

**Launch: Practicing Procedures and Expectations to Develop Good Habits & Unit 1: Narrative – Small Moments**

**Timeframe: September through December**

- Assessment**
- Mid-September (after Launch) – Pre On-Demand Assessment for a baseline
  - End of December – Post On-Demand Assessment and Published Pieces (with Celebrations)

<p><b>Mentor Text: Launch</b>  <i>Ralph Tells a Story</i> by Abby Hanlon  <i>Rocket Writes a Story</i> by Tad Hills  <i>The Best Story</i> by Eileen Spinelli</p>	<p><b>Mentor Text: Unit 1</b>  <i>Roller Coaster</i> by Maria Frazee  <i>Taking a Bath With the Dog and Other Stories That Make Me Happy</i> by Scott Menchin  <i>Knuffle Bunny</i> by Mo Willems  <i>Alexander and the Terrible, Horrible, No-Good, Very Bad Day</i> by Judith Viorst</p>
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**Teaching Points** - Many of these teaching points can be and sometimes need to be taught over multiple sessions.

<p><b>Launch</b> (3 weeks)                      This unit is intended to create your structure and expectations. Teachers incorporate their own writing activities during this unit. You may also choose to Launch simultaneously with Small Moments.</p>	<p><b>Bend 1: Writing Small Moment Stories to Tell</b></p>	<p><b>Bend 2: Bringing Small Moment Stories to Life</b></p>	<p><b>Bend 3: Fixing and Fancying Up our Best Work</b></p>
Everyone is a writer.	Writers write stories from their own lives. Generate ideas: Strong emotions, places, people, and events.	Writers tell stories in itsy-bitsy steps. (What was the “big event?” What happened right before it and what happened right after it?)	Writers use an editing checklist (Writing Pathways pp. 186 or 187) to fix-up writing.
Establish routines to develop “writerly” habits. (Write the whole time, Stay in one spot. Work quietly.)	Writers have a plan before they write. Touch and Tell, Sketch Then Write.	Writers bring their stories to life (Show not Tell): unfreezing characters, how characters think and feel, how characters move and talk.	Writers put final touches on story (cover, color, dedication page, about the author, etc.)
Moving/Traveling around the room. (Writers move quietly and quickly to get their materials, then get right back to work.)	Writers “Zoom-In” to focus on small moments.	Writers add interesting beginnings and endings to their stories.	Writers share their published stories.
Writers work independently. (What to do if you are “stuck.” Reread what you wrote. Model what it looks like and have them practice to make it their habit.)		Writers reread and elaborate their stories. (Adding to their sketches and adding to their words.)	Writers study story selections from one author.
Writers generate their own topics for narrative writing. (Heart map, graphic organizer, lists, etc.)		Writers choose their best story to publish.	Writers identify common techniques used by the author.
Writers share and talk about writing daily. Develop writing partnerships. (Active listening, provide specific compliments, ask questions.)			Writers apply similar techniques to their own writing pieces. (Keep in mind that the techniques should be applied with purpose and not overused.)
Writers take risks as spellers. (Sound out words independently.)			
Writers use words in classroom environment to support their writing. (Word Wall, Anchor Charts, Print around the room.)			
Writers use spaces between words.			
Writers organize their writing pieces. (In progress work vs. finished work).			
Writers know what to do when they finish a piece. (Where to put story, get new paper, etc.)			

## Unit 2: Informational – Nonfiction Chapter Books

**Timeframe:** January through Mid-March

### Assessment

- first week of January – Pre On-Demand Assessment for a baseline
- Mid-March – Post On-Demand Assessment and Published Pieces (with Celebrations)

**Mentor Text:** Books with many nonfiction features, such as: *National Geographic Readers: Sharks*

**Teaching Points** - Many of these teaching points can be and sometimes need to be taught over multiple sessions.

<b>Bend 1: Writing Teaching Books with Independence</b>	<b>Bend 2: Nonfiction Writers Can Write Chapter Books!</b>	<b>Bend 3: Writing Chapter Books with Greater Independence</b>
Writers generate topic ideas that they know a lot about. (Categorizing their topics may help them generate a variety of ideas.)	Writers use a Table of Contents. (Combine ideas, create headings)	Writers plan for new chapter books.
Writers use ways to organize their information in order to teach about a topic (webs, tell ideas across fingers, etc.)	Writers write chapters based on their Table of Contents, writing multiple sentences to teach about each section.	Writers choose their best chapter book to publish.
Writers consider their audience in order to explain their ideas.	Nonfiction writers use specific text features (labels, captions, diagrams, comparisons, close-ups.)	Writers use an editing checklist (Writing Pathways pp. 132 or 133) to fix-up writing.
Writers use partnerships to help them best convey their information to the reader.	Writers use introductions (hook the reader) and conclusions (wrap-it up).	Writers put final touches on their chapter book (cover, color, dedication page, about the author, etc.)
Writers know the difference between facts and opinions. (Omit "I" and stick to the facts.)	Writers can include "How-To" pieces and "Small Moments" in their stories to increase their reader's understanding of the topic.	Writers share their published stories.
	Writers vary sentences to make their story more interesting. (Start sentences with different words: some, many, all; vary the punctuation used; use domain-specific words: fierce predator; creative chapter titles: Chomp!)	

## Unit 3: Opinion – Writing Reviews

**Timeframe: Mid-March through April**

### Assessment

- Mid-March – Pre On-Demand Assessment for a baseline
- Last week of April – Post On-Demand Assessment and Published Pieces (with Celebrations)

### Mentor Text

*Pigeon* books by Mo Willems

*My Lucky Day* by Keiko Kasza

*Dear Mrs. LaRue* by Mark Teague

*Corduroy Writes a Letter* by A. Inches

*The Day the Crayons Quit* by Drew Daywalt

*Mama, I Wanna Iguana* by Karen Kaufman Orloff

*Red is Best* by Kathy Stinson

**Teaching Points** - Many of these teaching points can be and sometimes need to be taught over multiple sessions.

<b>Bend 1: Best in Show: Judging Our Collections</b>	<b>Bend 2: Writing Persuasive Reviews</b>	<b>Bend 3: Writing Persuasive Book Reviews</b>
Writers will state an opinion or likes/dislikes that are accompanied by strong feelings.	Writers can write reviews to persuade others. (Books, restaurants, movies, scooters, etc.)	Writers choose their best piece to publish.
Writers can convince readers. (to buy them something, to take them somewhere, to do something for them)	Writers use comparisons, suggestions, warnings, supporting details, and small moments to support their opinion.	Writers use an editing checklist (Writing Pathways pp. 90 or 91) to fix-up writing.
Writers introduce their topic, state their opinion, and supply a reason for their opinion.	Persuasive writing utilizes catchy introductions and conclusions that restate their purpose.	Writers put final touches on their writing (color).
Writers use detailed observations to persuade. (be convincing and specific)	Persuasive writers can use letter writing as a means to convince.	Writers share their published piece.
Writers use transitions (and, because) and specific strategies (reasons, sparkly words, “some people say...,” “I disagree because...,”) to persuade.		

## 4: Writing Fiction – From Scenes to Series

**Timeframe: May - June**

### Assessment

- First week of May – Pre On-Demand Assessment for a baseline
- June – Post On-Demand Assessment and Published Pieces (with Celebrations)

### Mentor Text

Series fiction with **people** as the main characters.

*Henry and Mudge*

*Mr. Putter and Tabby*

*Clifford*

*Pinky and Rex*

**Teaching Points** - Many of these teaching points can be and sometimes need to be taught over multiple sessions.

<b>Bend 1: Fiction Writers Set Out to Write Realistic Fiction!</b>	<b>Bend 2: Fiction Writers Set Out to Write Series</b>	<b>Bend 3: Becoming More Powerful at Realistic Fiction: Studying the Genre and Studying Ourselves as Writers</b>	<b>Bend 4: Getting Ready to Publish Our Second Series</b>
Writers will imagine a pretend character, name it, and then imagine adventures/troubles about that character, zooming in on one trouble/adventure (small moment).	Writers write series books by writing new adventures using the same pretend characters and starting a new day or night in each story or have things happen in the same place. Include the same friends, pets, brothers, or sisters.	Realistic Fiction writers study realistic fiction and use their own experiences to write stories that seem real.	When writers get ready to publish, they often include a “Meet the Author” page to introduce themselves and their writing to the reader.
Writers use the details of a familiar place as their setting.	Writers elaborate (stretch their stories) by unfreezing people (make them move and talk), telling the story in small steps, and bringing out the inside (make people feel and think) just like they did in the “small moments” unit.	Writers show their readers what is happening in the story by picturing their story and adding realistic, exact details that they are picturing in their writing.	Writers use an editing checklist (need to adapt one from the narrative unit in Writing Pathways) to fix-up writing.
Writers pretend to be their character and add action, dialogue or feelings to get their story started.	Series writers tell a lot of important details about their characters in the first book of their series to help the reader understand the characters better (who, what, when, where, how background information. pp. 61-65).	Fiction writers divide their stories into chapters: the beginning, the middle (or trouble), and the end (or fixing the trouble).	Writers put final touches on their story (cover, color, dedication page, about the author, etc.)
Writers create satisfying endings for their readers by telling what happens to their readers at the end of the story.		Writers use patterns to stretch out parts of their stories. One way to do this is to work with three details or examples when describing something. (Ex: The cat washed Mudge all the time. It washed Mudge’s ears. It washed Mudge’s eyes. It even washed Mudge’s dirty feet.)	Writers share their published stories.
		Writers use pictures to give their readers extra information.	