Unit 06 Writing: Fairytales

Content Area: **English Language Arts**
Course(s):
Time Period: **Trimester 3**
Length: **4-5 Weeks**
Status: **Published**

Brief Summary of Unit

In this unit, teachers will once again work with children to help them become better fiction writers. Over the course of this unit, students will write fairy tale adaptations and original fairy tales. This unit will push students to use a strong storyteller's voice, write with a story arc, create the world of a story, and bring characters to life. Teachers will emphasize the importance of clear event sequence, and language that signals event order. Students will also be pushed to name some of the ways authors use words with alliteration and sensory language to create effects. Through the multiple writing cycles of this unit, students will have ample time to practice these writing lessons.

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.2.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
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.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.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.2.2	Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.
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.8.1.2.E.CS3	Evaluate and select information sources and digital tools based on the appropriateness for specific tasks.
TECH.8.2.2.B.1	Identify how technology impacts or improves life.

Essential Questions

- Why and how do writers adapt classic fairy tales?
- How do writers go about creating well-developed original fairy tales?
- How can writers study the work of others to improve their own craft and make writing interesting to read?

- How do you make a storyteller's voice unique?
- For what reasons do writers adapt classic fairy tales? (Some may adapt fairy tales to teach modern-day lessons, showcase a difference in character or setting, or to make their audience laugh.)
- How do writers begin adapting classic fairy tales? What process can they follow? (Writers should know the original well and determine a meaningful change that will lead to other changes throughout the story.)
- What structure and process should student-writers follow? (Writers apply what they know as readers, organizing their stories in the form of a story arc and writing their fairy tale in 3 or 4 scenes.)

Students Will Know/Students Will Be Skilled At

- characteristics of a fairytale
- consulting mentor texts—mentor authors guide our writing
- generating ideas
- figurative language
- the importance of word choice
- how to describe actions, thoughts and feelings of characters
- creating a published piece
- collaborating with peers
- using appropriate spelling strategies
- the steps of the writing process
  - Prewrite
  - Plan- across pages
  - Draft- across pages
  - Revise- with author's craft and word choice 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, they are 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:

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)

** Prior to beginning this unit, switch student rubrics, paper choice, and mentor texts.

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 5: Extending and Growing Ideas), writing partners are acting as teachers to celebrate and revise texts, developing new ideas together about how texts can go, and generating multiple possibilities about how to revise a piece of work.
- Writers work hard to get better by setting new goals and making plans to work toward these goals. (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 try something new or improve something they have already done.
- Writers can use their writing partners to help them set new goals.
- Writers help one another work hard. (throughout unit-once they start writing original fairy tales)
- Rally students to be mirrors for each other and help each other make writing plans. Share with students the possible questions writers may ask of a writing partner during the early stages of writing such as, "What's a good name for this place or that character?" or "What's the lesson or the message of this story?" Explain to students that their writing partners can be a kind of "magic mirror", helping you think about the questions you have and helping you with your plans to work hard. Direct students to take a moment to think about the big writing questions they have about their original fairy tale. When it appears students are ready with questions have them begin working with their writing partners.

Immersion Week Generating Ideas--First week of unit

**Throughout the Immersion Week, read various fairy tales/folktales 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.

Today I want to teach you that you can use everything you know about writing narratives to write fairy tale stories. You can use all of the craft moves you learned from studying mentor authors to write new fairy tales based on the characteristics of the genre or new versions of fairy tales.

- Writers know the characteristics of fairy tales.
- Writers immerse themselves in fairy tales to find qualities of the genre.
- Create a classroom chart: good characters, the villain, the numbers 3 and 7, magic, talking animals, royalty, castles/forests, variation of the beginning "once upon a time…"

Writers study the classic fairy tale, noticing special craft moves that push the story forward.

- This lesson serves as an inquiry lesson, where students spend time reading original versions of fairy tales identifying the craft moves authors utilize to keep readers reading. The goal is for students to read with a writer's eye, so they have an understanding of craft and use it intentionally in their own stories.
- Author Craft Moves: Pushing a Story Forward

- Mood changes (tone)
- A new character is introduced
- Rules/guidelines are introduced
- Characters motivations are revealed
- Exclamations or announcements are made
- A change in the repetitive portion of the story

Writers create their own fairy tales by adapting classic ones. Writers study several versions of a classic fairy tale, asking themselves, "Why might the author have made these versions?"

- This lesson serves as an inquiry lesson, where students spend time retelling original versions of fairy tales, studying fairy tales, analyzing why authors make the changes they do.
- Show students that each page of the booklet or place on the mountain represents an important element to the structure of a fairy tale: backstory (introducing character and setting), scene 1 (the motivation), scene 2 (the trouble), and resolution. Use the blank pages to guide your retelling. Next, explain that writers often write adaptations of a classic story; pose the guided inquiry question to your class, "What changes has the author made and why?" Model for students how to study a mentor text, noting what the author changes and why. You may wish to model using Babette Cole's Prince Cinders, pausing frequently to note changes from the original version of Cinderella and pondering why the author would have made those changes. Possible prompts to encourage this thinking are Maybe it is because..., Could it be that she was thinking..., My theory is that... Begin to chart the big picture of the class's thinking about how authors adapt fairy tales in consequential ways.
- By the end of this lesson, students should decide between either Little Red Riding Hood or Billy Goats Gruff to write their first adaptation.

* Create a chart titled "How to Write a Fairy Tale Adaptation" and add skills taught below to it as each are taught.

Planning & Structure

Writers adapt fairy tales in meaningful ways. When changes are made, they must be consequential changes that affect other elements of the story.

- Through a think aloud, model for students how you have gone about deciding on the changes you would like to make for your adaptation. Focus on a big reason to change the story, possibly a way to improve the original story. Model how you will record your ideas of possible changes and their

significance in your Writer's Notebook so students have a clear understanding of what to do during their application time.
- The anchor chart may look something like this:
- Anchor Chart→

How to Write a Fairy Tale Adaptation

  - Know the classic story and tell it often.
  - Decide on a change to improve the story.
  - Make the change lead to other changes so the whole story fits together.

While writers adapt fairy tales in meaningful ways they don't lose sight of the elements of good stories. Writers consider characters' motivations, traits, and trouble when planning their story.

- Through a think aloud and in your Writer's Notebook, model for students how you jot down character motivations and traits for each of the main characters in your adaptation. Be sure to share with students your thinking regarding how your character responds to other characters, or the trouble he faces. As you wrap up your planning, you may wish to list out the general plot of your adaptation as a series of bulleted events. This shows your plan for the story and will serve as a scaffold as students move into writing scenes in the next lessons.
- Add the next bullet to the "How to Write a Fairy Tale Adaptation" chart: Make a character with traits and wants who runs into trouble.

Writers organize their story-planning notes into a few scenes, or Small Moment stories.

- Revisit your bulleted plan of your adaptation and ask students to help you box off two or three scenes that could be written to capture the whole story. Remind students that multiple bullets might be combined into one scene.
- Add the next bullet to the "How to Write a Fairy Tale Adaptation" chart: Tell the story in two or three scenes (Small Moment stories).

Drafting (adding important details)

Writers story-tell or act out their stories to help as they plan their drafts and as they write their drafts.

- Partner students up and use guided practice, have students act out the first scene of the class adaptation. Ask one partner to story-tell to the other partner the scene the class just planned, reminding them to include specific actions and dialogue. Then write a class lead from ideas you've heard during the partner work. Now ask the next partner to retell and extend the story, building off of the lead you helped the class produce, this time encouraging them to highlight certain character traits and to enhance the storytelling. Finally, repeat the cycle, this time supporting children to reenact the same scene, adding small actions, gestures, and interactions. Be sure to jot notes as you listen to partners rehearse this scene. You will want to share these ideas and go back later to rewrite the story for

students to see.

Writers can rehearse for writing by storytelling or acting out each scene.

- Give children "acting" tips as they rehearse the story. The first tip is that when you act, you need to not only show what the character says, but also what the character does. The second tip is to not only bring characters to life, but also places. Perform the new, second scene of the class story in a flat, motionless way. Ask children to coach you to improve your performance to better help your writing. Perform the scene again, incorporating their ideas. Demonstrate how acting out the scene improves the quality of writing.

To make scenes even more meaningful, writers not only include a character's actions but also objects important to the character.

- Use examples from familiar mentor texts, draw students' attention to the fact that writers of narratives often tie small actions to objects that are important to their characters. Describe the process by laying out for students the steps authors take to connect a character with an object. First, they ask themselves, "What object could be important to my character?" Then, they imagine and even act out what the character might do with the object. Last, they continue drafting their scenes, making sure to include some actions the character makes with the object as they talk or think. Send students off, encouraging them to revise their drafts to include small actions based on characters' important actions.

Writers write effective endings by considering the central problem of the main character and writing an ending that solves that problem.

- Have students identify what happens at the ending of a classic fairy tale. Guide students to notice that many fairy tale endings fix the main character's problem. Next, challenge children to find the central problem of the main character in the class adaptation. Model for students how you write an ending that's different from what happens in the classic story, but also solves the big problems. You may want to incorporate the practice of rehearsing aloud for your students to see this strategy still being used.
- Add the next bullet to the "How to Write a Fairy Tale Adaptation" chart: Figure out an ending that solves the character's big problem.

Writers write original tales by using elements of strong narrative; specific characters, motivations, troubles, and resolutions.

- Explain to the class that from the very beginning, a fairy tale writer thinks about the whole story. Quickly review the formula for a story: character, motivation, trouble, resolution. Fairy tale writers add to the magic story formula by including a villain. Lead students in a discussion about the evil characters they have met throughout their study of fairy tales. You may wish to make a list of these evil villains as students call them out. Next, challenge students to consider who the evil villain in their original fairy tale might be. Ask them to think about how a villain could get in the way of the main character getting what he/she wants. Allow them time to talk these ideas out with a shoulder partner. Direct students to think of and jot into their notebooks, story ideas for an original fairy tale. Explain

that writers generate a bunch of story ideas and use collaborators to help. Then send them off to work.

Revising (making it interesting)

Writers revise early and use those early revisions to lift the level of what they have yet to write.

- Convey that writers may decide when to do a second draft, but it is non-negotiable that they do one. Suggest that front-end revisions are more economical and powerful than back-end revisions. Explain to students that stopping now to revise has a few advantages. Not much has been written, so rewriting the start to a draft is less writing than rewriting the whole draft. Also, your revision work will lift the rest of the story. Encourage them to draw a line in the draft, wherever they are and stop, reread, rethink, and start their second draft now.
- Another way to do this is to convey that to revise, a writer first makes himself or herself smarter, and to do that it helps to reread great writing and to think, "How did the author do that?" Model for students how a writer will reread their piece by becoming "a new person" and asking yourself, "Hmm...How could this story be made better?"

Writers often weave narration through fairy tales as a way to establish background, tie together scenes, and teach a moral or end a story.

- Tell students you'll be giving them a lot of new information in the form of a little lecture, just like in a college class. Explain some of the different ways in which narration is used in stories. Start by discussing the jobs that narrators do at the start of fairy tales, during transitions between scenes, and finally at the ending of a fairy tale. It is important to provide examples. Model for students how you have used narration to provide backstory, stitch scenes together, or wrap up the story by underlining examples of narration in a different color.

Create a new chart titled:

The Power of Narration:

Provides backstory at the beginning of a story.
Stitches together scenes or Small Moment stories.
Wraps the story up at the end.

- Add the next bullet to the "How to Write a Fairy Tale Adaptation" chart: With narration give a backstory at the start and stitch scenes together.

Fairy tales are written to be read aloud, using special language-in this case, by adding refrains.

- Draw students' attention to the most popular refrains from familiar fairy tales. (i.e. "I'll huff and I'll puff and I'll blow your house down!" "Little pig, little pig...let me in" "Fe fi, fo, fum…" "Trip, trap, trip-trap...who's that?") You may wish to turn this into a type of game by reciting a refrain and having students name the fairy tale the refrain is part of. Explain that people know the refrains of fairy tales by heart because these refrains often come up during climactic moments. Ask students to identify whether or not their new fairy tale adaptation has a refrain. Call on a volunteer willing to take part in a modeled

writing conference and use this opportunity to demonstrate for the class when and how to change a traditional refrain to meet the purpose of their fairy tale adaptation.

Writers balance their dialogue by adding accompanying action.

- Demonstrate in ways that contrast what a conversation is like with no actions punctuating it, and what it is like with small actions bringing home the content. Step into the role of being a character, talking a string of thoughts. The point is to read just the dialogue without any action, first. Next, set students up to supply the actions themselves while you reread the thoughts. Model how as a writer you will insert the action students demonstrated around those places of dialogue to create a balance of action, dialogue, action, dialogue.
- Another way to balance dialogue is to include small bits of narration to help move the story along. You may wish to have an example of a place in your writing or a student's writing where dialogue is weighing the story down and could be revised by adding a little narration.

Writer's of fairy tales use figurative language, "painting a picture" in their readers' minds.

- Demonstrate their use in writing fairy tales. Using sample fairy tale sentences, have students first notice comparisons and then revise their work by generating them. Sample sentences you may use: Cinderella was sweet and gentle and good as gold./At once she arose and fled, nimble as a deer./The glass slipper went on at once, as easily as if it had been made of wax. Invite students to discuss these comparisons and how they help paint pictures in the minds of the reader. Next work with students to write a comparison sentence for the following prompt: Little Red Riding Hood wore a cape as red as… Using fairy tale examples, draw students' attention to the use of the rest of the following strategies to paint a picture in readers' minds.

    Chart

    o Language Paints a Beautiful Picture

    Make a comparison, like... "He walked like a penguin."

    Use describing words

    Reach for exact, precise words

    Use opposites to show differences.

    Use repetition of sounds, words, and lines.

Writers balance out telling sentences with showing sentences.

- Ask students to study and discuss descriptive bits you've collected from fairy tales as examples. You may wish to copy a few lines from The Real Princess by Amy Ehrlich (1985) onto a chart or whiteboard: A princess stood outside, but the storm had left her in a terrible state. Water streamed from her hair and her clothes; it ran in the toes of her shoes and out at the heels; but still she said she was a real princess. Underline the first sentence, modeling through think aloud how you notice the first sentence is telling what's happening. Then read on, pointing out to students that the next sentence is

showing exactly what she looks like. Clearly state that one way writers add descriptive detail is by writing a telling sentence and then adding a showing sentence. Use other examples you've collected to make your point. Ask students to try adding descriptions to their own writing while you circulate and prompt them to be specific.

- For the share time of this lesson, you will first ask writers to look over their work with a partner to see the progress they've made, highlighting one example of a place you've grown as a writer. Then, set up writers to choose one of their drafts to revise, edit, and publish during the remainder of the unit.

Writers revise their fairy tales and tether the magic in their stories to the heart of the story, the beginning, and/or the end of the story.

- Set students up to notice that magical elements of fairy tales are meaningfully embedded in stories' hearts, either solving or contributing to problems. Point out to students that magic usually makes a big appearance in the hearts of stories; the places in stories where the trouble really gets going. Contrast the magic of Cinderella and Snow White by emphasizing how Cinderella's fairy godmother appears and uses magic to solve the problem while the evil queen in Snow White uses a magic apple to cause problems for Snow White. Using the work of a willing writer, rally the class to think of ways to include magic that is tied to the story's heart. Emphasize the important first step of finding the heart of the story and then start thinking about how you can revise by adding meaningful magic. You will want to help students see that fairy tale magic needn't be fancy. Fairy tale magic is usually something simple-beans, a pea, a mirror, etc.

Editing & Grammar (helping us read it)

Writers think about their spelling and use strategies to improve. These strategies include: try spelling a word a few different ways, check the word wall, or circle the word and come back to it.

- Point out that unlike the fairy tales they are writing, there will be no magical fairy godmother appearing to fix their spelling errors. Model for students how you use these strategies in the class writing adaptation.

Writers read their stories aloud, identifying short, choppy sentences or long, run-on sentences. Writers turn those sentences into smoother, more precise, and well-paced sentences.

- Let students know that sometimes when writers edit for sentence variety it's hard to find a place to start. Suggest children start by reading aloud to locate short or choppy sentences. Choose a student to go out of the room and reenter, seating themselves back with the group. Using chart paper model how a writer might record the student volunteer's actions, being sure to use over-the-top choppy sentences. Now, model for students how you would edit these sentences to make them smoother by adding more details about how the student walked into class or details about the setting. You may also wish to model how a writer edits run-on sentences by adding ending punctuation if there is an over reliance on a word such as and.
- Another way to do thisis to pull examples of types of sentences mentor authors have used in their own fairy tales and guiding students through a study of those examples.
- For the share of this day's lesson, you may consider celebrating the powerful editing of your students

by having them identify examples in their drafts which showcase powerful editing and naming those skills on a Post-it placed on the draft for others to see.

Writers keep in mind places when a new paragraph might begin.

- Review paragraph indenting from earlier in the year when introducing paragraphing being sure it includes the following tips for creating a new paragraph (develop anchor chart or use chart from when skill was first taught)→ 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.

Writers make decisions about when their story is happening, either in the past or present. Correct verbs tenses make this clear to the reader.

- Explain to students that in the case of fairy tales, writers usually decide to write the story as if it already happened. Ask students if they can tell from the first page of Prince Cinders by Babette Cole whether this story is happening or has happened. Facilitate a discussion around the verb tenses that led students to their conclusion. The story has several modern elements and some students may be inclined to justify their thinking based on pictures. This is a great opportunity to show them the power of verb tenses. At this point, you may wish to make a two column chart listing present and past tenses. You may wish to create your own example of a text that begins using past tense verbs but changes to present tense. Model for students how you go about analyzing the text, noting inconsistencies in tenses and making the appropriate changes.

Publishing--End of Unit lessons/Celebration

Writers plan for a celebration by publishing and sharing.

- Students will not only read their published fairy tales to others, but actually take on the role of storyteller. Prior to the celebration, you may wish to watch a video excerpt of youth storytelling performances as a way to provide inspiration and a vision for the writing celebration. Form storytelling circles, where a small group of four to six writers mixes with a small group of audience members, perhaps a younger class. Allow students time practice their storytelling in their circles, reminding them of all they learned about storytelling and acting. Encourage them to play with their voice, use hand gestures, and even facial expressions as they read. The day of the celebration, invite the younger class in and split them up among the storytelling circles. You might wish to teach the class how to quickly and quietly applaud each storyteller in the circle when they are finished in order to keep the storytelling circle moving. After the audience has left, congratulate your class on the amazing fairy tale writers they have become.
- You may also wish to create a fairy tale anthology using the stories shared during the celebration. This anthology could ceremoniously be placed in your classroom library for present and future students to

read.

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.

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 the 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 the individualized choice of topics within each unit.
- Individual conferences with each student will address the specific needs of the writer.

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

- Variety of paper choice that suits needs of the 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 the 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.