on line. This makes me think that this book will be about measurement. Maybe it will be about all the ways that people can compare. Let me look at the title, ‘Bigger or Smaller?’ These words also make me think that this book will be about comparing two different objects. I think readers can learn which object is bigger or smaller.”
- Read the first two pages to check prediction. Confirm your prediction, for instance, “Wow, it is about measuring, I was right!”
- Reinforce that readers predict what the book will be about by using the title and cover.

Model/Demonstration (continued)

- Introduce second book Candlelight and explain that readers predict what the book will be about by looking at the cover and title. Open the book so readers see the print and the picture. “I think...”
- Reading partners predict what the book is about by looking at the cover and title. Readers might say, “I see a boy and his mom sitting on a bed reading together. There’s a candle by the bed, so maybe the lights won’t work. The word “candlelight” also makes me think that they have to read by candle because the lights won’t work.”
- Gather readers and share two or three predictions.
- Remind readers to predict what the book will be about by looking at the cover and title.

Reader Exploration/Practice:

- You may choose to begin with partnership time, having readers share predictions about what the book will be about by using the title and cover with partners.
- Readers independently read leveled books using print strategies.
- Readers independently read about 15-20 minutes and partner read about 10-15 minutes.

Differentiation:

- Some readers might benefit from additional practice predicting using the cover/title of a big book

For readers who already mastered the above strategy teach readers to:

- write a prediction (on a post-it) based upon the cover and title using prior knowledge about the topic.
- use the title/cover to anticipate vocabulary words that the reader may encounter.

Share / Closure:

- Gather readers to share predictions about what the book will be about by looking at the cover and title.
- Set readers up for future learning by modeling a strategy that a reader used that has not been taught, but will be taught shortly.

Assessment:

- Conduct individual conferences.
- Listen to partner talk.
- Meet with small groups or individuals and collect observations.
- Assess for valid predictions based upon a reader’s prior knowledge of a topic. Take notes on observations.
- Assess for previously-taught print strategies.

Extension & Follow-up/Next Steps:

- Teach readers additional print strategies to help monitor meaning: using prediction strategies.
- Teach readers to revise predictions while reading leveled texts.

V. Sample Lesson Plans for Reading

Unit of Study: Print Strategies for Fiction and Non-Fiction Texts to Problem-Solve Words

Focus Question #2: How do readers monitor meaning to understand print in the world?

Teaching Point:

- **Readers identify unknown words by rereading a sentence.**

Why/Purpose/Connection:

- To teach readers to monitor meaning of leveled texts by rereading a sentence to figure out unknown words. Rereading increases a reader's comprehension of leveled texts.

Materials/Resources/Readings:

- leveled book or big book
Use any leveled text that is appropriate for the majority of the readers in the class. Text used: Going to Lucy's House by Jane Buxton. This book is approximately level E.
- wiki stick or post it
- print strategy chart

Model/Demonstration:

- Gather readers in the meeting area. Have them sit next to reading partners, without books.
- Remind readers to use previously-taught print strategies to figure out unknown words, such as using the first letter, looking at the picture, word families, etc.
- Explain that readers monitor meaning of leveled texts by rereading a sentence to figure out unknown words.
- Look at the cover and title of Going to Lucy's House. Read **page 6**: "*I wish I had a car,*" said Hannah. "*If I had a car, I could...d.d...*" Struggle with the word drive. Think aloud, something similar to: "Hmm, the first letter isn't helping me out, and neither is the picture. Maybe I should carefully reread the whole sentence."
- Read "*I wish I had a car,*" said Hannah. "*If I had a car, I could...*" Think aloud something similar to: "What would make sense here?" "What would Hannah do with the car?" "How about the word "drive"? Hannah could drive a car. That makes sense in the story."
- Reread the whole sentence using the word drive. "*I wish I had a car,*" said Hannah. "*If I had a car, I could drive to Lucy's house.*"
- Reinforce that readers identify unknown words by rereading the sentence.

Model/Demonstration (continued)

- Read until **page 10**. “*I wish I had a kangaroo,*” said Hannah. “*If I had a kangaroo, I could...* Stop at the word jump.
- Tell reading partners to reread the sentence and try to identify the unknown word. (Use a wiki stick or post-it to highlight the unknown word. Leave the book open, so readers can see the print and the picture.) Listen to reading partnerships use the strategy of rereading the sentence to figure out the unknown word.
- Gather and share how a few readers reread the sentence to identify the unknown word.
- Remind readers to identify unknown words by rereading the sentence. Refer readers to the chart of print strategies hanging in the classroom.

Reader Exploration/Practice:

- Readers independently read leveled books using the print strategy of figuring out unknown words by rereading the sentence.
- Readers independently read about 15-20 minutes and partner read about 10-15 minutes.

Differentiation:

- Some readers might benefit from identifying unknown words by rereading a sentence in a big book. Cover a word in a sentence(s) using an index card or post it.

For readers who already mastered the above strategy teach readers to:

- identify unknown words by rereading sentences before and after the unknown word.
- use the whole paragraph and/or pictures to understand the meaning of the unknown word.

Share / Closure:

- Readers bring leveled books to the meeting area and share how rereading a sentence helped to identify unknown words.
- Set readers up for future learning by modeling a strategy that a reader used that has not been taught, but will be taught shortly.

Assessment:

- Conduct individual conferences.
- Listen to partner talk.
- Meet with small groups or individuals and collect observations.
- Assess for previously taught print strategies.

Extension & Follow-up/Next Steps:

- Teach readers additional print strategies to help monitor meaning while rereading.
- Teach reading partners to coach each other to monitor comprehension of leveled books.

VI. Sample Lesson Plans for Reading

Unit of Study: Print Strategies for Fiction and Non-Fiction Texts to Problem-Solve Words

Focus Question #2: How do readers monitor reading to understand print in the world?

Teaching Point:

- **Readers figure out unknown words by skipping the unknown word, reading to the end of the sentence and thinking what would make sense**

Why/Purpose/Connection:

- To teach readers to monitor meaning of leveled texts by rereading a sentence to figure out an unknown word.
- Readers use the skills of rereading and prior knowledge to identify unknown words.
- Rereading increases readers' comprehension of leveled texts. (This strategy is beneficial in the future as readers read harder and longer texts.)

Materials/Resources/Readings:

- leveled book or big book
(Use any leveled text that is appropriate for the majority of the readers in the class; for this lesson we used: Going to Lucy's House by Jane Buxton. It is beneficial to use a leveled text that is familiar to readers. This book is approximately level E.)
- wiki stick or post it
- print strategy chart

Model/Demonstration:

- Gather readers in the meeting area. Have them sit next to reading partners, without books.
- Explain that readers know many different reading strategies to understand and identify unknown words in leveled books, for example, using the first letter, looking at the picture, using word families, rereading a sentence.
- You might say, "Another strategy to identify the unknown word is to skip the unknown word and read to the end of the sentence to figure it out and think what would make sense."
- Read the cover and title of the book Going to Lucy's House. (Make the connection that readers reread leveled books and use many strategies to figure out unknown words.)
- Read until **page 4**. Read, "*I wish I had a horse*", said Hannah. *If I had a horse, I could rrrr*. Struggle on the word "ride". You might say, "Let me skip this word and read to the end of the sentence and think what would make sense. Maybe then I can figure it out." Continue to read "*to Lucy's house*".

- Think aloud, for instance, “Hmmm, how can a horse help Hannah get to Lucy’s house?” “I know: she could **ride** the horse to Lucy’s house. Let me reread the sentence and see if the word “ride” makes sense.”
- Reread the sentence and confirm your thinking, such as: “ ‘*I wish I had a horse,*’ said Hannah. ‘*If I had a horse, I could **ride** to Lucy’s house.*’ That makes sense and in the picture Hannah is riding a horse.”
- Reinforce that readers can skip an unknown word in a sentence and read to the end of the sentence to figure it out and think what would make sense.
- Continue to read Going to Lucy’s House . Stop at **page 8** “*I wish I had a boat,*” said Hannah. “*If I had a boat, I could...*” Stop at the word “sail.”
- Tell reading partners to skip the unknown word and read to the end of the sentence. Leave the book open, so readers see the print and the picture. (Use a wiki stick or post-it to highlight the unknown word for the students.) Prompt partners to think what would make sense. Listen (for about 1-2 minutes) as readers try this strategy.
- Gather and share observations of readers identifying the unknown word by skipping it, reading to the end of the sentence and thinking what would make sense. Remind readers to use this strategy and other print strategies when they encounter an unknown word. Refer readers to the chart of print strategies in the classroom.

Reader Exploration/Practice:

- Readers read independently for 15-20 minutes using the strategy of identifying the unknown word by skipping it, reading to the end of the sentence and thinking what would make sense. Readers read in partnerships for 10-15 minutes.

Differentiation:

- Some readers might benefit from additional practice in identifying unknown words. Using an index card or post it, cover a word in a sentence. Readers skip the unknown word and read to the end of the sentence think what would make sense and identify it.

For readers who already mastered the above strategy teach readers to:

- Reread sentences before and after the unknown word to figure out the unknown word.
- Use the pattern of the text to make a prediction to figure out an unknown word.
- Read on to the next page to decode the unknown word by using meaning cues.

Share / Closure:

- Gather students at the meeting area after partner reading time. Invite some readers to demonstrate skipping the unknown word and reading to the end of the sentence to identify it.
- Set readers up for future learning by explaining a strategy that readers use that has not been taught, but will be taught shortly.

Assessment:

- Conduct individual conferences.
- Listen to partner reading.
- Meet with small groups or individuals and collect observations based on student work.
- Take a running record as readers read leveled book. Observe and note whether the reader uses a variety of strategies to figure out unknown words.
- Note which cueing systems readers are relying on and which are being neglected.

Extension & Follow-up/Next Steps:

- For homework, challenge readers to try a new strategy to figure out unknown words.

VII. Sample Lesson Plans for Reading

Unit of Study: Print Strategies for Fiction and Non-Fiction Texts to Problem-Solve Words

Focus Question#3: How do readers integrate sources of information to help create meaning of print in the world

Teaching Point:




- **Readers ask questions to figure out unknown words: Does it look right? Does it sound right? Does it make sense?**

Why/Purpose/Connection:

- To teach readers to monitor their reading by using a combination of print strategies.
- Readers learn to integrate sources of information (meaning, semantic, and visual).
- This work aids in the comprehension of the leveled text.

Materials/Resources/Readings:

- leveled book or big book
(Use any leveled text that is appropriate for the majority of the readers in the class; for this lesson we used: *Nick's Glasses* by Christine Cachemaille and *Jolly Roger and the Treasure* by Beverley Randell. These books are approximately level E.
- wiki stick or post it
- print strategy chart
- three sentence strips with questions and related picture

Does it look right?	
Does it sound right?	
Does it make sense?	

Model/Demonstration:

- Gather readers in the meeting area. Have them sit next to reading partners, without books. Display sentence strips nearby.
- Explain that readers know many strategies to understand and decode books, such as using the first letter, looking at the picture, using word families, etc.
- Note that first grade readers simultaneously use more than one strategy. These strategies help readers identify unknown words and make sure the guess makes sense.

Model/Demonstration (continued)

- Explain that readers understand texts by asking themselves questions as they figure out unknown words in leveled texts. Readers ask themselves: Does it look right? Does it sound right? Does it make sense? Refer to sentence strips.
- You might say, “Last night, I was reading Jolly Roger and the Treasure and came across the unknown word “beach”. I made a really great guess that it was the word “sand” by looking at the picture, but as I read on I realized that the sentence didn’t sound right. So I went back and looked closely at the letters and realized the word began with a “b,” not “s” so it couldn’t be the right word.”
- Explain how readers sometimes make this mistake. Readers make smart guesses, but not always correct ones. Readers need to learn to always ask themselves three questions when identifying unknown words: Does it look right? Does it sound right? Does it make sense?
- Read Nick’s Glasses accurately until **page 4** “*Have you looked in your bag?*” said Dad. (The correct word is “backpack.”)
- Stop and think out loud. Say something similar to: “*Does it look right?* Sort of looks right: ‘bag’ begins with ‘b,’ but the word looks longer in the book. Maybe I made a mistake. *Does it sound right?* Yes, the word ‘bag’ sounds right in the sentence. *Does it make sense?* Yes, the boy has a bag in the picture. Something’s not right. Maybe I should reread and look closer at the word.”
- Reread the sentence and look across the whole word, sharing your thinking aloud, such as: “ ‘*Have you looked in your b-a-ck-p-a-ck. Backpack. Have you looked in your backpack?*’ said Dad. That looks right. ‘Backpack’ looks longer than ‘bag.’”
- Reinforce that readers ask themselves three questions when they figure out (decode) an unknown word: Does it look right? Does it sound right? Does it make sense?
- Read until **page 7**, “*Have you looked in the bathroom?*” (the correct word is “mirror.”) Reading partners ask each other the three questions: Does the word “bathroom” look right? Does the word “bathroom” sound right? Does the word “bathroom” make sense? (Have the book so readers can see the print and the picture. Use a wiki stick or post-it to highlight the unknown word for readers.)
- Listen (about 1-2 minutes) to the readers using the strategy.
- State observations of readers asking each other the three questions when looking at the word “mirror.”
- You might say, “Readers ask themselves three questions when they figure out the unknown word: Does it look right? Does it sound right? Does it make sense?”
- Remind readers to use this strategy and others in independent reading. Refer readers to the chart of print strategies hanging in the classroom.

Readers Exploration/Practice:

- Readers read independently for 15-20 minutes. Readers read in partnerships for 10-15 minutes.

Differentiation:

- Gather a small group that will need additional support. Teach these readers to use an index card containing the three questions that readers ask themselves when figuring out an unknown word.

For readers who already mastered the above strategy teach readers to

- individually ask each question to monitor meaning. Arrange small group instruction based on the question in which readers need support (meaning, visual, semantic).

Share / Closure:

- Gather students at the meeting area after partner reading time. Readers demonstrate how to ask the three questions to monitor meaning to identify unknown words.
- Set readers up for future learning by explaining a strategy that a reader used that has not been taught, but will be taught shortly.

Assessment:

- Conduct individual conferences.
- Listen to partner reading.
- Meet with small groups or individuals and collect observations based on student work.
- Take a running record as readers read leveled book. Observe and note whether the reader uses a variety of strategies to figure out unknown words.
- Note which cueing systems readers are relying on and which are neglected.

Extension & Follow-up/Next Steps:

- Teach readers to use more than one strategy when encountering difficulty when decoding, comprehending, or reading fluently.
- Provide a bookmark with the three questions and pictures on it to use during independent reading time.

VIII. Sample Lesson Plans for Reading

Unit of Study: Print Strategies for Fiction and Non-Fiction Texts to Problem-Solve Words

Focus Question#4: How do readers use fluency to comprehend what they read in the world?

Teaching Point:

- **Readers read fluently by using their eyes to sweep across each line of print**

Why/Purpose/Connection:

- At this point readers know many print strategies to support decoding and comprehension. Readers also learned to monitor meaning using multiple strategies at the same time. This work is the precursor to skills that will enable readers to read fluently. (Since one-to-one matching should be established by the time readers have reached level D, readers who reach level E should move away from using their finger for one-to-one matching because it slows down reading, fluency, and can affect comprehension. Those students should be encouraged to “drop your finger and use your eyes.”)

Materials/Resources/Readings:

- leveled book or big book
(Use any leveled text that is appropriate for the majority of the readers in the class; for this lesson we used: Soccer at the Park by Jenny Giles. This book is approximately level F.
- big book of Soccer at the Park, chart with the text of page 6 or photocopy of page 6 for each partnership.

Model/Demonstration:

- Gather readers in the meeting area. Have them sit next to reading partners, without books.
- Remind readers of the many different strategies they’ve learned to help understand books. Readers learned to use more than one strategy to figure out an unknown word. Compliment the readers on their growth.
- Say something similar to: “Remember when you graduated from kindergarten to first grade, you moved on to a new part of your life. Students are not going to graduate from first grade, but they are going to graduate as readers. They are going to move on from using fingers to point to words to using eyes to *sweep* across the words on the page as they read.”
- Explain that readers read more fluently and smoothly by using their eyes to sweep across the page.
- Model reading **page 2** of Soccer at the Park in a slow robotic voice using a finger to point under each word. “*Tim – looked – at – the – big – boys – playing – soccer. They – kicked – the – ball – up – and – down – the – park.*”
- Stop and notice your problem, for example: “Whoa, did you see how slowly I read that page? Did you see how using my finger made me read slowly? I think I can read this

page more fluently if I take away my finger and just use my eyes to sweep across the words on the page.”

- Reread the words in a fluent voice (*emphasizing putting finger behind back*) “*Tim looked at the big boys playing soccer. They kicked the ball up and down the park.*”
- Explain that readers read more fluently by using his/her eyes to sweep across the words on each line instead of pointing to the words with his/her fingers.
- Read “*Tim looked at the big boys playing soccer. They kicked the ball up and down the park. Tim said, “Can I play with you? I like playing soccer.”*”
- Read to **page 6** of Soccer at the Park. Stop and ask reading partners to try to use their eyes to sweep across the page. (*Show readers print by either handing out photocopies, displaying big book, or pointing to chart of page 6.*)
- Listen in and assess readers reading fluently.
- After 1-2 minutes, stop the reading. Restate that readers read fluently by using their eyes to sweep across the words on each line.
- Compliment the readers on their graduation from reading with fingers to using their eyes to *sweep* across the words.
- Remind readers to try to use their eyes to sweep across the words as they independently read.

Student Exploration/Practice:

- Readers read independently for 15-20 minutes. Readers read in partnerships for 10-15 minutes.

Differentiation:

- Gather a small group that will need additional support. Use a big book to reinforce the teaching point of readers read fluently by using their eyes to sweep across the words on each line.

Some readers are already reading without their fingers. Teach these readers to:

- reread the whole sentence to read fluently.
- sweep their eyes to the next line of print, trying to take a breath only when encountering punctuation.
- use the punctuation to read faster or slower.

Share/Closure:

- Gather readers at the meeting area after partner reading time. Readers who share (picked ahead of time as a result of observations) bring leveled books to the rug. Readers model how to use their eyes to sweep across the lines of print on the page to read more fluently.
- Set up readers for future learning by showing a strategy a reader used that has not been taught, but will be taught shortly.

Assessment:

- Conduct individual conferences.
- Listen to partner reading.

- Meet with small groups or individuals and collect observations based on student work.
- Observe and note the rate in which readers read a leveled book. Readers should be able to read an entire leveled book (at the A-H level) in a few minutes.

Extension & Follow-up/Next Steps:

- Remind readers for homework to reread a leveled text (one level below their independent level) several times, building fluency each time.
- Challenge readers to use punctuation as a way to monitor reading rate.
- Challenge readers to change their voices when they encounter dialogue, question marks, and exclamation points.

IX. Sample Lesson Plans for Reading

Unit of Study: Print Strategies for Fiction and Non-Fiction Texts to Problem-Solve Words

Focus Question#4: How do readers use fluency to comprehend what is read in the world?

Teaching Point:

- **Readers read fluently by using the patterns in leveled books**

Why/Purpose/Connection:

- To teach readers to continue to use print strategies to aid in decoding and comprehension.
- To teach readers to monitor meaning using multiple strategies.
- To teach readers a variety of strategies to fluently read leveled books to aid in comprehension of the texts.

Materials/Resources/Readings:

- leveled book or big book
(Use any leveled text that is appropriate for the majority of the readers in the class; for this lesson we used: Try to be a Brave Girl, Sarah by Mavis Wyvill. This book is approximately level E.

Model/Demonstration:

- Gather readers in the meeting area. Have them sit next to reading partners, without books.
- Explain that readers know different strategies to understand and fluently read leveled books. Compliment the class on becoming fluent readers.
- Explain observations that readers read faster and smoother when they use their eyes to sweep across the words on the page.
- Explain that readers use another strategy to read fluently. Readers use the patterns in leveled books to read fluently.
- Model reading with eyes sweeping Try to be a Brave Girl, Sarah. Read on **page 2**, “*In the morning, a dog barked at Sarah. She was frightened. “Try to be a brave girl, Sarah,” said Mom. In the afternoon, a bee buzzed round Sarah. She was frightened. “Try to be a brave girl, Sarah,” said Mom.*”
- Say something similar to: “I’m noticing that the author wrote “*She was frightened. “Try to be a brave girl, Sarah,” said Mom.*” on two pages.

Model/Demonstration (continued)

- Explain that when a reader notices a pattern, the reader can read those words fluently.
- Read the sentences “*She was frightened. “Try to be a brave girl, Sarah,” said Mom*” in a fluent voice.
- Restate that readers use the patterns in leveled books to read fluently.
- Explain that readers read in one voice the next few pages of the text. Remind readers of the pattern “*She was frightened. “Try to be a brave girl, Sarah,” said Mom*.”
- Turn to **page 8**. Teacher and students read in one voice, “*In the evening, a moth flew at Sarah. She was frightened. “Try to be a brave girl, Sarah,” said Mom*.” For additional practice students and teacher can continue to read the shared text. (Listen for readers to read fluently when encountering a pattern.)
- Restate that readers read fluently by using patterns in leveled texts
- Say something like: “See how quickly I could read when I used the pattern?”
- Compliment the readers on their continued growth as readers and remind them to practice this fluency work during independent reading.

Student Exploration/Practice:

- Readers read independently for 15-20 minutes. Readers read in partnerships for 10-15 minutes.

Differentiation:

- Gather a small group that will need additional support. Use a big book to reinforce the teaching point of using patterns to read fluently.

Some readers are able to use the pattern to read fluently. Teach these readers to:

- use their eyes to sweep across the words on each line.
- reread the whole sentence to read fluently.
- sweep their eyes to the next line of print, taking a breath only when they see punctuation.
- use the punctuation to read faster or slower.
- Reinforce this work during shared reading of a big book or poem.

Share / Closure:

- Gather readers at the meeting area after partner reading time. Readers who share (*picked ahead of time as a result of observations*) bring leveled books to the rug. Readers show how using the pattern helped to make reading more fluent.
- Set readers up for future learning by showing a strategy that a reader used that has not been taught, but will be taught shortly.

Assessment:

- Individual conferences
- Listen to partner reading
- Meet with small groups or individuals and collect observations based on student work.
- Observe the rate in which readers read a leveled book. Readers should be able to read an entire leveled book (at the “a – h” level) in a few minutes.

Extension & Follow-up/Next Steps:

- Teach readers to use punctuation as a way to monitor reading rate.
- Teach readers to change their voices when encountering dialogue.

Teacher Background

Writing Unit of Study

Writing Stories: Writing About Our Lives

Unit Understandings:

This unit should take place in the fall, after writing workshop has been launched and is underway. Writers have been learning to write personal narratives which are stories from their lives. Writers have been collecting personal narratives in folders and sharing these stories with others. Storytelling has become a crucial aspect in this unit. Writers have been journeying through the writing process; learning to collect, revise, edit, and celebrate their stories. Now comes the point in the year in which writers will learn to focus their personal narratives to convey meaning for readers. This unit will be the foundation of their independent writing life for years to come.

Assessment

A period of formal and informal assessments precedes this unit.

- Individual conferences based upon writing strategies that have been taught
- Formal assessment of final unit writing piece
- Small and individual group work and collected observations
- Listening to story telling for sequence as well as focus
- Formal and informal assessment of word work words
- Quick assessment of practiced words from word work

Differentiation

- *Differentiation* during workshop is determined by teacher observation and assessment of the needs of students.
- Some structures for differentiation include small group work and one on one conferring. This occurs after the lesson throughout each unit.
- For each focus question, a quick assessment will be used to notice which students need reinforcement and support of the strategies involved, which students are ready to be challenged with deeper understandings, and create instruction as needed.
- Group students heterogeneously based upon needed writing strategy.
- It is recommended that teachers use the ideas outlined in each lesson in conjunction with the individual needs of their writers as determined during the unit.

Management and Routines:

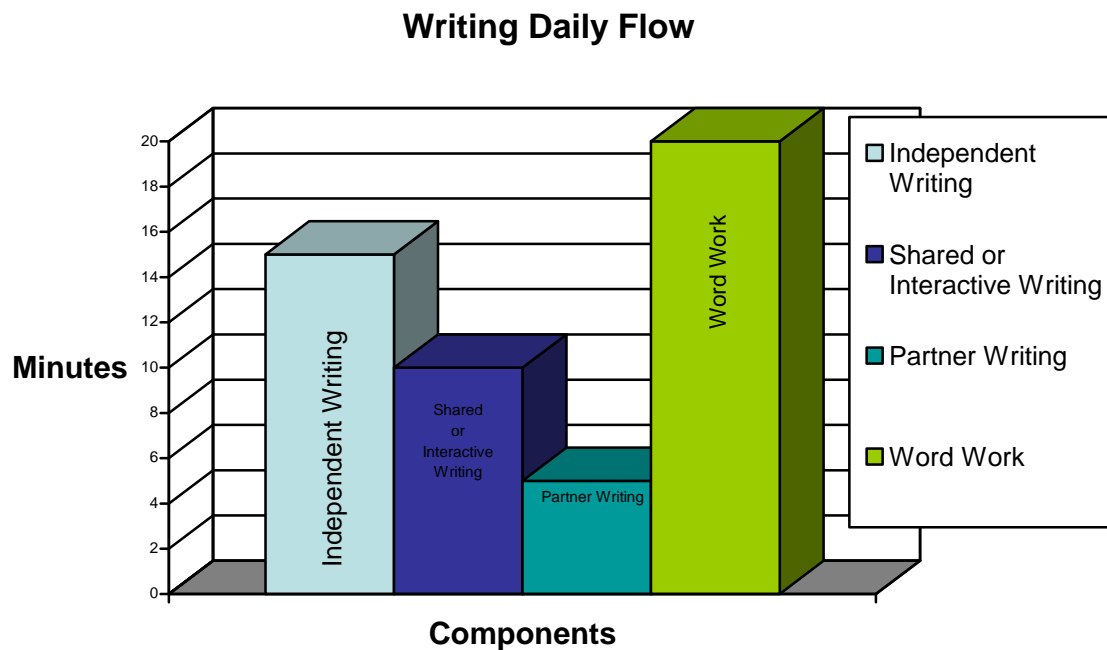
Set up a system for organizing writing tools (pens, pencil, paper, folders, etc.). Here are some suggestions:

- Create a system to hold various paper choices. Paper selection should change as units change and writers become more proficient.
- Individual folders in a labeled writing area.
- Variety of easily accessible picture dictionaries, alphabet and blend charts.
- Visible word wall for high frequency sight words.

Suggested Time Frames

Each workshop time consists of a demonstration, independent writing, partner writing, and a class share. Strategy groups can meet during independent writing time. Interactive writing occurs at a separate designated time during the day. Since it is October children should be able to sustain writing for about 20-25 minutes. As the year progresses and writing muscles become stronger, independent writing time will become longer.

This is a suggested time frame: each component may require teachers to spend more or less time, depending on the complexity of the lesson and the needs of the learners.



It is suggested that word work be done daily to support Reading and Writing Workshop. Please follow your school’s guidelines following word work.

ELA ESSENTIAL QUESTION UNIT PLANNING GUIDE FOR WRITING

Writing Stories: Writing About Our Lives

Essential Question

How does writing stories help us gain an understanding of ourselves in the world?

Core Vocabulary

personal narrative sketch labeling details add on revision edit reread retell beginning middle end
word wall focus interactive writing personal word wall transitional words word families transitional spelling story
structure

Focus Questions

How do writers formulate and plan focused personal narratives?
How do writers write focused personal narratives?
How do writers support story structure to write focused personal narratives?
How do writers use resources to create focused personal narratives for the world?

Student Outcomes

Writers will be able to:

- use a variety of strategies to plan focused personal narratives
- create focused personal narratives
- write a personal narrative with a beginning, middle, end
- understand the steps of the writing process
- retell personal narratives to a partner
- utilize a variety of environmental resources to write new words
- utilize a word wall to spell conventionally

Anchor Texts / Resources:

word wall, individual dry erase boards (to practice words), mentor texts for writing, such as Jamaica Tag Along, The Leaving Morning, and A Picnic in October

Focus Question Planning Sheet for Writing Unit of Study

Focus Questions	Possible Teaching Points (Sample Lessons included in this guide are in bold)	Word Work / Vocabulary	Suggested Assessment for Learning
<p><u>Question # 1:</u></p> <p>How do writers formulate and plan personal narratives?</p>	<ul style="list-style-type: none"> ● Writers plan a story by stretching it across five fingers. ● Writers plan a story by orally sharing a personal experience to a partner. ● Writers plan a story by identifying important people and events. ● Writers plan a story by sketching a story across a 3-page booklet. ● Writers plan a story by touching each page of a 3-page booklet. 	<ul style="list-style-type: none"> ● Writers learn to use letter/ sound correspondence. ● Writers spell new words by stretching out sounds in a word at the beginning, middle, and end. ● Writers use conventional spelling of high frequency words. ● Writers use conventional spelling for three or four short vowel letter words. ● Writers use knowledge of word families (short a, short e). 	<ul style="list-style-type: none"> ● Conferring notes ● Small group work ● Child is able to read his/her own work ● Observation of successful storytelling (beginning, middle, end) ● Informal assessment

Focus Question Planning Sheet for Writing Unit of Study (continued)

Focus Questions	Possible Teaching Points (Sample Lessons included in this guide are in bold)	Word Work / Vocabulary	Suggested Assessment for Learning
<p><u>Question # 2:</u></p> <p>How do writers write focused personal narratives?</p>	<ul style="list-style-type: none"> • Writers write focused personal narratives by retelling stories sequentially. • Writers write focused personal narratives by using transitional words (first, then, next, finally). • Writers write focused personal narratives by choosing appropriate papers for stories (3-page or 5-page). • Writers write focused personal narratives by retelling a personal story to a partner. • Writers write focused personal narratives by writing more about the most important part of the story. • Writers write focused personal narratives by rereading to check for meaning. 	<ul style="list-style-type: none"> • Writers use beginning capitalization and capitalize “I.” • Writers use of story language (beginning, middle, end). • Writers use conventional spelling of high frequency words. • Writers use knowledge of word families to help spell (short <i>-a</i>, short <i>-e</i>). 	<ul style="list-style-type: none"> • Conferring notes • Small group work • Child has the ability to read his/her own work • Storytelling has a beginning, middle, end • Storytelling or retelling has story elements (plot, problem, setting, character, etc.) • Informal assessment

Focus Question Planning Sheet for Writing Unit of Study
(continued)

Focus Questions	Possible Teaching Points (Sample Lessons included in this guide are in bold)	Word Work / Vocabulary	Suggested Assessment for Learning
<p><u>Question #3:</u></p> <p>How do writers support story structure to write focused personal narratives?</p>	<ul style="list-style-type: none"> • Writers support story structure by adding to the beginning, middle, and/or end in personal narratives. • Writers support story structure by using another personal narrative for help. • Writers support story structure by adding a problem and solution. • Writers support story structure by adding story elements. • Writers support story structure by adding dialogue. 	<ul style="list-style-type: none"> • Writers use knowledge of word families to help spell (short <i>-a</i>, short <i>-e</i>). • Writers use beginning capitalization and capitalize “I.” • Writers use ending punctuation. • Writers use an alphabet chart for stretching out words. • Writers use conventional spelling of high frequency words. 	<ul style="list-style-type: none"> • Published piece • Conferring notes • Small group work • Writing rubric based upon taught lessons • On-demand writing • Oral share (can read piece aloud, and audience can understand it) • Informal assessment

Focus Question Planning Sheet for Writing Unit of Study
(continued)

Focus Questions	Possible Teaching Points (Sample Lessons included in this guide are in bold)	Word Work / Vocabulary	Suggested Assessment for Learning
<p><u>Question #4:</u></p> <p>How do writers use resources to create focused personal narratives for the world?</p>	<ul style="list-style-type: none"> • Writers use resources by utilizing environmental resources in the classroom (labels, books, calendar, picture dictionaries, etc.). • Writers use resources by utilizing the word wall. • Writers use resources such as a published author to guide the story. • Writers use resources such as a writing partner to edit for beginning capitals and ending punctuation. • Writers use resources such as a writing partner to edit for spelling conventions. 	<ul style="list-style-type: none"> • Writers edit personal narratives by using beginning capitals for names and by capitalizing “I.” • Writers begin sentences by capitalizing the first letter of the first word. • Reinforce ending punctuation. • Utilize an alphabet chart for stretching out words. • Writers write in complete sentences. • Writers use knowledge of word families to help spell (short <i>-a</i>, short <i>-e</i>). • Writers use conventional spelling of high frequency words. 	<ul style="list-style-type: none"> • Conferring notes • Small group work • Conventional spelling grade level checklist • Published piece • Informal assessment

SAMPLE LESSON PLANS

FOR WRITING



WRITING STORIES: WRITING ABOUT OUR LIVES

WRITING STORIES: WRITING ABOUT OUR LIVES

I. Sample Lesson Plans for Writing

* Please note: the lessons below contain samples of what a teacher might say to a class at different points during the lesson. Teachers should not consider this to be a script to read word-for-word, but an example of the kind of talk that should take place.

Unit of Study **Writing Stories: Writing about Our Lives**

Focus Question #1: How do writers formulate and plan personal narratives?

Teaching Point:

- **Writers plan a story by stretching it across five fingers**

Why/Purpose/Connection:

- To teach writers to plan personal narratives with structure.
- To teach writers the importance of sharing personal narratives with the world.

Materials/Resources/Readings:

- teacher-prepared oral story
- shared oral story
- chart of possible writing topics from previous unit
- writing folder (one for each individual)
- pencil (one for each individual)

Model/Demonstration:

- Gather writers in the meeting area. Remind writers to bring writing folders and pencils. For management, you may want to have writers sit on supplies until needed.
- Remind writers how important it is to write personal narratives, which are stories from our lives. We write these stories so writers can share personal experiences. Refer writers to chart of possible writing topics for new ideas.
- Say something along the lines of: “Writers have so many great ideas that it can be difficult to write them on paper. As writers, we need to have a plan before we start writing. One way that I plan a story is to stretch it across my five fingers. This helps me to keep track of what’s happening in my story.”
- You might say, “As writers plan stories by stretching them across five fingers, they touch each finger to show how each finger is one part of an event. *Have a prepared child-friendly story in mind. Story should not be too detailed in order to use the story for future revision lessons.*
- Model stretching story across five fingers. For example, touch first finger and say, “On Saturday I heard the music of the ice cream truck coming down the street.” Touch second finger and say, “I looked down the block and saw it coming towards me.” Touch

third finger and say, “I ran towards the truck and got an ice cream cone.” Touch fourth finger and say, “As I was walking home I tripped and dropped my ice cream.” Touch fifth finger and say, “I ran home crying.”

- Explain that writers plan a story before writing by stretching it across five fingers. This helps writers to think about the most important parts of the story.
- Choose one possible writing topic from the chart. *Topic should be common among the class, for example class trip or fire drill.*
- You may say, “Writers, let’s practice stretching the story about the fire drill across five fingers. Tell the story of the fire drill to the person next to you. Remember that each finger holds a part of the story.”
- Listen to storytelling, ensuring that each partner has a turn to tell the story. *Listen and check that writers use all five fingers and each finger is an important part of the story.*
- Redirect writers’ attention. Compliment writers’ efforts to stretch the fire drill story across five fingers.
- Remind writers that one way to plan a story is to stretch it across five fingers. This helps to keep track of the events in the story.

Writer Exploration/Practice

- Writers choose a personal experience and plan with partners by stretching details across five fingers (for one to two minutes).
- Writers write personal narratives for 20 minutes.

Differentiation:

- Some writers might benefit from additional practice stretching a story across five fingers.
- Some writers might plan personal narratives by touching each page as they state what will go on each page.
- Some writers might plan personal narratives by sketching a story across five pages.

Share/Closure:

- Gather writers back at the meeting area. Have a few writers tell a personal narrative across five fingers.
- Share another planning strategy that has not been taught yet, but will be taught in future lessons.

Assessment:

- Conduct individual conferences
- Meet with small groups or individuals and collect observations
- Listen in on partner storytelling

Extension & Follow-up/Next Steps:

- Teach writers additional strategies to plan personal narratives.
- Teach writers sequence words to use while planning personal narratives.

II. Sample Lesson Plans for Writing

Unit of Study **Writing Stories: Writing about Our Lives**

Focus Question #1: How do writers formulate and plan personal narratives?

Teaching Point:

- **Writers plan a story by identifying important people and events.**

Why/Purpose/Connection:

- To teach writers to plan personal narratives by thinking about important people and events.
- To teach writers to use a variety of strategies to generate story ideas.
- To teach writers the importance of sharing personal narratives with the world.

Materials/Resources/Readings:

- whiteboard and/or chart paper
- dry erase markers
- writing folder (one for each individual)
- pencil (one for each individual)

Model/Demonstration:

- Gather writers in the meeting area. Remind writers to bring writing folders and pencils. For management, you may want to have writers sit on supplies until needed.
- Remind writers how important it is to plan personal narratives, which are stories from our lives. We write these stories so writers can share personal experiences.
- You might say, “Writers have so many great stories that it can be difficult to figure out what to write on paper. As writers, we know that it is so important to plan a story before we write a personal narrative.”
- Explain that writers write personal narratives by thinking about the important people and the events that happen with those people.
- Model thinking aloud about an important person. You might say, “My mom is important to me. Let me think about times I’ve spent with my mom.”
- Write the important person’s name on the whiteboard and then create three bulleted events under the name.
- Model the writing, such as, “My mom and I went on the swings together. My mom and I were knocked over by a wave at the beach. My mom and I bought my sixth birthday dress together.”
- Model looking at the bullets and say something similar to: “Now that I have three different personal narrative ideas, I can reread the ideas and pick one to write more about.
- You may say after rereading ideas, “I think I will write about the time that my mom and I were knocked down by a big wave at the beach. That was a fun day!”

- Explain that writers plan a story by identifying important people and events.
- You may say, “Think about an important person in your life. Put your thumb up when you have a person in mind.” Wait for the majority of the writers to do so.
- You may say, “Tell the writer next to you three different events that happened with that person.” Prompt writers to identify the important person.
- Listen to partner conversation to ensure that writers identify three different events which were experienced with that person.
- Redirect writers’ attention. Compliment writers’ effort in identifying three events that happened with the important person.
- Remind writers that one way to plan a story is to identify an important person and think about the events that happened with the person.

Writer Exploration/Practice

- Writers choose one event from the partner talk to write or sketch about. Writers write personal narratives for 20 minutes.

Differentiation:

- Some writers might benefit from additional practice recalling events with the important person.
- Some writers might benefit from additional practice by using a pre-made character web to help generate more stories with teacher assistance.
- Some writers might benefit from adding dialogue to their pieces.
- Some writers might benefit from adding more pages to the middle of the story.

Share/Closure:

- Gather writers back at the meeting area. Have a few writers read the personal narratives about important people and events.
- Share another planning strategy that has not been taught yet, but will be taught in future lessons.

Assessment:

- Individual conferences
- Meet with small groups or individuals and collect observations
- Listen in on partner talk

Extension & Follow-up/Next Steps:

- Teach writers to use conventional spelling of high frequency words
- Teach writers to use ending punctuation and capitalize “I” and names.

III. Sample Lesson Plans for Writing

Unit of Study **Writing Stories: Writing about Our Lives**

Focus Question #1: How do writers formulate and plan personal narratives?

Teaching Point:

- **Writers spell new words by stretching out sounds in a word at the beginning, middle, and end.**

Why/Purpose/Connection:

- To teach writers a strategy to spell new words.
- To teach writers to experiment with letter-sound correspondence.
- To teach writers how to segment a word into sounds.
- To teach writers the importance of writing readable personal narratives.

Materials/Resources/Readings:

- whiteboard and/or chart paper
- individual dry erase boards and dry-erase markers (if available-notebooks or paper on clipboard can be used as an alternative)
- writing folder (one for each individual)
- pencil (one for each individual)
- teacher prepared words

Model/Demonstration:

- Gather writers in the meeting area with dry erase boards and markers. For management, you may want to have writers sit on materials until needed.
- Remind writers how important it is to plan personal narratives. We write these stories so writers can share personal experiences.
- Tell writers something like: “Last night I brought home your writing. I sat down on my couch to read your personal narratives. I was so excited as I opened your writing folders. I saw so many wonderful sketches, but it was really hard for me to read your words. I noticed that many writers are having a hard time listening for the sounds in words.”
- You may state, “Writers spell new words by stretching out sounds in a word at the beginning, middle, and end.”
- You may say, “I want to write a story about my toy panda. Hmmm, panda, that is a tricky word. Watch as I stretch out the sounds. Say the word. *For example, panda.* Say, “What is the first sound I hear?” Repeat it slowly, stretching out the word to listen for sounds. Stop after the first sound and write down the letter. Say, “I hear the /p/ sound.” Say the word again and say, “what sound do I hear next? I hear the word family “an.” I know that word. It is spelled an.” Write an on the board. Say the word again slowly and say, “What sound do I hear next? I hear the /d/ sound.” Write the letter d and reread what you wrote so far.

Model/Demonstration (continued)

- Say the word again slowly. You may say, “What sound do I hear last. I hear the /a/ sound.” Write the letter a. Reread the word slowly, and say, “Do I hear any more sounds? No!”
- Explain that writers spell new words by stretching out sounds in a word at the beginning, middle, and end.
- Ask students to take out their dry erase boards. Remind writers that dry erase boards are writing tools.
- You may say, “Let’s try stretching out words together.”
- Say the word. For example, sending. Ask the class to repeat the word. Say, “What is the first sound we hear?” Writers repeat it slowly, stretching out the word to listen for sounds and write it down. Stop after the first sound and write down the letter. Say, “What sound do we hear?” After writers write down the sound, listen for responses and write down the first letter s. Say the word again and say, “Writers, what sound do we hear next?” After writers write down the sound, listen for responses and write down the letter e.
- Continue stretching out the word, listening and recording sounds.
- Have writers show dry erase board for quick assessment.
- Tell writers to try stretching out one word on their own.
- Say the word and have writers show boards for quick assessment.
- Remind writers that writers spell words by stretching out sounds in a word at the beginning, middle, and end.

Writer Exploration/Practice

- Writers stretch out new words while writing personal narratives. Writers write personal narratives for 20 minutes.

Differentiation:

- Some writers might benefit from additional practice spelling three letter words by stretching out words and listening for beginning, middle, and end sounds.
- Some writers might benefit from sorting letters to spell words.
- Some writers may benefit from practice in spelling short-vowel words
- Some writers might benefit spelling words that use blends or digraphs.
- Some writers will benefit from using Elkonin boxes, a Reading Recovery™ technique using attached boxes, one per sound, to help hear sounds in words. The teacher draws the correct number of boxes for the word, and helps the child figure out which letter or letters goes in each. For example:

c	a	b	sh	e	ll	d	r	u	m
---	---	---	----	---	----	---	---	---	---

- Many writers will benefit from clapping out syllables before spelling to break up sounds.

Share/Closure:

- Gather writers back at the meeting area. Have a few writers read their personal narratives and highlight words that were stretched out.
- Share another spelling strategy that has not been taught yet, but will be taught in future lessons.

Assessment:

- Individual conferences
- Meet with small groups or individuals and collect observations
- Quick assessment of dry erase board work
- Read writers' personal narratives checking for transitional spelling of new words.

Extension & Follow-up/Next Steps:

- Teach writers to use conventional spelling of high frequency words.
- Teach writers to use ending punctuation and capitalize the word "I" and names.
- Teach writers to use the word wall to reinforce spelling.

IV. Sample Lesson Plans for Writing

Unit of Study **Writing Stories: Writing about Our Lives**

Focus Question #2: How do writers write focused personal narratives?

Teaching Point:

- **Writers write focused personal narratives by using transitional words (first, then, next, finally)**

Why/Purpose/Connection:

- To teach writers the importance of sequential storytelling.
- To teach writers the importance of focused personal narratives.

Materials/Resources/Readings:

- writing folder (one for each individual)
- pencil (one for each writer)
- teacher-prepared written story
- shared personal narrative
- pre-written chart with transitional words

Model/Demonstration:

- Gather writers in the meeting area. Remind writers to bring writing folders and pencils. For management, you may want to have writers sit on supplies until needed.
- Remind writers how important it is to write personal narratives, which are stories from our lives. We write these stories so writers can share personal experiences.
- Say something similar to: “Writers, we have been working hard on stretching out words. Your personal narratives are longer and have more details. When I was reading them, I got a little confused. I felt like something was missing. In reading, we used our five fingers to retell a story. In writing we can do the same thing. Writers can touch their fingers and use words like first, then, next, and finally to help write personal narratives in order. These are called transitional words.
- Writers write focused personal narratives by using transitional words, such as first, next, then, and finally.
- You may say, “I am going to tell the story of the fire drill. We heard the bells ring. We walked out of the school. I forgot! We lined up before we went down the stairs. That doesn’t make sense. Let me retell the fire drill story again using my five fingers along with key words so I don’t lose track of the events in my story.”
- Touch fingers while restating story. You may say, “First we heard the bells ring and lined up. Next we walked down the stairs. Then we quietly walked out of the school. Then we waited patiently in two straight lines. Finally we heard the signal and walked back into the school. That was much better! Did you see how writers

can use words like first, then, next, and finally to write a more focused personal narrative? These are called transitional words.”

- Direct writers to retell another shared class story to a partner. Remind writers to touch fingers while using transitional words.
- Listen for transitional words as writers are retelling.
- Redirect writers’ attention. Compliment writers’ efforts to retell using transitional words.
- Remind writers that one way writers write focused personal narratives is by using transitional words (first, next, then, finally)

Writer Exploration/Practice

- Writers reread a previously written personal narrative. Retell using transitional words. Writers write personal narratives for 20 minutes.

Differentiation:

- Some writers might benefit from additional practice retelling personal narratives using transitional words.
- Some writers might benefit from listening for transitional words while teacher retells a personal narrative. Writers put a thumb up when transitional words are heard.
- Some writers might benefit from retelling personal narratives using sequential words, for example, first, second, third, etc.
- Some writers might benefit from touching each page and using transitional words before writing. Transitional words can be put on top of each page to hold an idea.

Share /Closure:

- Gather writers back at the meeting area. Have a few writers read personal narratives that used transitional words. Writers notice transitional words used and how it helped the story.
- Share another strategy that has not been taught yet, but will be taught in future lessons.

Assessment:

- Individual conferences
- Meet with small groups or individuals and collect observations
- Listen in on partner storytelling

Extension & Follow-up/Next Steps:

- Teach writers to think of additional transitional words to add to class chart.
- Teach writers to add dialogue within retell.
- Teach writers to retell while adding one or two sentences to each finger.

V. Sample Lesson Plans for Writing

Unit of Study **Writing Stories: Writing about Our Lives**

Focus Question #2: How do writers write focused personal narratives?

Teaching Point:

- **Writers write focused personal narratives by writing more about the most important part of the story.**

Why/Purpose/Connection:

- To teach writers the importance of adding details to the middle of the story.
- To teach writers the importance of focused personal narratives.

Materials/Resources/Readings:

- writing folder (one for each individual)
- pencil (one for each writer)
- teacher-prepared written story
- shared written personal narrative

Model/Demonstration:

- Gather writers in the meeting area. Remind writers to bring writing folders and pencils. For management, you may want to have writers sit on supplies until needed.
- Remind writers how important it is to write personal narratives, which are stories from our lives. We write these stories so writers can share personal experiences. Compliment writers' efforts of writing stories sequentially.
- Display shared written personal narrative and reread to writers. *First we heard the bells ring and lined up. Next we walked down the stairs. Then we quietly walked out of the school. Then we waited patiently in two straight lines. Finally we heard the signal and walked back into the school.*
- Say something similar to: "I told the story in order, but I realize that there is so much more that happened. I need to write more about the important part. When we were walking out of the school, Mike tripped and scraped his knee. He was crying so much. We all looked at him. Some of us helped him walk to the front of the line. Hmm... I wonder where I should add this into our story."
- Reread and say something like: "This happened in the middle of my story. I need to add it here. Point to the word *school*. Reread story out loud. Model taking a blank sheet and adding in the sentences about the most important part. *First we heard the bells ring and lined up. Next we walked down the stairs. Then we quietly walked out of the school. Mike tripped and scraped his knee. He was crying so much. We all looked at him. Some of us helped him walk to the front of the line. Then we waited patiently in two straight lines. Finally we heard the signal and walked back into the school.*
- You may say, "Now I really told more about the important part."

Model/Demonstration (continued):

- Direct writers to look at another shared class story. Read story out loud and put a star next to the important part. Writers retell, saying more about the most important part.
- Listen for writers talk about the most important part.
- Redirect writers' attention. Compliment writers' effort to add more to the most important part.
- Remind writers to always add more to the most important part of the story.

Writer Exploration/Practice

- Writers reread a previously written personal narrative. Writers find most important part and add more details. Writers write personal narratives for 20 minutes.

Differentiation:

- Some writers might benefit from additional practice adding more to the most important part of another shared personal narrative.
- Some writers might benefit from listening to books on tape to hear how published writers add more to the most important part.
- Some writers might benefit from adding to the beginning of personal narratives.
- Some writers might benefit from adding dialogue and/or internal dialogue (thinking) to personal narratives.

Share / Closure:

- Gather writers back at the meeting area. Have a few writers read personal narratives twice. First, the original piece. Second, with the details added to the most important part. Have writers share how revision made the story better.

Assessment:

- Conduct Individual conferences.
- Meet with small groups or individuals and collect observations.
- Listen in on partner storytelling.
- Informal assessment based on observations.

Extension & Follow-up/Next Steps:

- Teach writers to add details to story elements.
- Teach writers to reread partners' writing, looking for details of the most important part.

VI. Sample Lesson Plans for Writing

Unit of Study **Writing Stories: Writing about Our Lives**

Focus Question #3: How do writers use story structure to write focused personal narratives?

Teaching Point:

- **Writers support story structure by asking who is in the story and what happened.**

Why/Purpose/Connection:

- To teach writers to write personal narratives by thinking about important people and events.
- To teach writers the importance of story structure.
- To teach writers the importance of sharing personal narratives with the world.

Materials/Resources/Readings:

- writing folder (one for each individual)
- pencil (one for each individual)
- teacher-prepared written story
- writers' personal narrative
- three or five page booklets

Model/Demonstration:

- Gather writers in the meeting area. Remind writers to bring writing folders and pencils. For management, you may want to have writers sit on supplies until needed.
- Remind writers how important it is to write personal narratives, which are stories from our lives. We write these stories so writers can share personal experiences.
- You may say, "Writers have so many great stories that it can be difficult to write them on paper. As writers, we know many strategies to plan a story before writing. There are many stories inside our writing folders. Writers think about story structure or how a story goes. One way writers support story structure is to ask who is in the story and what happened. In a story, something happens!"
- You may say, "Remember my ice cream story?" Show written story: *On Saturday I heard the music of the ice cream truck coming down the street. I looked down the block and saw it coming towards me. I ran towards the truck and got an ice cream cone. As I was walking home I tripped and dropped my ice cream. I ran home crying.*
- You may say, "It's about me and what happened to my ice cream. I dropped it. If I just told you I dropped my ice cream, you would be wondering where I got my ice cream from and how it dropped. My story would not have made sense if I forgot to tell you who was in the story and what happened."

Model/Demonstration (continued):

- Show writers example of a previously written personal narrative. Explain that writers will listen for story structure by asking who was in the story and what happened. Say something like: “If we can’t find what happened, we need to add it in.”
- Read the personal narrative twice. Before reading the personal narrative a second time, remind writers to listen for who is in the story and what happened. Ask writers to identify who is the story and what happened with a partner in order to understand each others’ stories better.
- Listen to partner conversation to ensure that writers identify who and what in the personal narrative.
- Redirect writers’ attention. Compliment writers’ effort in identifying who and what in the personal narrative.
- Remind writers that one way to support story structure is to ask who is in the story and what happened.

Writer Exploration/Practice

- Writing partners choose a personal experience and identify who is in the story and what happened. Writers reread previously written personal narrative and ask themselves who is in the story and what happened.
- Writers write personal narratives for 20 minutes.

Differentiation:

- Some writers might benefit from additional practice identifying who is in the story and what happened with other personal narratives and/or published author’s personal narratives.
- Some writers might use story structure by asking where, when, and how it happened.
- Some writers may read a published personal narrative and identify who is in the story and what happened.

Share / Closure:

- Gather writers back at the meeting area. Have a few writers read personal narratives and identify who is in the story and what happened.
- Share another story structure strategy that has not been taught yet, but will be taught in future lessons.

Assessment:

- Conduct individual conferences
- Meet with small groups or individuals and collect observations.
- Listen to partner storytelling.

Extension & Follow-up/Next Steps:

- Teach writers to add problem and solution to support story structure.
- Teach writers to revise by adding dialogue.
- Teach writers to support structure by adding story language (first, next, finally).

VII. Sample Lesson Plans for Writing

Unit of Study Writing Stories: Writing about Our Lives

Focus Question #3: How do writers support story structure to write focused personal narratives?

Teaching Point:

- **Writers support story structure by adding dialogue.**

Why/Purpose/Connection:

- To teach writers the importance of supporting story structure.
- To teach writers the importance of focused personal narratives.

Materials:

- writing folder (one for each individual)
- pencil (one for each writer)
- Jamaica Tag Along by Juanita Havill or another published book with dialogue
- teacher-prepared written story

Model/Demonstration:

- Gather writers in the meeting area. Remind writers to bring writing folders and pencils. For management, you may want to have writers sit on supplies until needed.
- Remind writers how important it is to write personal narratives, which are stories from our lives. We write stories so writers can share personal experiences. Compliment writers' efforts of adding more to the most important part of the story.
- Say something like, "We have been working hard on supporting story structure. Sometimes writers add dialogue to personal narratives. Dialogue is a fancy way of writing what people say. It helps the reader better understand the story. Let me read you a page from Juanita Havill's book Jamaica Tag-Along. Read page 17, "*I still think it's not fair.*" *Jamaica walked slowly to the sandlot.* Juanita Havill added dialogue to support story structure. Dialogue gives more information about what Jamaica said when her brother told her to play alone.
- Say something like, "Last night I was rereading my story about the ice cream truck. I realized I need to support my story structure by adding dialogue.
- Read the story, for example: *On Saturday I heard the music of the ice cream truck coming down the street. I looked down the block and saw it coming towards me. I ran towards the truck and got an ice cream cone. As I was walking home I tripped and dropped my ice cream. I ran home crying. I remember when I heard the truck coming down the street I called out "Mom! The ice cream truck is coming! Can I have some money?" I think I will add that to my story.*

- After I tripped I remember screaming, “Ahh! I dropped it on my dress!” I can add that to my story as well.”
- Reread story; add dialogue, such as: *On Saturday I heard the music of the ice cream truck coming down the street. I looked down the block and saw it coming towards me. “Mom! The ice cream truck is coming! Can I have some money?” I ran towards the truck and got an ice cream cone. As I was walking home I tripped and dropped my ice cream. “Ahh! I dropped it on my dress!” I ran home crying.*
- You may say, “When writers use dialogue to support story structure, it helps the reader to better understand the story.”
- Tell writers to open up writing folders and reread one personal narrative. Think about where to add dialogue. Writers share thinking with partners.
- Listen to writers ‘plan where dialogue will be added.
- Redirect writers’ attention. Compliment writers’ effort to support story structure by adding dialogue to personal narratives.
- Remind writers that one way to support story structure is by adding dialogue.

Writer Exploration/Practice

- Writers independently support story structure by adding dialogue. Writers write personal narratives for 20 minutes.

Differentiation:

- Some writers might benefit from additional practice by adding dialogue to support story structure in another shared personal narrative.
- Some writers might benefit from listening to books on tape to hear how published writers add dialogue.
- Some writers might benefit from reading partners’ personal narratives.
- Some writers might benefit from adding internal dialogue to their pieces.

Share / Closure:

- Gather writers back at the meeting area. Have a few writers read personal narratives with dialogue.
- Have writers listen for and identify dialogue by putting a thumb up when heard.

Assessment:

- Individual conferences
- Meet with small groups or individuals and collect observations.
- Collect personal narratives to assess story structure.

Extension & Follow-up/Next Steps:

- Teach writers to add quotation marks.
- Teach writers to add who is talking.
- Teach writers to add powerful dialogue words, for example: screamed, cried, called, etc.

VIII. Sample Lesson Plans for Writing

Unit of Study **Writing Stories: Writing about Our Lives**

Focus Question #3: How do writers support story structure to write focused personal narratives?

Teaching Point:

- **Writers support story structure by adding to the beginning of personal narratives.**

Why/Purpose/Connection:

- To teach writers the importance of story structure
- To teach writers the importance of focused personal narratives

Materials/Resources/Readings:

- writing folder (one for each individual)
- pencil (one for each writer)
- A Picnic in October by Eve Bunting
- The Leaving Morning by Angela Johnson
- teacher-prepared written story

Model/Demonstration:

- Gather writers in the meeting area. Remind writers to bring writing folders and pencils. For management, writers sit on supplies until needed.
- Remind writers how important it is to write personal narratives, which are stories from our lives. We write these stories so writers can share personal experiences. Compliment writers' efforts of adding more to the most important part of the story.
- You may say, "We learned that writers need to write more focused personal narratives. The more focused the personal narrative the easier it is for a reader to better understand the story. Writers can support story structure by adding on to any part of a personal narrative; the beginning, middle, or end. Writers support story structure by adding on to the beginning. One strategy writers use to add on to the beginning is to explain where the story takes place and what it was like. Let's look at how some published authors start their stories."
- Read the beginning of A Picnic in October by Eve Bunting, "*It's October 28, bright and sharp and cold. Really cold.*" Say something similar to: "Eve Bunting started her story by telling about the weather. This supports the beginning of the story and helps the reader better understand the story."
- Begin reading The Leaving Morning by Angela Johnson, "*On a soupy, misty morning when the street sweeper went swwww...*" You may say, "Angela Johnson also supported story structure by describing where she was and what it was like. This supports the beginning of the story and the reader to better understand the story."
- Explain that writers support story structure by adding on the beginning of personal narratives. One strategy is to start with the weather.

- Show shared personal narrative, for example: *First we heard the bells ring and lined up. Next we walked down the stairs. Then we quietly walked out of the school. Mike tripped and scraped his knee. He was crying so much. We all looked at him. Some of us helped him walk to the front of the line. Then we waited patiently in two straight lines. Finally we heard the signal and walked back into the school.*
- Explain that writers support story structure by adding on to the beginning of personal narratives. One way to do this is to describe where the story takes place. You can start with the weather. Tell partners to work together to think of a way to start their personal narrative.
- Listen to conversations, and check for ways that writers start stories.
- Gather writers and share a few strategies writers used to begin shared personal narrative. Choose one and add it to shared personal narrative.
- Remind writers that one way to support story structure is to add on to the beginning of the personal narrative. One way to do this is to start with what the weather is like.

Writer Exploration/Practice:

- Writers independently support story structure by adding on to the beginning of personal narratives. Writers write personal narratives for 20 minutes.

Differentiation:

- Some writers might benefit from additional practice by adding to the beginning of another shared personal narrative.
- Some writers might benefit from listening to books on tape to hear how published writers start personal narratives.
- Some writers might benefit from reading partners' personal narratives to generate ideas of different ways to start stories.
- Some writers might benefit from starting personal narratives with an action.

Share / Closure:

- Gather writers back at the meeting area. Have a few writers read personal narratives with new beginnings.
- Have writers listen for and identify the way the beginning of the story changed.

Assessment:

- Conduct individual conferences.
- Meet with small groups or individuals and collect observations.
- Collect personal narratives to assess story structure.

Extension & Follow-up/Next Steps:

- Teach writers to start personal narratives with sound words.
- Teach writers to start personal narratives with dialogue.
- Teach writers to add on to the middle and end of personal narratives.

IX. Sample Lesson Plans for Writing

Unit of Study Writing Stories: Writing about Our Lives

Focus Question #4: How do writers use resources to create focused personal narratives for the world?

Teaching Point:

- **Writers edit personal narratives by using beginning capitals for names and the word “I.”**

Why/Purpose/Connection:

- To teach writers the importance of utilizing resources to improve clarity of writing
- To teach writers the importance of writing for the world

Materials/Resources/Readings:

- writing folders (one for each individual)
- pencil (one for each individual)
- shared personal narrative

Model/Demonstration:

- Gather writers in the meeting area. Remind writers to bring writing folders and pencils. For management, you may want to have writers sit on supplies until needed.
- Remind writers how important it is to write personal narratives, which are stories from our lives. We write these stories so writers can share personal experiences. Compliment writers’ efforts of adding more to the beginning, middle and/or end of personal narratives.
- You may say something similar to: “As we all know, personal narratives are stories from our lives. We have been writing about ourselves and people who are important to us. We have been revising one personal narrative to make it sound and look better. We are ready to edit our personal narratives to make them clear for readers. One way we can create a clear personal narrative is to use beginning capitals for names and the word ‘I.’ We capitalize names and the word ‘I’ because we are all important.”
- Show a page of a shared personal narrative. Model by tracking reading with your finger until you come to a name or the word “I.” Stop and say, “Here’s a name, I forgot to put a capital letter!” Continue reading page, stopping to capitalize names and the word “I.” Model three or four times.
- Show another page of a shared personal narrative. Have writers find names and the word “I” to capitalize. Edit as writers find errors.
- Remind writers to use beginning capitals for names and the word “I.” This helps to make personal narratives clear for readers.

Writer Exploration/Practice:

- Writers independently edit personal narratives by using beginning capitals for names and the word “I.” Writers independently work on personal narratives for 20 minutes.

Differentiation:

- Some writers might benefit from additional practice editing beginning capitals for names and the word “I” of another shared personal narrative.
- Some writers might benefit from editing with a partner.
- Some writers might benefit from editing for punctuation.

Share / Closure:

- Gather writers back at the meeting area. Have a few writers read personal narratives and show editing of beginning capitals for names and the word “I.”

Assessment:

- Conduct individual conferences.
- Meet with small groups or individuals and collect observations.
- Collect personal narratives to assess editing for beginning capitals for names and the word “I.”

Extension & Follow-up/Next Steps:

- Teach writers to use beginning capitals and capitalize the word “I” during interactive writing.
- Teach writers to edit for capitals at the beginning of sentences.

X. Sample Lesson Plans for Writing

Unit of Study Writing Stories: Writing about Our Lives

Focus Question #4: How do writers use resources to create focused personal narratives for the world?

Teaching Point:

- **Writers use resources by utilizing the word wall.**

Why/Purpose/Connection:

- To teach writers to independently edit personal narratives.
- To teach writers to use conventional spelling.
- To teach writers to prepare personal narratives for readers in the world.

Materials/Resources/Readings:

- writing folders (one for each writer)
- writing tools (pencils, colored pencils, markers, and/or crayons)
- shared personal narrative
- photocopies of one page of a shared personal narrative (one for each partnership)
- personal world wall (word wall words typed on an individual sheet of paper)
- various paper choices

Model/Demonstration:

- Gather writers in the meeting area. Remind writers to bring writing folders and pencils. For management, you may want to have writers sit on supplies until needed.
- Remind writers how important it is to write personal narratives, which are stories from our lives. We write these stories so writers can share personal experiences. Compliment writers' efforts to create pieces that are ready to share with the readers of the world.
- You may say, "We've been working hard on one piece to get it ready to share with the readers of the world. This is our last day to edit spelling in our personal narratives. Writers use resources or tools to help make personal narratives readable. One tool writers' use is the world wall. The word wall has words that we studied in reading and writing."
- Show, reread, and display personal narrative.
- Show personal word wall. Explain that the personal word wall has words that writers know well.
- Explain that writers use the word wall as a resource to edit spelling.
- Model running a finger underneath writing, stopping at a word wall word. Say, "Let me use my word wall to check the spelling of this word. I did not spell it right! Let me write the correct spelling of that word." Continue running a finger underneath writing, stopping and checking word wall words. Do this about three times.
- Notice aloud how you used your personal word wall to edit your spelling, and note that a word wall is a resource writers use to edit spelling.

- Display a new page of shared writing. Ask writers to take out writing folders. Tell writers that each of them has their own personal word wall in their writing folder.
- Pass out photocopies of shared personal narrative. Ask writers to take out their personal word walls to edit this page of the shared personal narrative.
- Give partners a few minutes to reread writing. Listen in and check that partners are stopping and checking spelling of word wall words.
- Gather writers to share the ways partners edited the shared personal narrative.
- Remind writers to use personal word wall as a resource to edit spelling in personal narratives.

Writer Exploration/Practice:

- Writers independently edit personal narratives by using personal word walls to check spelling. Writers independently work on personal narratives for 20 minutes.

Differentiation:

- Some writers might benefit from additional practice editing spelling using personal word walls of another shared personal narrative.
- Some writers might benefit from learning how to use word wall words to help spell new words, for example if the word school is on the word wall, it can help you write tool, fool, pool, etc.
- Some writers might benefit from learning the strategy of reading backwards to find words to edit.
- Some writers might benefit from additional practice editing beginning capitals for names and the word “I” of another shared personal narrative.
- Some writers might benefit from editing a partner’s personal narratives.
- Some writers might benefit from editing for punctuation.
- Some writers might need to reread for meaning.
- Some writers who finish editing may move on to coloring illustrations.

Share / Closure:

- Gather writers back at the meeting area. Share and practice spelling of commonly misspelled word wall words.

Assessment:

- Individual conferences
- Meet with small groups or individuals and collect observations
- Collect personal narratives to assess editing for conventional spelling of high frequency words, beginning capitalization of names and the word “I,” and for punctuation. Reread writing for previously taught lessons to create focused personal narratives.

Extension & Follow-up/Next Steps:

- Teach writers to use the word wall when reading as well as writing for upcoming units.
- Celebrate and share writing with each other, families, and/or another class.

TEMPLATES RESOURCES



ELA Unit Planning Guide

Grade:

Unit:

Essential Question:



Core Vocabulary:

Focus Questions



-
-
-
-



Student Outcomes (Reading, Writing, Listening, Speaking, Word Work)

Think about what you want the students to know and be able to do by the end of this unit.

Anchor Texts/Resources

Focus Question Planning Sheet

Focus Questions	Possible Teaching Points	Word Work / Vocabulary	Suggested Assessment for Learning
<u>Question #</u> :	•	•	

Sample Lesson Plans for Reading

Unit of Study:

Focus Question:

Teaching Point:

Materials:

Mini-lesson:

Differentiation in Instruction:

Share / Closure:

Extension & Follow-up:

Sample Lesson Plans for Writing

Unit of Study:

Focus Question:

Teaching Point:

Materials:

Mini-lesson:

Differentiation in Instruction:

Share / Closure:

Extension & Follow-up:

Bookmark Template 1

Does it look right?






Does it sound right?



Does it make sense?



Bookmark Template 2

Does it look right?	
Does it sound right?	
Does it make sense?	

Poster Template

Does it look right?



Does it sound right?



Does it make sense?



GLOSSARY

- assessment:** Methods of evaluating student progress in reading and writing skills and strategies. Some assessment methods are informal (teacher observation, looking at writing samples, listening to students read) and others are formal (running records, school-generated rubrics, state mandated tests, and assessment benchmark kits, such as, ECLAS-2, TCRWP assessments, or DRA). Assessment helps determine future instruction and small group work.
- blend:** Two or more consonants in which you can hear both sounds blended. The blend can occur any place in the word, beginning, middle, or end. For example, **street, bloom, scream, dress, smart, burst, mustard.**
- conventional spelling:** Common letter pattern used and seen in words, or spelling of a word according to the dictionary.
- digraph:** Two consonants which create one sound: ph, ch, sh, th, wh.
- guided reading:** A small group structure comprised of 3-5 students at the same reading level. Students work from multiple copies of the same text to learn a specific reading strategy determined by the teacher from assessments.
- high-frequency words:** Words that are used most frequently in children’s writing and reading. These are sometimes known as sight words in reading, or word wall words. Students use these words to facilitate their reading and writing, without having to sound out the words.
- internal dialogue:** Written character thoughts and/or thinking in a narrative.
- interactive writing:** Usually occurs in the meeting area at a separate designated time. Students are actively engaged writing in a whole group while teacher is guiding writing process. Conventional spelling and punctuation is used. Students create the final work as a whole class.
- informal observation:** Quick assessment of student progress while students are doing independent work.
- “just right” books:** Books that match the reading level of the reader and can be read with 95-96% accuracy with excellent comprehension
- leveled books:** A variety of books which are sorted by reading level of difficulty.

Books are clearly labeled so students are able to independently choose books that are appropriate for their reading. Readers' individual reading levels are determined through teacher assessment.

personal narrative:

Written story from a writer's life.

read aloud:

Book, story, or poetry which is read aloud to the class for enjoyment. In an interactive read aloud, the teacher reads a text with a purpose in mind. The teacher has prepared places in the text to teach a strategy.

shared reading:

Occurs when the entire class reads from one enlarged text with a single purpose in mind. Shared reading could take place with a poem, song, big book, short story, or teacher/class-created text. The shared reading structure supports independent reading.

shared writing:

Occurs when the entire class creates one text with a single purpose in mind. The teacher records the writing but may share the pen, giving children the opportunity to record when able.

story structure:

How a written and/or oral story is set up and/or organized.

strategy lesson:

Small group work with 3-5 students who would benefit from learning the same teaching point. This group may be heterogeneous.

**transitional/
invented spelling:**

Spelling of a word based on the students' current phonemic knowledge. The spelling is transitional because it is replaced by conventional spelling as children gain more sight words and more control of spelling conventions.

word wall:

High-frequency words/core vocabulary posted in a visible area in the classroom and arranged alphabetically. Words were previously introduced to the class and are referred to often to help make them a resource for reading and writing new words.

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