

Launch & Unit 1: Narrative – Lessons from the Masters: Improving Narrative Writing			
Timeframe: September through November			
Assessment			
<ul style="list-style-type: none"> • first week of September – Pre On-Demand Assessment for a baseline • end of November – Post On-Demand Assessment and Published Pieces (with Celebrations) 			
Mentor Text: Launch <i>Library Mouse</i> by Daniel Kirk <i>Ish</i> by Peter H. Reynolds <i>My Map Book</i> by Sara Fanelli		Mentor Text: Unit 1 <i>Roller Coaster</i> by Marla Frazee <i>Fireflies</i> by Julie Brinkloe <i>The Kissing Hand</i> by Audrey Penn	
Teaching Points - Many of these teaching points can be and sometimes need to be taught over multiple sessions.			
Launch (3 weeks)	Bend 1: Discovering Small Moments: Reference Heart Map...writers write about things that are dear to their hearts & things they know a lot about. Add to heart map.	Bend 2: Writers Revise to Create a Particular Effect on Their Reader.	Bend 3: Writers Are Bold and Try New Craft Moves
Heart Map: Writers write about things that are dear to my heart (collecting writing ideas)	Good writers write seed stories. (Seed story, slice story, watermelon story)	Writers make their pieces more powerful by trying out craft moves learned from a mentor author (onomatopoeias, zooming in on the action, dialogue, etc.).	Writers can work alongside other writers to make their pieces the best they can be.
Writers know where materials are stored in the classroom.	Good writers capture everyday moments.	Writers revise in a meaningful way.	Writers reread and edit to make their writing easy to read and prepare for publication.
Writers know how to get started. <ul style="list-style-type: none"> • heart map • choose a seed story • plan/rehearse story • begin drafting 	Writers stretch out small moments.	Writers edit as they use mentor authors to learn about precise, beautiful language.	Celebrating: Writers send their writing out into the world by sharing it.
Writers know what Writing Workshop looks like.	Good writers tell the story across your fingers (planning).	Writers often focus on the most important part.	
Writers build their writing stamina.	Writers zoom in on small moments so their reader can take it in with all their senses.		
Writers know what to do when their teacher is conferencing.	Writers craft powerful endings.		
Writers know what conferences look like.	Writers reread their pieces to make sure it makes sense (capitalization, punctuation, sentence structure).		
Writers know what to do when they think they are done. (When you think you're done, you've only just begun.)	Writers become stronger writers by setting goals.		
Writers carry on independently during writing.			

Unit 2: Informational – Lab Reports and Science Books

Timeframe: December through Beginning of February

Assessment

- Beg of December – Pre On-Demand Assessment for a baseline
- first week of February – Post On-Demand Assessment and Published Pieces (with Celebrations)

Mentor Text: Forces in Motion, National Geographic books, *Nasty Bugs* by Lee Bennett Hopkins

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

Bend 1: Learning to Write Like a Scientist	Bend 2: Designing and Writing a New Experiment	Bend 3: Information Books: Nonfiction Writers are Experts Because They Draw on What They Know Well and Rehearse it to Plan Their Information Books
Scientists write in a lab report format.	Nonfiction writers compare results and read expert materials to consider new questions.	Nonfiction writers plan and write chapters.
Scientists ask questions.	Nonfiction writers design and write new experiments.	Nonfiction writers study mentor texts to see how authors integrate scientific information into their writing.
Scientists share scientific ideas/conclusions.	Nonfiction writers use specific language when editing.	Nonfiction writers use comparisons to compare something new to something their readers already know well.
Writers can use a checklist to make sure they include all components of a piece.		Nonfiction writers slow down the writing and focus on pictures, drawings, and images to give their piece more meaning.
Scientists study their results to learn, think write, and experiment more.		Nonfiction writers craft engaging introductions and conclusions.
Scientists use expert words.		Nonfiction writers edit by rereading to make their writing easier to read (insert capitals, punctuation, and apostrophes where needed).

Unit 3: Opinion – Writing About Reading

Timeframe: Mid-February through Mid-April

Assessment

- Mid-February – Pre On-Demand Assessment for a baseline
- Mid-April – Post On-Demand Assessment and Published Pieces (with Celebrations)

Mentor Text:

I Wanna Iguana by Karen Kaufman
Should I Share My Ice Cream? by Mo Willems
Don't Let the Pigeon Drive the Bus by Mo Willems
How to Build a House by Gail Gibbons

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

Bend 1: Writers Write Letters to Share Ideas About Reading	Bend 2: Writers Often Write About More Than One Part of a Books	Bend 3: And the Nominees Are...
Writers use conversations as rehearsals for writing.	Writers read closely to generate new writing.	Writers prove it!!!! Add Quotes! (Back up your opinion with evidence.)
Retelling: Writers who write letters about books often have to retell part of the story to help their readers fully understand their opinion.	Writers gather evidence to support opinions (back up your opinion with facts).	Writers compare characters, series, or kinds of books to explain why they think one is better/best.
Writers write with a specific audience in mind.	Writers pushing their opinions.	Writers can give readers signposts and rest stops.
Writers use checklists to set goals.		Good writers write introductions & conclusions to captivate.
		Good writers use a checklist to set goals.
		When writers meet one goal, they set another. Writers work continuously to get better.
		Writers share books in hopes of convincing others to read the books they love.

4: Poetry – Big Thoughts in Small Packages

Timeframe: Mid-April through June

Assessment

- Mid-April – Pre On-Demand Assessment for a baseline
- June – Post On-Demand Assessment and Published Pieces (with Celebrations)

Mentor Text

Where the Sidewalk Ends by Shel Silverstein

Old Elm Speaks, Tree Poems by Kristine O'Connell George

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

Bend 1: Seeing with Poets' Eyes	Bend 2: Poets Think Carefully About the Words They Choose (precise words)	Bend 3: Studying Structure
Poets listen for line breaks.	Poets can insert pattern through repetition in their poems.	Poets study a mentor text with poets' eyes.
Poets put powerful thoughts in tiny packages.	Poems are moody.	Poets match structures to feelings.
Poets find poems in the strong feelings and concrete details of life.	One way poets' make meaning is to compare one thing to another.	Poets sometimes write from a point of view other than their own.
Poets edit their poetry.	Poets really stretch out a comparison.	Revising Poems: Reading aloud to Find Trouble Spots