

Unit 03 Writing: Fictional Stories

Content Area: **English Language Arts**
Course(s):
Time Period: **Trimester 2**
Length: **4-5 Weeks**
Status: **Published**

Brief Summary of Unit

This is another narrative writing unit focusing on characteristics of realistic fiction. Students should be drawing on all they have learned about narrative writing to develop and craft well-elaborated short stories. NJSLs call for second graders to write sequenced narratives, while providing a sense of closure, so you will want to help your writers think about the language and structure of their stories. Throughout the unit, students will be writing many stories. Teaching students to properly plan a story will be a focal point of the unit. In this unit, you will also want to focus on writing volume. You can support students to write longer stories by focusing more on story planning and less on story drawing (in the planning phase).

This unit is designed to be part of a developmental progression across grade levels and make interdisciplinary connections across content areas including physical and social sciences, technology, career readiness, cultural awareness, and global citizenship. During this course, students are provided with opportunities to develop skills that pertain to a variety of careers.

Revision Date: June 2021

Pacing Guide

Please refer to this Language Arts [Reading and Writing Workshop Pacing Guide for grade 2](#); Sentence Study is paced and aligned within the Syntax, Style, Grammar and Conventions section. Please refer to [this folder](#) for the scope and sequence as well as specific lessons and materials.

A sample K-5 Literacy Schedule Across a Week is accessible in instructional materials section of the [Grades K-5 folder](#).

Standards

The identified standards reflect a developmental progression across grades/ levels and make interdisciplinary connections across content areas including social sciences, technology, career readiness, cultural awareness and global citizenship. The standards that follow are relevant to this course in addition to the associated content-based standards listed below.

LA.L.2.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
LA.L.2.1.D	Form and use the past tense of frequently occurring irregular verbs (e.g., sat, hid, told).
LA.L.2.1.E	Use adjectives and adverbs, and choose between them depending on what is to be modified.
LA.L.2.1.F	Produce, expand, and rearrange complete simple and compound sentences (e.g., The boy watched the movie; The little boy watched the movie; The action movie was watched by the little boy).
LA.L.2.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
LA.L.2.2.A	Capitalize holidays, product names, and geographic names.
LA.L.2.2.D	Generalize learned spelling patterns when writing words (e.g., cage → badge; boy → boil).
LA.L.2.2.E	Consult print and digital resources, including beginning dictionaries, as needed to check and correct spellings.
LA.L.2.3	Use knowledge of language and its conventions when writing, speaking, reading, or listening.
LA.L.2.5	Demonstrate understanding of figurative language, word relationships and nuances in word meanings.
LA.L.2.6	Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using adjectives and adverbs to describe (e.g., When other kids are happy that makes me happy).
LA.W.2.3	Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.
LA.W.2.5	With guidance and support from adults and peers, focus on a topic and strengthen writing as needed through self-reflection, revising and editing.
LA.W.2.6	With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.
LA.W.2.8	Recall information from experiences or gather information from provided sources to answer a question.
LA.SL.2.1	Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.
LA.SL.2.3	Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.
LA.SL.2.4	Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.
LA.SL.2.5	Use multimedia; add drawings or other visual displays to stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.
LA.SL.2.6	Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification.
CRP.K-12.CRP1	Act as a responsible and contributing citizen and employee.
CRP.K-12.CRP2	Apply appropriate academic and technical skills.

CRP.K-12.CRP4	Communicate clearly and effectively and with reason.
CRP.K-12.CRP6	Demonstrate creativity and innovation.
CRP.K-12.CRP8	Utilize critical thinking to make sense of problems and persevere in solving them.
CRP.K-12.CRP9	Model integrity, ethical leadership and effective management.
CRP.K-12.CRP10	Plan education and career paths aligned to personal goals.
CRP.K-12.CRP11	Use technology to enhance productivity.
TECH.8.1.2.A.2	Create a document using a word processing application.
TECH.8.1.2.D.1	Develop an understanding of ownership of print and nonprint information.
TECH.8.2.2.B.1	Identify how technology impacts or improves life.
TECH.9.4.2.TL.6	Illustrate and communicate ideas and stories using multiple digital tools (e.g., SL.2.5.).

Essential Questions

- What is realistic fiction?
- Where do writers get ideas for realistic fiction?
- What writerly moves can I mimic from mentor texts?
- How do authors write a well-sequenced story?
- How can writers set goals for their writing and employ strategies to keep them writing long and strong?
- How can fiction writers create tension in their writing to keep their readers interested?

Students Will Know/Students Will Be Skilled At

- characteristics of realistic fiction narrative stories
- to tell their stories many times before drafting (tell across fingers, post it for each page, sketch across a booklet)
- narrative writers write many stories (sometimes many first pages, and then pick one to finish)
- narrative writers think about characters big wants/needs
- consult mentor texts to let authors guide our writing
- generating ideas
- creating a published piece
- Collaborating with peers
- Using figurative language
- the steps of the writing process
 - Prewrite
 - Plan- across pages
 - Draft- across pages
 - Revise- with author's craft, word choice and sentence fluency in mind
 - Edit
- the traits/lenses of writing
 - Meaning: Is this important to the reader?
 - Structure/Organization: Is it logical or sequential?
 - Details/Elaboration: Do the details develop meaning?
 - Voice/Craft: Can you sense the writer and the writer's mood?
 - Genre: Does the writer understand the type of writing?

- Conventions: Does the writer control spelling and punctuation?

Evidence/Performance Tasks

Students demonstrate differentiated proficiency through both formative and summative assessments in the classroom. Based on individual student readiness and performance, assessments can be implemented as formative and/or summative.

Developmental progression across years in both reading and writing is evidenced by multiple benchmark assessment screeners, administered three times per year. Follow up diagnostic assessments are used to target skill remediation. Student proficiency allows for additional or alternative assessment based on demonstration or absence of skill.

The performance tasks listed below are examples of the types of assessments teachers may use in the classroom and the data collected by the district to track student progress.

Formative:

- Answer essential questions
- Teacher observations/conferring notes
- Turn and talks
- Partnerships rehearsing their writing
- Peer Conferences
- Writer's Notebook (quick writes/drafts/prewrites)
- Teacher checklists using mini-lessons for measurable skills
- Writing Conferences: Individual and small group
- Writing Partnership work and discussions
- Writing folders with student work
- Writing pieces to note the growth need of the writer
- Observations
- Listening in on partnership discussion of writing piece
- Drafts online (Google Docs)
- Writing Club work and discussions

Summative, including Alternative Assessments:

- Students should have 2-3 final pieces to score not including the post assessment.
- Published pieces
- Score grammar and spelling in final drafts only
- Student portfolios
- During publishing students read their piece to assess oral speaking and reading skills
- Teachers College Reading and Writing Project Learning Progressions

- Teachers College Reading and Writing Project Rubrics and Student Samples
- Rubrics: created for the standards-based report card as well as teacher-created.
- Standards should be addressed as reported on the Standards-Based Report Card

Benchmark:

- Benchmark writing assessments: opinion, narrative, and informational, scored using rubrics, district-created and provided. Located in the shared Grades K-5 Language Arts folder on the Google Drive, reported three times per year

Learning Plan

Our primary writing instruction follows a balanced literacy approach including a number of strategies and techniques in Writing Workshop. These include mini-lessons, shared writing, independent writing, small group strategy instruction, one-to-one conferencing, and partnerships. Writing Workshop emphasizes immersion, independence, and choice. Individual conferences with each student will address specific needs of the writer. Each unit ends with a celebration of learning where children share their writing with others in the school community.

Lessons should follow the mini-lesson format:

- Teaching point(s) for each lesson
- Connection: Connects new learning to previous learning/lessons
- Teach/Modeling: Uses "think aloud" when modeling what you expect students to do
- Guided Practice/Active Engagement: Guides students through practice of the teaching point
- Link to Independent Practice: Helps writers understand the purpose for the writing they are about to do and the skills/craft they will be practicing/applying independently as good writers
- Independent Writing/Student Conferences: Provides time for students to do independent writing while the teacher confers with individual students, works with small groups, or writing partnerships.
- Closure/Sharing: Pull students back together and recognize the work they have done relating to the teaching point.

For teaching purposes, see attached template for structure of a Writing Workshop lesson. Change red font to match your teaching point. Click [here](#).

Here is a sample of a Writing Workshop template. Click [here](#).

The architecture of a writing conference includes:

- Research
- Decide
- Teach and Coach with guided practice
- Link

Please refer to the Grades [K-5 Google folder](#) for specific lessons and materials.

Teachers may personalize instruction during this unit and address the distinct learning needs, interests, aspirations, or cultural backgrounds of individual students.

Suggested Teaching Points/Lessons

Options for implementation:

Please note: This is the second unit teaching the Narrative genre.

Option 1→ Use the following process sections as a menu. Students should be writing one piece a week (2-3 pieces a week in opinion unit) following the writing process throughout the week→

- First week of unit→ Immersion Week- Generating Ideas
- Monday→ planning (students can start drafting if finished planning)
- Tuesday→ drafting
- Wednesday→ drafting
- Thursday→ Revising (Elaboration/Voice)
- Friday→ Editing & Grammar (Conventions)
- Last week of unit→ Publishing

Choose the Teaching Points, based on your class that year, for each week based on the writing process schedule. (Ex: Monday-teach a planning teaching point as the mini lesson)

**If you finish planning or editing lessons or don't need the extra drafting lesson that week, get students writing and use it as time to dedicate to Word Work and/or meeting with strategy groups/independent conferences so there is time to incorporate this meaningful work on their level. Students won't be writing the whole time because they will be working in their Word Work groups and/or with the teacher in groups and conferences.

Option 2→ Teach the process from the beginning of the unit to the end, each week being the next part of the process. (Ex: Week 1- planning & structure, Week 2- drafting, Week 3- revising, Week 4- editing, Week 5- publishing)

Note: Not all Teaching Points listed below need to be taught (it is a menu to choose from)...it depends on the students and what they need based on assessment data.

** Prior to beginning this unit, switch student rubrics, paper choice, and mentor texts and examine your initial student assessments on problem/solution narrative writing to inform your instruction (you can choose to use the Post Assessment from the ‘Launching & Personal Narrative Unit’ as your research to inform instruction instead of giving another pre-assessment for this unit. (Pre and Post Assessments can be accessed through the ELA folder of the K-8 2nd Grade drive)

Quick Writes: You may wish to take some time for your students to do 2-3 quick writes in the beginning of units as well as a couple days in each unit throughout the year. As a reminder, a quick write is an opportunity for students and teachers to experience joyful, ungraded practice. Quick writes allow students to try ideas and experiment with writer’s craft and technique without commitment to that topic within their writer’s notebook.

- Increases students independence
- Helps build writing fluency as they learn to outrun their writing censor and push through the critical voice in their head
- Helps students understand the craft of revision
- While you may provide your students with infographics, pictures, video clips, or short writings that would lend itself to narrative writing (possibly even fairy tale writing), please note that the intention of a quick write is for students do whatever genre of writing they are inspired to do. Some ideas for the images you share during this unit’s quick writes include, pictures from classic or revised fairy tales, infographics about favorite superheroes, etc.

Grammar and Conventions

Mentor sentences will be implemented into the weekly routine. They introduce students to a CORRECTLY written sentence. It shows students what GOOD writing is all about. Rather than students identifying what is wrong with a sentence, they have to find what is RIGHT about a sentence’s grammar, structure, and style. Students will be able to independently use their learning to develop and strengthen their independent writing skills.

Teaching Points

Habits of and in a Community of Writers (taught throughout unit)

- Writers have partners that help them create and listen to their writing. (beginning of unit--establish new partnerships)
- Based on the Continuum for Talk in Writing Workshop (level 4: Responding with Precision), writing partners are isolating particular parts of a piece then speaking as a writer about them and taking their partner’s writing and illustrations apart then analyzing them as separate components.
- Writers know “When you’re done, you’ve only just begun” and begin another story by checking their tiny topics notepad for ideas. Writers begin another story by planning their story and then telling it to

themselves and to a partner.

- Writers ask themselves, “What did I do in my last story that made it so good and want to do it again?” and “What else might I try?” and “What can I work on to make this story my best yet?”
- Writers work hard to get better by setting new goals and making plans to work toward these goals. [SEP] (throughout unit)
- Writers work hard to improve their writing:
- Writers use the Narrative Writing Checklist to evaluate their books. Writers compare their own writing against the checklist.
- Writers set goals and make plans to continue doing what they do well and [SEP] try something new or improve something they have already done.
- Writers can use their writing partners to help them set new goals.
- Writers of realistic fiction can write a story series with one character featured in many books or events.

Immersion Week Generating Ideas--First week of unit

**Throughout the Immersion Week, read various realistic fiction texts and engage in a few activities with the class such as: notice and name with the characteristics of the genre as well as writerly moves the author uses and using a story mountain graphic organizer to think like a writer and figure out how the mentor author planned their story so students can identify how the author may have used a story mountain to write their story.

- Today I want to teach you that you can use everything you know about writing narratives to write realistic fiction stories about a character you dream up. You can use all of the craft moves you learned from studying mentor authors to write edge-of-the-seat fiction stories.
- Writers know the characteristics of narratives (build tension and focus on small moments).
- Writers immerse themselves in realistic fiction to find qualities of the genre. (Pinky and Rex series, The Recess Queen, Ira Sleeps Over)
 - Create a classroom chart: believable, problem and solution, BME, characters who say, feel and do things.
- Writers develop a story idea by thinking of negative traits that could cause a problem for their character and create this character.
- Writers develop a story idea by thinking, “My character wants _____, but _____,” and create a realistic character.
- Writers get ideas for their stories from their own lives. Writers think of something that happened to them- maybe a problem they had or a time when they had a strong feeling- and then make it even more scary, funny or stranger than it was in real life.
- Writers think about small moments from their own life that are attached to strong emotions they can use for a story idea.
- Writers think about the lives of characters they know and extend similar situations/examples to their own lives (moments of jealousy, embarrassment, frustration, surprise or hope, desire) to inspire their own stories.
- Writers use their tiny topics notebook to jot down possible story ideas as they experience them in everyday life.

Planning & Structure--Monday lessons

- Writers develop their story around realistic story ideas and character problems/troubles.
- Writers examine favorite realistic fiction texts to uncover how to tell a story like a writer (storytelling vs. summarizing)
- Writers tell their story idea to themselves across their fingers, then to a partner, and then sketch across pages of their booklet, using a storyteller’s voice when talking with their partner.
 - MWI: Writers have a clear beginning, middle (small moment) and ending (making sure that the problem is solved at the end).
- Writers talk and touch their story ideas across a story mountain to their partner and then sketch across a story mountain to hold onto the timeline of events.

Drafting (adding important details)--Tuesday & Wednesday lessons

- Writers follow their plan as they write their story.
- Writers begin their stories by setting the scene before introducing the problem (think, “what happened that led to this problem?”). [Refer back to the story beginnings from Unit 1 for students to apply to their narrative writing in this unit]
- Writers make movies in their minds as they write to describe the action step by step.
- Writers examine favorite realistic fiction texts to uncover how the author brings the characters to life and try it in their own writing by thinking about what the character might say or do.
- Writers tell their story by creating little scenes using dialogue, paying attention to how the character might say something (speaker tags, punctuation).
- Writers end their stories with the main character learning a lesson by pointing something out about the lesson, “From that day on..., After that....” to identify the lesson. (Be clear in explaining how the problem and solution help the reader identify the writer’s lesson learned.) [Refer back to the story endings from Unit 1 for students to apply to their narrative writing in this unit]

*Review the Writing Rubric parts that match the lesson for the day, that can help improve their writing by utilizing the revising and editing skills below.

Revising (making it interesting)--Thursday lessons

Make a “Learning Writing Moves from a Mentor Text” chart as the class discovers the following skills in mentor texts.

- Writers build tension before the character’s problem gets solved. We find the most important part of the story (right before the problem gets fixed) and say more about it.
 - We do this by stretching out the problem of the story/small moment episode to tell everything that happened (give a blow- by-blow account).
 - We do this by adding thoughts and feelings. We put ourselves in the character’s shoes and think, “What exactly would I be thinking or feeling,” such as, “I wondered ____, I worried ____, I thought ____, I felt ____”
 - We do this by including what characters see, hear, smell, taste, and feel.
 - We do this by adding dialogue. We put ourselves in the character’s shoes and think, “What exactly would I be saying or would somebody be saying to me?”
- You know how when you read you often think, “I bet such and such will happen next?!” Today I want to teach you that you want the readers of your stories to think like that, too, but they need your

help. Writers drop hints here or there in their stories by sharing what a character is thinking or feeling early on in the story, to set the stage for what will happen next. (i.e. Pinky and Rex and the Spelling Bee when Pinky talks about being a great speller and Pinky talks about all the liquids he drank before the spelling bee)

- Writers find examples of how tension is the quality of the story that keeps the reader turning the pages in their favorite books, then try these in their books.
- Writers create tension by making it hard for the main character to get what they want (create a situation).

Editing & Grammar (helping us read it)--Friday lessons

- Writers edit for correct punctuation of dialogue by:
 - using quotation marks to show characters are talking
 - using ending punctuation and identifying its purpose
 - using a comma between the dialogue and dialogue tag and identify its purpose (this is a higher level skill for a second grader)
- Writers edit by capitalizing special words in their stories (names and places).
- Writers edit by making sure that all of the characters have names and that they have correctly used “he”, “she” when referring to specific characters.
- Writers edit to check spelling by:
 - applying the spelling patterns learned thus far (reference 2nd Grade Spelling Scope & Sequence)
 - using the word wall
 - using print and digital resources (dictionaries/online dictionaries), as needed to check and correct spellings
- Writers indent paragraphs by identifying where the scene changes, more specifically when time changes, place changes, a new character arrives, a new person speaks, or something important happens. (This is a higher level skill for a second grader. If introducing this, offer lined paper instead of a booklet and show students how when they write their books they are actually writing using paragraphs, going to the next page/paragraph when the scene changes or next part of the story happens.)
 - Create a new chart titled:
 - Writers indent when...
 - time changes: The next day...
 - place changes: Breana was walking home from swim practice...
 - a new character arrives: Then the shark came in.
 - a new person speaks: Jill replied, “That’s fine with me!”
 - something important happens: Poof! The pumpkin became a stagecoach
 - Using a mentor text of choice, ask students if they recognize why the author chose to begin a new paragraph based on the anchor chart. Another way to do this is by showing students a copy of text with the paragraphs taken out and having the class work together to analyze the text, providing feedback about where paragraphs should be.

Publishing--End of Unit lessons/Celebration

- Writers create a “back-of-the-book” blurb that alludes to the lesson in the story by thinking, “The character wants _____ but _____” and leaving the reader curious to read more.

- Writers create front and back covers.
- Writers color their pictures.
- Writers create an “About the Author” page.
- Writers create a dedication page.
- Writers plan for a celebration by publishing and sharing.
 - Writers practice reading their story in their best read-aloud voices. (slowing down at parts, reading others with excitement)
 - Writers celebrate with a share – other students, classes, use of a Compliments to the Author sheet, etc.

Syntax, Style, Grammar, and Conventions

Sentence study will be taught across the week to teach syntax, diction, grammar, and punctuation. Students will learn how to write like an author by mimicking specific sentence patterns and applying it to their own writing. Please refer to the K-5 folder for specific lessons and materials.

Sentence study introduce students to a CORRECTLY written sentence. It shows students what GOOD writing is all about. Rather than students identifying what is wrong with a sentence, they have to find what is RIGHT about a sentence’s grammar, structure, and style. Students will be able to apply their learning to develop and strengthen their independent writing skills.

Please refer to [this folder](#) for the scope and sequence as well as specific lessons and materials.

Materials

The materials used in this course allow for integration of a variety of instructional, enrichment, and intervention materials that support student learners at all levels in the school and home environments. Associated web content and media sources are infused into the unit as applicable and available.

Core materials include:

- *Units of Study for Teaching Writing*, Lucy Calkins with Colleagues from the Reading and Writing Project, Grade 2 Heinemann, 2013.
- Resources for Teaching Writing CD, Grade 2, Heinemann, 2013.

Materials used for grammar and convention study include the following: *Patterns of Power: Inviting Young Writers into the Conventions of Language* by Jeff Anderson.

For Fountas & Pinnell classroom shared reading and interactive read aloud books that link to each unit, please see [the FPC and Units of Study Crosswalk](#).

Supplemental Instructional Materials

[Heinemann](#) for anchor charts and other teacher resources & materials (username: deacon@cranfordschools.org password: Hillside125)

Possible Mentor Texts:

- Chicken Sunday, P. Polacco
- Just Us Women, J. Caines
- Night Shift Daddy, E. Spinelli
- Snowy Day, E.J. Keats
- Two of Them, Aiki
- When I Was Young in the Mountains, C. Rylant

Teacher Resources

- Units of Study for Teaching Writing, Lucy Calkins with Colleagues from the Reading and Writing Project, Grade 2 Heinemann, 2013.
- Resources for Teaching Writing CD, Grade 2, Heinemann, 2013.
- Heinemann website: <https://www.heinemann.com/extracreditclub/home.aspx> for anchor charts, unit resources, and other online materials. (Consult with building principal or literacy team for access).
- *The Writing Strategies Book*, Jennifer Serravallo
- *About the Authors*, Lisa Cleveland and Katie Wood Ray
- *More About the Authors*, Lisa Cleveland
- *In Pictures and In Words*, Katie Wood Ray
- *Patterns of Power*, Jeff Anderson
- *Assessing Writers*, Carl Anderson
- Cranford Public School Grades K-5 Google Folder for instructional materials

Suggested Strategies for Modifications and Accommodations

[Content specific accommodations and modifications as well as Career Ready Practices are listed here](#) for all students, including: Special Education, English Language Learners, At Risk of School Failure, Gifted and Talented, Students with 504.

The structure of writing workshop is designed to differentiate and address specific goals and learning for each reader:

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- The teacher will assign, assess and modify if necessary to address the specific needs of the learner.
- Students have individualized choice of topics within each unit.
- Individual conferences with each student will address specific needs of the writer.

Possible accommodations during writing workshop include, but are not limited to:

- Variety of paper choice that suits needs of student (raised line, dotted lines, color coded, double spaced)
- Choice seating (standing desks, laying on stomach, resistance bands on desks legs)
- Pencil grips, different size length/width pencils
- Blocking (blocking assignments into smaller segments)
- Cutting (cut worksheets into sections)
- Folding (fold worksheets into sections)
- Highlighting, color coding or underlining.
- Minimize amount of papers/organizers in writing folder/binder
- Slant desk
- Seat cushion/sensory input
- Use lines to indicate number of words in a sentence and where they should be placed
- Personal dictionary (Words I Use When I Write)
- Personal Word Wall with sight words
- Speech to Text (Dictation technology)
- Visual aides on desk (blends, di/trigraphs, diphthongs), (structure/organization)
- Provide peer support
- Use brain breaks as well as short breaks within work session
- Checklist with visuals
- Student office/privacy folders

For possible modifications to content during writing workshop, please . . .

- Consult with Cranford Problem Solving Team (CPST) at your school, as needed.
- Adhere to all modifications and accommodations as prescribed in IEP and 504 plans.
- Refer to the [Strategies for Striving Students](#) and [Pathways to Intervention](#) documents in the Grades K-5 folder for specific appropriate interventions.