



Lesson 1: Collecting a Baseline Writing Sample

<p style="text-align: center;">Materials</p> <ul style="list-style-type: none"> Overhead transparency or student copies of the writing prompt: "Write a story about a small moment from your life. Be sure to include: characters, details, and setting; and a good beginning, middle, and end." (See ★ ELA-S prompt below.) Loose leaf paper Pencils <p style="text-align: center;">Intended Learning</p> <ul style="list-style-type: none"> Students learn that Mem Fox (or Ofelia Dumas Lachtman) uses tiny moments from her life in her writing. Students apply this process to their own writing and learn how to use an author as a mentor. 	<p style="text-align: center;">Colorado Standard</p> <ul style="list-style-type: none"> Write and speak for a variety of purposes and audiences. <p style="text-align: center;">New Standard</p> <ul style="list-style-type: none"> Writing Purposes: Sharing Events <p style="text-align: center;">Big Idea</p> <ul style="list-style-type: none"> Draw upon everyday life to create stories.
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<p style="text-align: center;">Mini-Lesson</p> <p>Connection</p> <p>Students have been authors all year as they composed stories from their own lives. Now, students will use an author as a mentor to help them improve their writing skills by trying techniques the author uses.</p> <p>Teaching</p> <p>Explain that before they begin the unit, it is important for you, as their teacher, to get a good idea of what kind of writing they can do so you will know what to teach them. Today, students will write independently to a prompt. Display the following prompt on an overhead transparency or distribute individual copies:</p> <p>"Write a story about a small moment from your life. Be sure to include: characters, details, and setting; and a good beginning, middle, and end."</p> <ul style="list-style-type: none"> ★ Prompt for ELA-S Classrooms: Escribe un cuento de algo que te ha pasado en tu vida. Incluye personajes, detalles, lugar, y un buen principio, medio, y final. ★ Give ELL students an example of a small moment. Highlight the characters, details, and setting; and a good beginning, middle, and end. Be precise when asking students what you want from them. <p>Active Engagement</p> <p>Ask students if they have any questions about the assignment.</p>	<p style="text-align: center;">Notes</p> <p>At the end of this work period, collect students' writing samples and assess their areas of strength and need. Use this data to adjust your instruction over the course of this unit. For example, if most of your students do not use story sequence when they write, you may want to teach more lessons on sequence, or if a small group of students has a similar need, you may group them for small group instruction during Independent and Small Group Time.</p> <p>These student samples will be compared to an end-of-unit sample that will help determine their growth and learning.</p>
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Link

Have students write their stories. Remind them to do their best work so you can see what they know about personal narrative writing.

Independent and Small Group Time

- Circulate among students to make sure they understand the task. Their writing samples will be your baseline data, so try not to assist at this point--you want to see what they are capable of without your coaching. If students finish early, encourage them to go back and edit their work or start a new piece of writing in their notebooks.
 - ★ For students who may need more support, work with a small group according to language needs.

Sharing/Closure

- Have a few students share their stories in the author's chair or in partners. Ask students to share a few things they did to make their stories the best they can be.

★ Provide story starters for students to get started, such as:

- "One day _____."

OR

"I remember the time_____."

★ Encourage students to plan their stories by using drawings to organize their thinking.



Lesson 2: Discovering Small Moments

Materials

- Lucy Calkins, *Units of Study, Authors as Mentors*, Session 1, pages 1-10
- *Night Noises* by Mem Fox
- 2" x 1" tiny topics notepads; one for each student
- America's Choice, *Author Study: Mem Fox, "Introducing Mem Fox"*
- ★ *La mariquita malhumorada* by Eric Carle

Intended Learning

- Students notice how an author develops a story around tiny moments. Students develop their own stories from tiny moments.

Colorado Standards

- Write and speak for a variety of purposes and audiences.
- Read and recognize literature as a record of human experience.

New Standard

- Writing Purposes: Sharing Events

Big Ideas

- Analyze an author's work to identify and reproduce writing techniques.
- Draw upon everyday life to create stories.

Mini-Lesson

Note:

Instead of using the Angela Johnson that Lucy Calkins recommends, use Mem Fox as your mentor author. This will align your instruction with Reading Workshop. This in-depth Author Study allows students the opportunity to delve into the meaning of the author's work while studying the author's writing techniques to improve their own writing.

Connection

See Lucy Calkins, "Connection," pages 2-3.

Point out how *Night Noises* by Mem Fox is a small moment (a birthday party).

Teaching

See Lucy Calkins, "Teaching," pages 3-4.

- ★ Support English language learners by reading *Night Noises* by Mem Fox during the read aloud. Give ELLs the opportunity to read the story more than once. Be sure to discuss the pictures in the text—they tell a slightly different story from the text. This helps students internalize the story before you discuss where Mem Fox may have gotten the idea for it.

Notes

- ★ See Lucy Calkins, *Authors as Mentors*, page 3, right-hand column, for a special tip for ELLs.

- ★ Also see Lucy Calkins, *Authors as Mentors*, "If Children Need More Time," page 9.

- ★ Read *La mariquita malhumorada* by Eric Carle (preferably bilingual). Students focus on the author’s technique. If you think it is necessary, read the book more than once during a read aloud—first allow students to become familiar with the story, then focus on the author’s techniques.

Active Engagement

See Lucy Calkins, “Active Engagement,” page 4.

Link

See Lucy Calkins, “Link,” page 5.

Independent and Small Group Time

- See Lucy Calkins, “Mid-workshop Teaching Point,” page 5, and “Time to Confer,” page 6.
- ★ Work with small group according to language needs.

Sharing/Closure

- See Lucy Calkins “After-the-Workshop Share” and “Post-Workshop Teaching Point” on pages 7-8. Remember to substitute *Night Noises* for *Joshua’s Night Whispers* and discuss how Mem Fox, rather than Angela Johnson, lives her life as a writer.



Lesson 3: Stretching Small Moments

<p style="text-align: center;">Materials</p> <ul style="list-style-type: none"> • Lucy Calkins, Units of Study, <i>Authors as Mentors</i>, Session II, pages 11-18 • <i>Night Noises</i> by Mem Fox (instead of <i>The Leaving Morning</i> by Angela Johnson) • 2" x 1" tiny topics notepads (one for each student, which they should have from the previous Mini-Lesson) • America's Choice, <i>Author Study: Mem Fox</i>, "Introducing Mem Fox" ★ <i>Pepita Talks Twice</i> by Ofelia Dumas Lachtman <p style="text-align: center;">Intended Learning</p> <ul style="list-style-type: none"> • Students learn how to stretch out a small moment like the author does. 	<p style="text-align: center;">Colorado Standards</p> <ul style="list-style-type: none"> • Write and speak for a variety of purposes and audiences. • Read and recognize literature as a record of human experience. <p style="text-align: center;">New Standard</p> <ul style="list-style-type: none"> • Writing Purposes: Sharing Events <p style="text-align: center;">Big Ideas</p> <ul style="list-style-type: none"> • Analyze an author's work to identify and reproduce writing techniques. • Draw upon everyday life to create stories.
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<p style="text-align: center;">Mini-Lesson</p> <p>Connection</p> <p>See Lucy Calkins, <i>Authors as Mentors</i>, "Connection," page 12.</p> <p>Point out how <i>Night Noises</i> by Mem Fox is a small moment written with details.</p> <p>★ During today's read aloud, introduce the author, Ofelia Dumas Lachtman, using the author charts for Ofelia Dumas Lachtman and Web site links in Reading Lesson 4. Read <i>Pepita Talks Twice</i> by Ofelia Dumas Lachtman.</p> <p>Teaching</p> <p>See Lucy Calkins, "Teaching," pages 12-13.</p> <p>★ Emphasize the dramatization of the lesson, matching each part of the story to one of your fingers, or, "telling the story across your fingers." This demonstration component enhances student learning.</p> <p>★ Give students ideas on how to stretch their moments. Chart those ideas so students may refer to them when they work independently.</p> <p>★ Introduce <i>Pepita Talks Twice</i>, pointing out that this story happens in just one day. Highlight how Ofelia Dumas Lachtman stretched the story to send a strong message to the reader.</p>	<p style="text-align: center;">Notes</p> <p>★ See Lucy Calkins, <i>Authors as Mentors</i>, page 12, right-hand column, for a suggestion about oral rehearsal for writing.</p> <p>★ See Lucy Calkins, <i>Authors as Mentors</i>, "If Children Need More Time," page 17.</p>
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- ★ During ELD (English Language Development), read the story and ask students to sequence it, which they can do so by drawing pictures. Consider providing pictures in a graphic organizer from which students can write a sentence for each picture. Choose the appropriate activity based on student language proficiency.

Active Engagement

See Lucy Calkins, "Active Engagement," page 13.

Link

See Lucy Calkins, "Link," page 13.

Independent and Small Group Time

- See Lucy Calkins, "Mid-Workshop Teaching Point," page 13; and "Time to Confer," page 14. See also "Assessment," page 18.
- ★ Work with small group according to language needs.

Sharing/Closure

- See Lucy Calkins, "After the Workshop Share" and "Post-Workshop Teaching Point" on pages 15-16.



Lesson 4: Studying Mem Fox’s Writing: Describing a Character

Materials

- Lucy Calkins, *Units of Study, Authors as Mentors*, Session III, pages 19-25
- *Night Noises* by Mem Fox
- “Craft” chart (created during class; the size of a bulletin board)
- ★ *Pepita Talks Twice* by Ofelia Dumas Lachtman

Intended Learning

- Students identify how the author introduces a character who is interesting for the reader and how the author conveys an important message as part of the story.

Colorado Standards

- Write and speak for a variety of purposes and audiences.
- Apply thinking skills to reading, writing, speaking, listening, and viewing.

New Standard

- Language Use and Conventions: Style and Syntax

Big Idea

- Analyze an author’s work to identify and reproduce writing techniques.

Mini-Lesson

Connection

See Lucy Calkins, “Connection,” page 20.

- ★ Re-read the story, *Pepita Talks Twice*, during read aloud.

Teaching

See Lucy Calkins, “Teaching and Active Engagement,” pages 20-22.

Reread the introduction to *Night Noises* by Mem Fox. Follow the lesson described by Lucy Calkins, but frame the discussion around Mem Fox’s introduction:

- “What do you notice about the way Mem Fox introduced this story to us?”
- “What did Mem Fox do as a writer to bring us into the story?”
- “At this point, what do we know about the story?”

Review stories with students before the teaching point.

Since the Intended Learning goal is for students to see how an author describe a character, it is important that you talk about the way Mem Fox introduces the character. Point out specific character traits you see in the story. Write them down, then match them with the character’s name.

Notes

- ★ **50/2** Visual Scaffolding: Providing Language Support Through Visual Images—Include icons on the “Craft” chart, such as eyes for “What do you see?” (Refer to Lucy Calkins, page 22.)

When discussing characters, ask students questions about them to find out their level of understanding.

Provide language frames for students to share what they notice about Mem Fox's introduction. For example: "I noticed that Mem Fox started her story by _____."

Write on chart paper the story's character text or make an overhead so students can reread the text as they talk about it.

- ★ Follow the same teaching strategies listed above with *Pepita Talks Twice*.

Active Engagement

See Lucy Calkins, "Teaching and Active Engagement," pages 20-22. Make the "Craft" chart as described in the lesson.

Under the heading, "What do you see?" you might write something like: "The introduction describes the character by comparing, using the word "as," and tells us something important about the character."

Under the heading, "Why is she doing this?" you might write: "To create a picture for the reader" or "To show us something (she is old) instead of telling us."

Under the heading, "We call it..." you might write: "Introducing a character by describing."

- ★ Even though this unit is taught at the end of the year, you may find some ELL students will have language difficulties in understanding character attributes and descriptions. Provide students with language frames, adjectives, and rich language to help them formulate their own thoughts to describe a character. Pull small groups as needed to support students at different language levels during independent writing time.

Link

See Lucy Calkins, "Link," page 23. Suggest that students study other Mem Fox books for craft strategies.

Independent and Small Group Time

- See Lucy Calkins, "Time to Confer," page 24.
- ★ Work with small group according to language needs.

Sharing/Closure

- See Lucy Calkins, "After-the-Workshop Share," page 25.



Lesson 5: Learning From Mem Fox: Introduction With Character Description I

Materials

- Lucy Calkins, *Units of Study, Authors as Mentors*, Session IV, pages 27-33
- Your own story on chart paper
- Student writing on chart paper
- “Craft” chart visible to students (begun in Writing Lesson 4)
- ★ *Pepita Talks Twice* by Ofelia Dumas Lachtman

Intended Learning

- Students learn how to incorporate a feature into their own writing that they’ve identified in Mem Fox’s or Ofelia Dumas Lachtman’s writing: Introducing a character by describing them.

Colorado Standards

- Write and speak for a variety of purposes and audiences.
- Apply thinking skills to reading, writing, speaking, listening, and viewing.

New Standard

- Language Use and Conventions: Style and Syntax

Big Idea

- Analyze an author’s work to identify and reproduce writing techniques.

Mini-Lesson

Connection

See Lucy Calkins, “Connection,” page 28. Refer to the “Craft” chart (begun in Writing Lesson 3) and remind students how they noticed that the author describes a character during the introduction to create interest and a picture of the character.

Teaching

See Lucy Calkins, “Teaching,” pages 28-29.

A crucial piece will be presenting a boring character introduction, then describing the character in an interesting way. See *Koala Lou* for an example.

Talk about a familiar character. Ask students how they could describe that character, then write about the character with them. While thinking aloud, ask questions and form sentences to elicit appropriate vocabulary and higher level thinking.

This whole-group activity helps students describe the character to make him or her interesting for the reader.

- ★ Have students write a paragraph describing a character from their own stories. You may ask students to describe a teacher, family member, or their favorite person.

Notes

- ★ **50/47** Repetition and Innovation: Getting to Deep Comprehension Through Multiple Interactions with a Book—Read *Night Noises*, skipping the introduction, so students can hear the difference character description can make to the story. See *Fifty Strategies*, page 253.

Active Engagement

See Lucy Calkins, "Active Engagement," page 29.

Link

See Lucy Calkins, "Link," page 30.

Independent and Small Group Time

- See Lucy Calkins, "Time to Confer," page 31.
 - ✳ This activity may need small group support, which needs to be provided during independent work.
 - ✳ Work with small group according to language needs.

Sharing/Closure

- See Lucy Calkins, "After-the-Workshop Share," page 32, first paragraph: "You guys are so much like Mem Fox..."



Lesson 6: Learning From Mem Fox: Introduction With Character Description II

Materials

- Lucy Calkins, Units of Study, *Authors as Mentors*, Session IV, pages 27-33
- *Koala Lou* by Mem Fox
- Student writing on chart paper
- “Describing the Character in the Introduction” chart (created during class)
- “Craft” chart visible to students
- ★ *Pepita Talks Twice* by Ofelia Dumas Lachtman

Intended Learning

- Students continue to study how to incorporate a feature into their own writing that they’ve identified in Mem Fox’s or Ofelia Dumas Lachtman’s writing: Introducing a character by describing them.

Colorado Standards

- Write and speak for a variety of purposes and audiences.
- Apply thinking skills to reading, writing, speaking, listening, and viewing.

New Standard

- Language Use and Conventions: Style and Syntax

Big Ideas

- Analyze an author’s work to identify and reproduce writing techniques.
- Draw upon everyday life to create stories.

Mini-Lesson

Connection

In the previous lesson, students tried describing their characters at the beginning of their pieces to make the character interesting for readers. Today, students will continue trying this technique they learned from Mem Fox or Ofelia Dumas Lachtman.

- ★ Read the story during read aloud.

Teaching

Read the first page of *Koala Lou* by Mem Fox to model how she introduced the character in that story.

Use student writing samples from the previous lesson to reinforce how to describe a character during the introduction in a way that makes him or her interesting for readers.

Writing student introductions ahead of time on chart paper will help create a visual for the lesson that can be highlighted and reread for emphasis. The same is true for using overhead transparencies.

Help students formulate sentences that describe characters. Displaying written descriptions will help students create better descriptions.

- ★ Choose another character in *Pepita Talks Twice* and help students create descriptions for the character. Ask students to describe the character and make him or her interesting to readers. Remind students they may have other characters in their writing or they might want to

Notes

- ★ Choose a text that is familiar to English language learners.
- ★ Allow students to work in partners, either talking about or dramatizing the character to help them think of ways to describe the character.
- ★ Use language frames to help students think about the character:
 - “The character is _____.”
 - “Something important to know about this character is _____.”
 - “This character looks _____.”
 - “This character acts _____.”

add a new character today when they go back to write. Encourage students to make the characters interesting so readers can picture them in their head from the words they choose to describe the characters.

Active Engagement

Think about a common story familiar to all students, such as Little Red Riding Hood, Humpty Dumpty, Frosty the Snowman, or a book previously read aloud to students (consider *Making Meaning* books—they are read aloud more than once).

★ Use a book with which your ELL students are familiar.

Create a chart titled, “Describing the Character in the Introduction,” then write the title of the story and the character you are going to describe.

Ask students to “Think-Pair-Share” attributes or something important about the character they could include in their introductions to create interest around their characters. Jot these ideas on chart paper.

Review with students these characters’ attributes and important characteristics in the book you are considering. Encourage students to use these attributes and important characteristics to create interesting characters in their own writing.

Show the class how to write a character introduction from notes captured on the chart paper.

★ Use strategies and activities you’ve discussed and charted for ELA-S students.

★ Use *Pepita Talks Twice* during ELD. Help students jot down ideas about different characters with which they are familiar, such as a teacher, a family member, or characters from a favorite book or movie.

Link

Ask students to revise pieces they have already written and to introduce a character at the beginning of their pieces. Use language frames to help students think about how to introduce their characters to readers.

Independent and Small Group Time

Students

- Write independently or with partners and go through the writing process: draft, revise, edit.
- Work on the strategy suggested in the Mini-Lesson or do a “try it” in their writing notebooks.
- Confer with writing partners or with teacher.
- Meet in a small group for specific instruction.

Teacher

- Confer individually with students about their writing.
- Bring small groups of students together who need more support or specific instruction.
- Group ELL students by language proficiency and provide support for their oral and written language needs as they form sentences and choose words.

Sharing/Closure

- Students share in the author’s chair how they revised their pieces to include introductions that describes their characters.



Lesson 7: Studying Mem Fox's Writing: Comeback Lines

Materials

- Lucy Calkins, *Units of Study, Authors as Mentors*, Session V, pages 365-42
- *Possum Magic* by Mem Fox (overhead transparencies of pages where repeating lines occur)
- Student writing on chart paper
- "Craft" chart visible to students
- *Time for Bed* by Mem Fox (if available)
- ★ *Pepita Thinks Pink* by Ofelia Dumas Lachtman

Intended Learning

- Students notice comeback lines or repeating lines as writing techniques from their authors' books so they can incorporate those techniques into their own writing.

Colorado Standards

- Write and speak for a variety of purposes and audiences.
- Apply thinking skills to reading, writing, speaking, listening, and viewing.

New Standard

- Language Use and Conventions: Style and Syntax

Big Idea

- Analyze an author's work to identify and reproduce writing techniques.

Mini-Lesson

Connection

See Lucy Calkins, "Connection" on page 36 and page 44 (from Session VI).

Remind students about repeating lines and making connections to other books you have read.

Read the story during read aloud.

Teaching

See Lucy Calkins, "Teaching and Active Engagement," pages 36-39.

Be sure to emphasize the meaning of the text so students see the value of repeating text.

Extend language opportunities within this lesson by asking students to say more about what they notice.

Ask them to repeat the repeating lines while you read the book.

You may need to guide students to notice the repeating lines by saying something like, "Wow! I noticed the way Mem Fox uses a repeating line in this part."

- ★ In the book *Pepita Thinks Pink*, students see why Pepita repeats that she doesn't like pink. Discuss the author's purpose for emphasizing this.

Notes

- ★ **50/2** Visual Scaffolding: Providing Language Support Through Visual Images—Include icons on the craft chart to support understanding; see Lucy Calkins, page 22.

- ★ Include photocopied covers of the books for the "Where?" column of the "Craft" chart to provide ELL students with a visual reference to the books.

Active Engagement

See "Teaching and Active Engagement," pages 36-39.

Tell students why the author made the choice to repeat lines.

Be sure to focus on why the author made that choice and read the page without the repeating line. See notes on page 37, right-hand column, last two paragraphs.

- ★ Have students talk to each other about why Pepita repeats that she doesn't like pink. Why is the author purposely telling us that Pepita does not like pink?

Link

See Lucy Calkins, "Link," page 39.

Independent and Small Group Time

- See Lucy Calkins, "Time to Confer," page 40.
- ★ Group ELL students by language proficiency to support and formulate their language as needed.

Sharing/Closure

- See Lucy Calkins, "After-the-Workshop Share," page 41.
- See Lucy Calkins, "Assessment," page 42.



Lesson 8: Learning From Mem Fox’s Writing: Comeback Lines

<p style="text-align: center;">Materials</p> <ul style="list-style-type: none"> • Lucy Calkins, Units of Study, <i>Authors as Mentors</i>, Session VI, pages 43-52 • Enlarged text of different comeback lines • Post-it notes • Prepared-in-advance piece of writing on chart paper or an overhead transparency that has a “comeback line” in it (for viewing and discussing) • “Craft” chart visible to students • <i>Possum Magic</i> and <i>Time for Bed</i> by Mem Fox, if available ★ <i>Pepita Thinks Pink</i> by Ofelia Dumas Lachtman <p style="text-align: center;">Intended Learning</p> <ul style="list-style-type: none"> • Students write comeback lines in their own work following the model of Mem Fox’s/Ofelia Dumas Lachtman’s work. 	<p style="text-align: center;">Colorado Standards</p> <ul style="list-style-type: none"> • Write and speak for a variety of purposes and audiences. • Apply thinking skills to reading, writing, speaking, listening, and viewing. <p style="text-align: center;">New Standards</p> <ul style="list-style-type: none"> • Writing Purposes: Sharing Events • Language Use and Conventions: Style and Syntax <p style="text-align: center;">Big Ideas</p> <ul style="list-style-type: none"> • Analyze an author’s work to identify and reproduce writing techniques. • Draw upon everyday life to create stories.
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<p style="text-align: center;">Mini-Lesson</p> <p>Connection</p> <p>Connect today’s lesson with Lucy Calkins, “Teaching,” page 44, with the previous lesson’s “Connection” (also on page 44).</p> <p>Teaching</p> <p>See “Active Engagement,” page 46. Review the steps discussed in the previous lesson to write comeback lines, then chart them on paper.</p> <ul style="list-style-type: none"> ★ Students compare the repeated lines in <i>Pepita Talks Twice</i> and <i>Pepita Thinks Pink</i>. <p>Active Engagement</p> <p>Analyze a piece of teacher or student writing using the comeback line strategy. As a group, determine and discuss if the strategy adds value to the piece; why or why not?</p> <ul style="list-style-type: none"> ★ For some ELL students, this task may be difficult. Support students by working with them in small groups according to language proficiency. 	<p style="text-align: center;">Notes</p> <ul style="list-style-type: none"> ★ See right-hand column notes in Lucy Calkins, <i>Authors as Mentors</i>, page 45, about how to make an abstract concept a concrete one. ★ 50/15 Partner Work: Practicing Verbal Interaction—Consider grouping writing partners by language levels to maximize opportunities for language during the Active Engagement portion of the lesson. See <i>Fifty Strategies</i>, page 82. ★ See Lucy Calkins, “If Children Need More Time,” page 51, for great tips on working with ELLs.
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Link

Ask students to “try it out” in their own writing. Suggest using strips of post-it notes to add a “comeback line” to their piece.

Independent and Small Group Time

- See Lucy Calkins, “Mid-Workshop Teaching Point,” page 47; and “Time to Confer,” page 48. Look for students trying out the “comeback line” strategy to reinforce this lesson.
-  Group ELL students by language proficiency to support and formulate their language as needed.

Sharing/Closure

- See Lucy Calkins, “After-the-Workshop Share,” page 49.
- See Lucy Calkins, “Assessment,” page 52.



Lesson 9: Applying Strategies From Mem Fox’s Writing: Comeback Lines

Note:
This lesson repeats the process from Writing Lesson 8. Most of your students will benefit from having two days of writing to apply the new comeback line strategy. Ask students who have mastered the strategy to mentor struggling students.

Materials

- Lucy Calkins, *Units of Study, Authors as Mentors*, Session VI, pages 43-52
- Enlarged text of different comeback lines
- “Craft” chart visible to students
- *Possum Magic* and *Time for Bed* by Mem Fox (if available)
- ★ *Pepita Thinks Pink* by Ofelia Dumas Lachtman

Intended Learning

- Students write comeback lines in their own work, following the model of Mem Fox’s/Ofelia Dumas Lachtman’s work.

Colorado Standards

- Write and speak for a variety of purposes and audiences.
- Apply thinking skills to reading, writing, speaking, listening, and viewing.

New Standards

- Writing Purposes: Sharing Events
- Language Use and Conventions: Style and Syntax

Big Ideas

- Analyze an author’s work to identify and reproduce writing techniques.
- Draw upon everyday life to create stories.

Mini-Lesson	Notes
<p>Connection Share student or teacher work in which the writer utilized comeback lines in an effective way.</p> <p>Teaching See “Active Engagement,” page 46. Review the steps discussed yesterday and chart them on paper.</p> <p>★ Students compare the comeback lines in <i>Pepita Talks Twice</i> and <i>Pepita Thinks Pink</i>.</p> <p>Active Engagement Analyze a piece of teacher or student writing using the strategy of comeback lines. As a group, determine and discuss if the strategy adds value to the piece; why or why not?</p> <p>★ For some ELL students, this task may be difficult. Support students by working with them in small groups according to language proficiency.</p>	<p>Prepare in advance a piece of writing, or find a piece of writing that has a “comeback line” in it. Write it on chart paper or an overhead transparency so students can view and discuss it.</p> <p>★ See Lucy Calkins, <i>Authors as Mentors</i>, page 45, right-hand column, on how to make an abstract concept a concrete one.</p> <p>★ 50/15 Partner Work: Practicing Verbal Interaction—Consider grouping writing partners by language levels to maximize opportunities for language during the Active Engagement portion of the lesson. See <i>Fifty Strategies</i> page 82.</p>

Link

Ask students to “try it out” in their own writing. Suggest using strips of post-it notes to add a “comeback line” to their piece.

Independent and Small Group Time

- See Lucy Calkins, “Mid-Workshop Teaching Point,” page 47; and “Time to Confer,” page 48. Look for students trying out the “comeback line” strategy to reinforce this lesson.
- ★ Group ELL students by language proficiency to support and formulate their language as needed.

Sharing/Closure

- See Lucy Calkins, “After-the-Workshop Share,” page 49.
- See Lucy Calkins, “Assessment,” page 52.

★ See Lucy Calkins, “If Children Need More Time,” page 51, for great tips on working with ELLs.



Lesson 10: Studying Mem Fox’s Writing: Using Research Details

Materials

- Lucy Calkins, *Units of Study, Authors as Mentors*, Session VII, pages 53-61
- *Make Way for Ducklings* by Robert McCloskey (optional; see librarian; read aloud prior to this lesson)
- *Wilfrid Gordon McDonald Partridge* by Mem Fox
- A piece of shared writing from other times of the day (Science, Social Studies, ELD)
- *Possum Magic* by Mem Fox
- ★ *Pepita siempre esta tarde* by Ofelia Dumas Lachtman

Intended Learning

- Students learn how to incorporate an author’s writing feature into their own writing: using details gathered from research. This lesson teaches students how to try out the literary techniques of a mentor author.

Colorado Standards

- Write and speak for a variety of purposes and audiences.
- Apply thinking skills to reading, writing, speaking, listening, and viewing.

New Standards

- Writing Purposes: Sharing Events
- Language Use and Conventions: Style and Syntax

Big Ideas

- Analyze an author’s work to identify and reproduce writing techniques.
- Draw upon everyday life to create stories.

Mini-Lesson	Notes
<p>Connection</p> <p>See Lucy Calkins, “Connection,” page 54.</p> <p>★ Connect the character traits in both books.</p> <p>Teaching</p> <p>See Lucy Calkins, “Teaching,” pages 55. Consider ahead of time how Mem Fox may have done some research to write <i>Wilfrid Gordon McDonald Partridge</i> and <i>Possum Magic</i>. For example, Mem Fox uses memories from real experiences of visiting her grandfather in a nursing home. She may have traveled in Australia to the nursing home and tasted different foods along the way.</p> <p>The concept of research should not be new to your students. Make the connection explicit by telling them that just like scientists research their subjects, writers research their subjects by observing, questioning, and remembering.</p> <p>★ Ask students to share facts from their own lives that helped them write their stories.</p>	<p>Invite an author into your classroom to share how she or he researched a story. The author could be a professional writer or an older student from another grade level.</p> <p>★ See Lucy Calkins, “If Children Need More Time,” page 61, for great tips on working with ELLs.</p>

Active Engagement

See Lucy Calkins, "Active Engagement," pages 55-56. Plan ahead for the shared writing opportunity portion of the lesson. Consider integrating content from a different part of the day (Science, Art, and so on). You may even want to work with your gym or library teacher to create the piece of shared writing around a shared experience from one of those subjects.

- ★ Use a topic with which students are familiar and include content language to support their thinking.
- ★ Talk about new and interesting words students have noticed that describe Pepita's personality. Talk about how the author's character description makes us like or dislike characters. Have students respond or write about why they like or dislike Pepita.

Link

See Lucy Calkins, "Link," pages 56-57.

Independent and Small Group Time

- See Lucy Calkins, "Time to Confer," page 58.
- ★ Group ELL students by language proficiency to support and formulate their language as needed.

Sharing/Closure

- See Lucy Calkins, "After-the-Workshop Share," page 59.
- See Lucy Calkins, "Post-Workshop Teaching Point," page 60.



Lesson 11: Applying Mem Fox’s Strategy: Using Research Details in Our Writing

Materials

- Lucy Calkins, *Units of Study, Authors as Mentors*, Session VII, pages 53-61
- *Make Way for Ducklings* by Robert McCloskey (optional; see librarian; read aloud prior to this session)
- *Wilfrid Gordon McDonald Partridge* by Mem Fox
- A piece of shared writing from other times of the day (Science, Social Studies, ELD)
- *Possum Magic* by Mem Fox
- ★ *Pepita Packs Up/Pepita empaca* by Ofelia Dumas Lachtman

Intended Learning

- Students incorporate research details into their writing to add interest.

Colorado Standards

- Write and speak for a variety of purposes and audiences.
- Apply thinking skills to reading, writing, speaking, listening, and viewing.

New Standards

- Writing Purposes: Sharing Events
- Language Use and Conventions: Style and Syntax

Big Ideas

- Analyze an author’s work to identify and reproduce writing techniques.
- Draw upon everyday life to create stories.

Mini-Lesson	Notes
<p>Connection</p> <p>See Lucy Calkins, “Connection,” page 54. Review how Mem Fox uses facts and details about Australia to enrich her book, <i>Possum Magic</i>.</p> <p>★ Read the story and talk about students’ experiences with moving. Have students make connections to when or if they have ever moved from one place to another.</p> <p>Teaching</p> <p>See Lucy Calkins, “Teaching,” page 55. Consider ahead of time how Mem Fox may have done some research to write <i>Wilfrid Gordon McDonald Partridge</i> and <i>Possum Magic</i>. For example, she uses memories from real experiences visiting her grandfather in a nursing home. Mem Fox may have traveled to the nursing home in Australia and tasted different foods along the way. Refer to actual parts of the text that are a direct result of researching details. Point out how the text is richer because of detail.</p>	<p>Invite an author into your classroom to share how she or he researched a story. The author could be a professional writer or an older student from another grade level.</p> <p>★ See Lucy Calkins, “If Children Need More Time,” page 61, for great tips on working with ELLs.</p>

Make the connection explicit by telling students that just as scientists research their subjects, writers research their subjects by observing, questioning, and remembering. This is how we should think about small moments in our lives that we want to share: “What did we see?” “What was said or done?” “What happened next?”

- ★ Use a topic with which students are familiar and for which they have the language capacity to describe details.
- ★ Make the connection explicit for students by asking them when and how they moved or if their parents told them when and why they decided to move.

Active Engagement

See Lucy Calkins, “Active Engagement,” pages 55-56. Plan ahead for the shared writing opportunity portion of the lesson. Consider integrating content from a different part of the day (Science, Art, and so on). You may even want to work with your gym or library teacher to create the piece of shared writing around a shared experience from one of those subjects.

- ★ Share connections with others in groups.
- ★ In ELD, read the story *Pepita Packs Up* by Ofelia Dumas Lachtman. Illustrate and write a couple of sentences about it.

Link

See Lucy Calkins, “Link,” pages 56-57. Ask students to write or go back to a piece of writing and add some details that would make it richer. As researchers, students might remember events and details from their lives they could add to make readers more interested in their pieces.

Independent and Small Group Time

- See Lucy Calkins, “Time to Confer,” page 58.
- Students could work together asking questions such as:
 - “What did it look like?”
 - “Where were you?”
 - “Why is _____ so important to you?”
 - “Who else was involved? Why is he/she important to include?”
- ★ Group ELL students by language proficiency to support and formulate their language as needed.
- ★ Have students write in their reading notebooks about connections they have with their stories and how they relate to their experiences.

Sharing/Closure

- See Lucy Calkins, “After-the-Workshop Share,” page 59.
- See Lucy Calkins, “Post-Workshop Teaching Point,” page 60.



Lesson 12: Editing Our Pieces I

Materials

- Lucy Calkins, *Units of Study, Authors as Mentors*, Session XV, pages 117-121
- “Trouble List” of words
- Hampton-Brown, *Avenues, Teacher Guide*
- Paper and pens

Intended Learning

- Students learn how to edit their work for publication so it can be easily read by others. This publication closely resembles a piece a real author shares with her publisher for final editing and revision.

Colorado Standard

- Write and speak using conventional grammar, usage, sentence structure, punctuation, capitalization, and spelling.

New Standards

- Writing Purposes: Sharing Events
- Language Use and Conventions: Style and Syntax

Big Idea

- Produce writing that tells a story using conventional and approximate spelling that can be read by the writer and others.

Mini-Lesson	Notes
<p>Connection</p> <p>See Lucy Calkins, “Connection,” page 118.</p> <ul style="list-style-type: none"> ★ Students use their writing from the previous lesson to edit for final publication. <p>Teaching</p> <p>See Lucy Calkins, “Teaching,” page 118.</p> <p>Use Calkins’ example of preparing a piece for publication or tell your own story of a time you edited your work for final publication. You may have an example from a class where you wrote a paper, then edited it before turning it in.</p> <ul style="list-style-type: none"> ★ 50/27 Modeled Talk: Showing While You Talk—As an added support for ELL students, enlarge a copy of student writing or a sample of your own that resembles the work your students are doing. Model using the “Trouble List.” Think aloud as you edit the piece and why you make the editing decisions you do. Students may need further guidance in small groups. See <i>Fifty Strategies</i>, page 151. 	<ul style="list-style-type: none"> ★ Have the “Trouble List” of words made up ahead of time with errors in syntax, grammar, and/or spelling you know your students make. Use your assessment of students’ needs to guide your decision about what goes on the list. Remember that this list is meant to be a support, not to overwhelm.

- ★ ELL students will benefit from a list of common language errors seen in student writing. Language transfer issues are common in the writing of students moving from another language to English. Refer to the *Avenues* “Language Transfer” chart in the back of the Teacher’s Guide for a list of errors. Chart recurring mistakes and support students in small groups on how to make corrections. Students with limited language proficiency may struggle to do this work independently and will benefit from frequent monitoring.
- ★ Use an example of student writing and model how the words you choose can make readers feel emotions as they read. Use specific words that express feelings and create a list for students to refer to as they explore this technique in their own writing.

Active Engagement

See Lucy Calkins, “Active Engagement,” page 119.

- ★ Ask students to reread their writing and use some of the words you modeled.

Link

See Lucy Calkins, “Link,” page 119.

Independent and Small Group Time

- See Lucy Calkins, “Time to Confer,” page 120. Calkins says it best here: “Remember that when you help K-2 children edit their work, the goal can’t be perfection.”
- ★ Group ELL students by language proficiency so they can get help on editing their papers.

Sharing/Closure

- See Lucy Calkins, “After-the-Workshop Share,” page 121.



Lesson 13: Editing Our Pieces II

Materials

- Lucy Calkins, *Units of Study, Authors as Mentors*, Session XV, pages 117-121
- “Trouble List” of words
- Hampton-Brown, *Avenues, Teacher Guide*
- Paper and pens
- ★ “Language Transfer Troubles” lists created in Writing lesson 12

Intended Learning

- Students learn how to edit their work for publication so it can be easily read by others. This publication closely resembles a piece a real author shares with her or his publisher for final editing and revision.

Colorado Standard

- Write and speak using conventional grammar, usage, sentence structure, punctuation, capitalization, and spelling.

New Standards

- Writing Purposes: Sharing Events
- Language Use and Conventions: Style and Syntax

Big Idea

- Produce writing that tells a story using conventional and approximate spelling that can be read by the writer and others.

Mini-Lesson

Connection

See Lucy Calkins, “Connection,” page 118. Today’s lesson includes identifying Mem Fox’ strategies students have tried in their own writing and determining if they work in their pieces.

Teaching

See Lucy Calkins, “Teaching,” page 118. Refer to the chart that was created noting Mem Fox’s and Ofelia Dumas Lachtman’s writing strategies. (See *America’s Choice*, page 37, for the Mem Fox chart and Reading Lesson 4 for Ofelia Dumas Lachtman author charts). Ask students: “Which strategy did you try?” “What do we call it?”

You can use the editing example Calkins provides or tell your own story of a time you edited your work for final publication. (Remember, we’ve all done it for a class, project, or work.)

- ★ **50/27** Modeled Talk: Showing While You Talk—As an added support for ELL students, enlarge a copy of student writing or a sample of your own that resembles the work your students are doing. Model using the “Trouble List.” As you edit the piece, think aloud on why you make the editing decisions you do. Student may need further guidance in small groups. See *Fifty Strategies*, page 151.

Notes

- ★ Have the “Trouble List” made up ahead of time with errors in syntax, grammar, and/or spelling you know your students make. Use your assessment of students’ needs to guide your decision about what goes on the list. Remember that this list is meant to be a support, not to overwhelm.

- ★ Be very specific about the strategies Mem Fox or Ophelia Dumas used and the ones you have seen students try.

Active Engagement

See Lucy Calkins, "Active Engagement," page 119. Students reference the chart they created on their authors' writing strategies, identifying what strategies they used in their own pieces. Students can share with the whole group, small group, or in partners.

Link

See Lucy Calkins, "Link," page 119.

Independent and Small Group Time

- See Lucy Calkins, "Time to Confer," page 120. Calkins says it best here: "Remember that when you help K-2 children edit their work, the goal can't be perfection."
- Students' writing pieces are examples of students using Mem Fox or Ophelia Dumas as a writing mentor. Be sure to emphasize and applaud student attempts to:
 - Describe the character in the introduction
 - Add "comeback lines"
 - Use researched details
- ★ In addition to what is stated above, ELL students benefit from a list of common language errors seen in student writing. Language transfer issues are common in the writing of students moving from another language to English. Refer to the *Avenues* "Language Transfer" chart in the back of the Teacher's Guide for a list of errors. Chart any recurring mistakes and support students in small groups on how to make corrections. Students with limited language proficiency may struggle to do this work independently and will benefit from frequent monitoring.
- ★ Group ELL students by language proficiency so they can get help on editing their papers. Lucy Calkins says: "ELLs need more support in syntax, ideas, and phonics."

Sharing/Closure

- See Lucy Calkins, "After-the-Workshop Share," page 121. Use the notes above to help you reinforce writing strategies that students tried from studying Mem Fox as a writer.



Lesson 14: Writing to a Prompt: End-of-Unit Assessment

<p style="text-align: center;">Materials</p> <ul style="list-style-type: none"> “Craft” chart Overhead transparency and student copies of the writing prompt: “Write a story about a small moment from your life. Be sure to include: characters, details, and setting; and a good beginning, middle, and end. You may also want to include craft you have learned from Mem Fox or Ofelia Dumas Lachtman.” Loose leaf paper Pencils <p style="text-align: center;">Intended Learning</p> <ul style="list-style-type: none"> Students write a story to a prompt so the teacher can use the writing for assessment and goal setting. 	<p style="text-align: center;">Colorado Standard</p> <ul style="list-style-type: none"> Write and speak for a variety of purposes. <p style="text-align: center;">New Standards</p> <ul style="list-style-type: none"> Writing Purposes: Sharing Events Language Use and Conventions: Style and Syntax <p style="text-align: center;">Big Ideas</p> <ul style="list-style-type: none"> Analyze an author’s work to identify and reproduce writing techniques. Draw upon everyday life to create stories. Produce writing that tells a story using conventional and approximate spelling that can be read by the writer and others.
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<p style="text-align: center;">Mini-Lesson</p> <p>Connection</p> <p>Remind students that over the past few weeks they have learned some writing strategies from a real author. The work they have done is important and exciting. Today they have the chance to show what they know by writing to a prompt.</p> <p>Teaching</p> <p>Show students the following prompt by writing it on the board or handing out individual copies:</p> <p>“Write a story about a small moment from your life. Be sure to include: characters, details, and setting; and a good beginning, middle, and end. You may also want to include craft you have learned from Mem Fox or Ofelia Dumas Lachtman.”</p> <p>Read students a small moment that includes the criteria above. If you want students to include writing craft strategies they learned from Mem Fox, offer an example.</p>	<p style="text-align: center;">Notes</p> <p>The information you glean from these writing prompts will tell you many things. Be sure to take time to read your students’ work and think about the following:</p> <ul style="list-style-type: none"> How have students grown as writers from the beginning of the year to now? In this unit of study? What craft strategies are students trying independently? What do students need to review? Who are some students you might pull for a small group to reteach a skill or concept? What are your students saying you need to teach them?
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Active Engagement

Discuss the prompt with students. Refer to the “Craft” chart you created as a class. Remind students of work they have done as writers.

Link

Students work on their writing prompts.

Independent and Small Group Time

- Students write independently.
- Circulate the room to clarify questions about the prompt; do not teach or confer during this assessment time.

Sharing/Closure

- Students share writing craft strategies they tried in their writing.
- Collect students writing from the prompt to use as part of your assessment for this unit. Compare their writing to the prompt writing they did at the beginning of this unit.

★ Have students “Turn and Talk” about the prompt in their native language before writing to the prompt. Encourage them to write in English or Spanish, whichever is their current language of instruction.



Lesson 15: Writing a Response: Looking at Story Structure

<p style="text-align: center;">Materials</p> <ul style="list-style-type: none"> America’s Choice, <i>Author Study: Mem Fox</i>, Lesson 16, “Looking at Story Structure,” pages 88-90 A Mem Fox or Ofelia Dumas Lachtman book to use as a model for the next few lessons on writing a quality response to literature (see Notes) A story structure chart: “Beginning, Middle, and End” (see America’s Choice, <i>Author Study: Mem Fox</i>, page 88) Individual copies of a “Story Structure” chart (identical to the chart made in class for personal use during Independent Work time; see end of lesson) “Writing a Quality Response to Reading” chart (see end of lesson) <p style="text-align: center;">Intended Learning</p> <ul style="list-style-type: none"> Students learn how to use a “Story Structure” chart as a way to respond to literature by retelling and writing the beginning, middle, and end of a story. 	<p style="text-align: center;">Colorado Standards</p> <ul style="list-style-type: none"> Write and speak for a variety of purposes. Apply thinking skills to reading, writing, speaking, listening, and viewing. <p style="text-align: center;">New Standard</p> <ul style="list-style-type: none"> Writing Purposes: Producing and Responding to Literature <p style="text-align: center;">Big Idea</p> <ul style="list-style-type: none"> Respond to a book by including an introduction, a retelling, a connection, and a reaction.
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<p style="text-align: center;">Mini-Lesson</p> <p>Connection</p> <p>Remind students that during Writing Workshop, they have been emulating either Mem Fox’s or Ofelia Dumas Lachtman’s writing and trying to incorporate some of their writing strategies into their own writing.</p> <p>During the next few lessons of Writing Workshop, students will switch gears and learn how to write a quality response to reading. Although they have been writing short responses to reading during Reading Workshop, for the next few days they will be studying the attributes of a more complete or high quality response to reading. This will help them write their own quality responses that include those attributes.</p> <p>Teaching</p> <p>Tell students that you will be modeling how to write a quality response to literature. Today, you will show them how to fill out a “Story Structure” chart to identify the most important events at the beginning, middle, and end of a story. In the next lesson you will show them how to use this chart to write a short retelling of the book in their response.</p> <p>The first step for a quality response to reading is to write down the title and the author. Have students discuss why that would be important. Write “Include the title and author” for Step 1 on the chart titled “Writing a Quality Response to Literature” (see sample at end of lesson).</p> <p>Use the “Story Structure” chart from America’s Choice, Lesson 16, page 88 (or see end of lesson) and write the title and author of the book you selected on the chart. Explain why you selected the book.</p>	<p style="text-align: center;">Notes</p> <p>Students select their favorite books from which to write responses by following your model on how to select a book. You might want to select a title for your response-writing model that you think would be more difficult for students to do on their own and leave the easier books for their choice.</p>
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Explain that the next step in writing a quality response to reading is to think about the most important events in the story. The chart will help them retell what happened in the story in a concise way. Write “Fill out a ‘Story Structure’ chart” as Step 2 on the Writing a Quality Response to Reading chart (see end of lesson).

Either reread the story or show the pictures as you retell, depending on how familiar students are with the story. Think aloud about the book you selected and fill in the “Beginning,” “Middle,” and “End” on the “Story Structure” chart (see end of lesson).

- ★ Talk about how the stories have a sequence and how it is important for students to tell the story in a certain order.

Active Engagement

Ask students to think for a few minutes about what book they might choose as their favorite by the author they’ve been studying. Explain that they will each write a response to this book for over the next few days. Have students “Turn and Talk” to partners on which Mem Fox or Ofelia Dumas Lachtman book they are going to focus on for their reading responses.

Link

During Independent Time, ask each student to fill out the “Story Structure” chart for the book they have selected. Students can partner with a student who has chosen the same book. Remind students that they should each have a copy of their book so they can identify the most important events.

- ★ Have students draw pictures of the most important events to mark the sequence.

Independent and Small Group Time

Students

- Fill out the “Story Structure” chart for the book they have selected. Make sure they have copies of their books.
- Write independently or with partners and go through the writing process: draft, revise, edit.
- Confer with writing partners or with teacher.
- Meet in a small group for specific instruction.

Teacher

- Support students as they fill out the “Story Structure” chart.
- Confer individually with students about their writing.
- Bring small groups of students together who need more support or specific instruction.
- ★ Be sensitive to students’ language discourse; this is an activity that might require a great deal of support. Bring ELLs together by proficiency to help them orally formulate ideas before they write.

Sharing/Closure

- Have students share their “Story Structure” charts. Tell them that tomorrow they will use these charts to write a short retelling of their story.

- ★ Add icons to the “Writing a Quality Response to Reading” chart to visually represent the written steps.

- ★ Include class-created examples next to each step to explain writing a quality response to literature.

Writing a Quality Response to Reading

1. Include the title and author.
2. Fill out a “Story Structure” chart.

Story Structure Chart

Title: *Night Noises*

Author: Mem Fox

Beginning

Lily Laceby is at home in her cottage. She is very old and lives alone with her dog, Butch Aggie.

Middle

Lily Laceby falls asleep by the fire and dreams about her life. While she sleeps, there are all sorts of noises outside her door.

End

Lily Laceby finally wakes up to the sounds of many people outside her door. Her large family comes in to surprise her with a birthday party.



Lesson 16: Using a “Story Structure” Chart to Write a Retelling

Materials

- America’s Choice, *Author Study: Mem Fox*, Lesson 16, “Looking at Story Structure,” pages 101-103
- “Writing a Quality Response to Reading” chart (see end of lesson)
- “Story Structure” chart (created in Lesson 15)
- The book you selected for modeling a quality response to literature
- Students’ “Story Structure” charts from Independent Time, Lesson 15
- Chart paper to model writing a retelling

Intended Learning

- Students use their “Story Structure” charts to write a retelling for their responses to reading.

Colorado Standards

- Write and speak for a variety of purposes.
- Apply thinking skills to reading, writing, speaking, listening, and viewing.

New Standard

- Writing Purposes: Producing and Responding to Literature

Big Idea

- Respond to a book by including an introduction, a retelling, a connection, and a reaction.

Mini-Lesson

Connection

Remind students that yesterday they worked hard on identifying the most important events in their selected stories and on filling out their “Story Structure” charts. Those charts will help them write their retelling in their responses to reading.

Teaching

Use the “Story Structure” chart you created to model how to use that information to write a retelling of the book you selected. On a new piece of chart paper, write the title and author at the top. Then think aloud about your process for retelling as you write it on chart paper.

After modeling the beginning part of the retelling, you might have students join in to help you write the rest as a shared writing. Be sure to model rereading the writing to make sure it makes sense and sounds good. Revise sections to make them more clear.

- ★ Highlight transition words you use as you retell to help ELLs in writing their own retelling.

Add “Write a short retelling of the story, using a beginning, middle, and end” as Step 3 on the “Writing a Quality Response to Reading” chart (see end of lesson).

Notes

- ★ Reread the story to students to refresh their memories of what the story is about.
- ★ Invite students to work as partners during this guided activity.

Active Engagement

Students engage in the shared writing.

Link

Ask students to use their own “Story Structure” charts to write their retellings. They may work alone or in partners. Remind them that it is always helpful to have their books handy as they write responses.

Independent and Small Group Time**Students**

- Write their retelling independently or with partners, using their “Story Structure” charts.
- Confer with writing partners or with teacher.
- Meet in a small group for specific instruction.

Teacher

- Support students with their retellings.
- Confer individually with students about their writing.
- Bring small groups of students together who need more support or specific instruction.
- ★ Group ELL students by language proficiency to help them formulate their ideas orally before they write them on paper.

Sharing/Closure

- Students can share their retellings with others who are writing about either the same or different books. Have a couple of students share with the whole group.

★ Add icons to the chart to visually represent the written steps of writing a quality response to reading.

★ Include class-created examples next to each step on the “Writing a Quality Response to Reading” chart that will help explain each step for writing a response to literature.

Writing a Quality Response to Reading

1. Include the title and author.
2. Fill out a “Story Structure” chart.
3. Write a short retelling of the story using a beginning, middle, and end.



Lesson 17: Writing a Response to Reading: Giving a Connection

Materials

- Chart with your modeled response to reading from Writing Lesson 16
- Book for which you are writing a quality response to reading
- “Writing a Quality Response to Reading” chart (see end of lesson)

Intended Learning

- Students respond to literature by talking and writing about connections they make to events or characters in the story.

Colorado Standards

- Write and speak for a variety of purposes.
- Apply thinking skills to reading, writing, speaking, listening, and viewing.

New Standard

- Writing Purposes: Producing and Responding to Literature

Big Idea

- Respond to a book by including an introduction, a retelling, a connection, and a reaction.

Mini-Lesson	Notes
<p>Connection</p> <p>Remind students that they are working on writing quality responses to reading. Today they will add some personal connections they made to their selected books.</p> <p>Teaching</p> <p>During several Reading Workshop lessons, students have been talking about making text-to-self and text-to-text connections to books written by the author in their Author Study. Refer to charts you made during Reading Workshop that refer to these connections.</p> <p>Today, students will think about connections they made with books they are responding to and add these connections to their responses.</p> <p>Describe a few text-to-self and text-to-world connections you have for the book you are using to model your written response. Include a couple of connections that aren't really important to understanding the story. Explain which connections you think would be important enough to include in the quality response to reading. Explain why you aren't going to include some less important connections. Then model on chart paper how you would write about your connections in your written response. Be sure to write about one or two connections that take you deeper into the meaning of the story.</p>	

Add “Write about important connections you made to the book and why” to the chart on “Writing a Quality Response to Reading” (see end of lesson).

Active Engagement

Have students think for a minute, then “Turn and Talk” about one or two connections they might include in their responses and why.

Link

Have students continue writing their responses to reading, adding their connections.

Independent and Small Group Time

Students

- Continue writing their responses to reading for their chosen text, adding their connections to the story.
- Confer with writing partners or with teacher.
- Meet in a small group for specific instruction.

Teacher

- Confer individually with students about their writing.
- Bring small groups of students together who need more support or specific instruction.
-  Group ELL students by language proficiency to help them orally formulate their ideas before they write them on paper.

Sharing/Closure

- Have students share their written responses with partners or in small or whole group.

Writing a Quality Response to Reading

1. Include the title and author.
2. Fill out a “Story Structure” chart.
3. Write a short retelling of the story using a beginning, middle, and end.
4. Write about important connections you made to the book and why.



Lesson 18: Writing a Response to Reading: Giving an Opinion

<p style="text-align: center;">Materials</p> <ul style="list-style-type: none"> Chart with your modeled response to reading, along with the book you are writing about “Writing a Quality Response to Reading” chart <p style="text-align: center;">Intended Learning</p> <ul style="list-style-type: none"> Students respond to literature by giving opinions about their books and using evidence from the text to support their opinions. 	<p style="text-align: center;">Colorado Standards</p> <ul style="list-style-type: none"> Write and speak for a variety of purposes. Apply thinking skills to reading, writing, speaking, listening, and viewing. <p style="text-align: center;">New Standard</p> <ul style="list-style-type: none"> Writing Purposes: Producing and Responding to Literature <p style="text-align: center;">Big Idea</p> <ul style="list-style-type: none"> Respond to a book by including an introduction, a retelling, a connection, and a reaction.
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<p style="text-align: center;">Mini-Lesson</p> <p>Connection</p> <p>Review the chart for “Writing a Quality Response to Reading.” So far, students have included a retelling and one or two connections they had to their selected books. Today, students will learn how to develop an opinion and give evidence from the book to support that opinion.</p> <p>Teaching</p> <p>Tell students that you have an opinion about the story you are writing about: “I liked this story.” Wait to see if any students begin asking you why. If they don’t say anything, tell them that this kind of general statement doesn’t really tell much about how you reacted to the story. Encourage students to find out more by asking questions. If they aren’t sure what kinds of questions to ask, suggest some, such as:</p> <ul style="list-style-type: none"> “Which part did you like?” “Why did you like it?” “Did you like it because it reminded you of your life?” “Which character did you like in the story and why?” <p>Expand on your opinion or reaction by answering students’ questions. Be sure to give evidence from the book to support your opinion.</p> <p>Model how you would add this information to your written response to reading. When you have written a detailed opinion about the story, along with evidence to explain it, ask students if they prefer what you wrote to your original statement of: “I liked this story.”</p>	<p style="text-align: center;">Notes</p> <ul style="list-style-type: none"> <li style="margin-bottom: 10px;">★ Reread the story to students to refresh their memories of what the story is about. <li style="margin-bottom: 10px;">★ Invite students to work as partners during this guided activity. <li style="margin-bottom: 10px;">★ Add icons to the chart to visually represent the written steps. <li style="margin-bottom: 10px;">★ Include class-created examples next to each step on the “Writing a Response to Literature” chart to help explain the steps.
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Add "Give an opinion about the story and support it with evidence from the book" to the "Writing a Quality Response to Reading" chart (see end of lesson).

Active Engagement

Have students think about an opinion or reaction that they have to their own book. Then ask them to "Turn and Talk" to a partner about what opinion they might add to their response and why. Listen in and notice who is able to respond with evidence and which students may be struggling and need further assistance during Independent Reading time.

★ For ELL students, provide language frames:

- "I thought that the story was _____."
- "I thought this because _____."

Link

Ask students to expand their written responses to reading by adding an opinion they have about their story. Remind them to support that opinion with evidence from the text.

Independent and Small Group Time

Students

- Write opinions about their stories and provide evidence from their books.
- Write independently or with partners and go through the writing process: draft, revise, edit.
- Confer with writing partners or with teacher.
- Meet in a small group for specific instruction.

Teacher

- Support students with their opinion writing.
 - Confer individually with students about their writing.
 - Bring small groups of students together who need more support or specific instruction.
- ★ Group ELL students by language proficiency to help them orally formulate their ideas before they write them on paper.

Sharing/Closure

- Ask a couple of students to share the opinion part of their written responses with the whole group or have partners share with each other.

Writing a Quality Response to Reading

1. Include the title and author.
2. Fill out a "Story Structure" chart.
3. Write a short retelling of the story using a beginning, middle, and end.
4. Write about important connections you made to the book and why.
5. Give an opinion or reaction to the book and support it with evidence from the book.



Lesson 19: Writing a Response to Reading: Developing a Rubric

<p style="text-align: center;">Materials</p> <ul style="list-style-type: none"> Butcher paper to develop “Rubric for Quality Response to Reading” written in student-friendly language (see sample rubric at the end of this lesson) Prepared-in-advance overhead transparency or chart of a response to reading that does not meet all standards in the rubric “Writing a Quality Response to Reading” chart (see Writing Lesson 18) <p style="text-align: center;">Intended Learning</p> <ul style="list-style-type: none"> Students use a rubric to assess their reading responses so they can revise their writing. 	<p style="text-align: center;">Colorado Standards</p> <ul style="list-style-type: none"> Write and speak for a variety of purposes. Apply thinking skills to reading, writing, speaking, listening, and viewing. <p style="text-align: center;">New Standard</p> <ul style="list-style-type: none"> Writing Purposes: Producing and Responding to Literature <p style="text-align: center;">Big Idea</p> <ul style="list-style-type: none"> Respond to a book by including an introduction, a retelling, a connection, and a reaction.
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<p style="text-align: center;">Mini-Lesson</p> <p>Connection</p> <p>Remind students that they have been writing an extensive response to reading. Today they talk about how to use a rubric to assess their writing and revise it, if necessary.</p> <p>Teaching</p> <p>Build a rubric with students on butcher paper based on the “Writing a Quality Response to Reading” chart. Create a rubric with four columns, and write the attributes for a quality response in the first column. Head the other three columns with points for scoring of three through one. Help students think about how to fill in the rubric descriptors (see sample rubric at the end of this lesson).</p> <p>Talk about how rubrics help writers assess how they are doing and whether they need to revise their writing. Show students a response to reading you created that does not have all the attributes of a quality response. Read it with students, then have them use the rubric to assess your writing. Have students say what (you) the writer did well and identify what the writer needs to do to meet the standard.</p> <p>Model how the writer could add information and details to make the response more effective and to improve the score for each attribute.</p>	<p style="text-align: center;">Notes</p> <ul style="list-style-type: none"> <li style="margin-bottom: 10px;">★ Invite students to work as partners during this guided activity.
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Active Engagement

Students engage in developing the rubric and discussing how to revise their written responses.

Link

Ask students to use the rubric to assess their written responses and to make revisions to their writing, if necessary. They may work in partners to do this to allow for more support.

Independent and Small Group Time**Students**

- Use the rubric to assess and revise their written responses.
- Confer with writing partners or with teacher.
- Meet in a small group for specific instruction.

Teacher

- Support students in using the rubric to assess and revise their writing.
- Confer individually with students about their writing.
- Bring small groups of students together who need more support or specific instruction.
-  Bring ELL students together by language proficiency to help write their responses. Pair students strategically to support less-proficient language users.

Sharing/Closure

- Have a couple of students who did a good job revising their responses using the rubric share with the whole group.

Lesson Plan	Grade 1: Unit 5: Author Studies
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Sample Rubric for Quality Response to Reading			
	3	2	1
Includes title and author.	Includes both title and author.	Includes title.	Doesn't include either the title or author.
Has a short retelling of the story using a beginning, middle, and end.	Retelling is clear and includes the most important events in the beginning, middle, and end of the book.	Retelling has some events from the beginning, middle, and end of the book.	Retelling has some events but is not clear.
Tells about important connections made to the book and why.	Gives at least two text-to-self, text-to-world, or text-to-text connections that are important and explains why the connections helped to understand the book.	Gives at least one text-to-self, text-to-world, or text-to-text connection and explains why the connection helped to understand the book.	Gives a connection but doesn't explain how it helped to understand the book. <i>or</i> Gives a connection that isn't relevant to understanding the book.
Gives an opinion or reaction to the book. Gives evidence from the book to support the opinion.	States an opinion or a reaction to the book and gives relevant evidence from the book to support the opinion.	States an opinion or reaction to the book and gives a little evidence from the book that might support the opinion.	States an opinion but doesn't support it with evidence from the book.

Writing Workshop	Lesson 19: Writing a Response to Reading: Developing a Rubric
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Lesson 20: Writing a Response to Reading: Finishing Touches

Materials

- Sample “Rubric for Quality Response to Reading” (see Writing Lesson 19)
- Prepared-in-advance overhead transparency or chart of a response to reading that does not meet all standards in the rubric (this could be the piece you edited in Writing Lesson 19)
- “Writing a Quality Response to Reading” chart (see Writing Lesson 18)

Intended Learning

- Students edit their reading responses and work on their finishing touches.

Colorado Standards

- Write and speak for a variety of purposes.
- Apply thinking skills to reading, writing, speaking, listening, and viewing.

New Standard

- Writing Purposes: Producing and Responding to Literature

Big Idea

- Respond to a book by including an introduction, a retelling, a connection, and a reaction.

Mini-Lesson	Notes
<p>Connection</p> <p>Remind students that in the previous lesson they revised their reading responses. Today, they will edit and publish their responses in preparation for sharing them at the Author Study celebration.</p> <p>Teaching</p> <p>Using your prepared-in-advance reading response, model how to go through and edit it. Then talk with students on how they might want to publish their reading responses. For example, they might rewrite their responses, put them on construction paper, and add illustrations to them. Tell students they will display their reading responses at the Author Study celebration.</p> <p>Active Engagement</p> <p>Students might “Turn and Talk” about what they need to do to finish their reading responses and have them ready for the Author Study celebration.</p> <p>Link</p> <p>Ask students to edit their responses and rewrite (if necessary) and illustrate them for display.</p>	<p style="text-align: center;">Notes</p> <p>★ Invite students to work as partners during this guided activity.</p>

Independent and Small Group Time

Students

- Edit, rewrite, and illustrate their responses to reading. They may do their editing with partners.
- Confer with writing partners or with teacher.
- Meet in a small group for specific instruction.

Teacher

- Support students in finishing up their reading responses.
- Confer individually with students about their writing.
- Bring small groups of students together who need more support or specific instruction.
 - ★ Pair students strategically to support less-proficient language users.

Sharing/Closure

- Ask students to share their responses in pairs. You might take this time to put student responses on a bulletin board for display.



Lesson 21: Writing a Letter to the Author

Materials

- America’s Choice, *Author Study: Mem Fox*, Lesson 19, “Continuing Small-Group Discussions,” pages 104-105 (only the section on writing letters to the author)

Intended Learning

- Students write letters to the author.

Colorado Standards

- Write and speak for a variety of purposes.
- Apply thinking skills to reading, writing, speaking, listening, and viewing.

New Standard

- Writing Purposes: Producing and Responding to Literature

Big Idea

- Respond to a book by including an introduction, a retelling, a connection, and a reaction.

Mini-Lesson

Connection

Tell students that Mem Fox has a Web site where they can post letters to her about how they feel about her work. Today, students will write letters and post them to Mem Fox’s Web site (www.memfox.net).

Teaching

Model for students how you would use your reading notebook and charts developed during this unit to think about what you want to tell the author (see America’s Choice, page 104).

Letters to Mem Fox might include:

- A favorite Mem Fox title and why it’s a favorite
- Why students enjoyed the Author Study
- A connection—either a text-to-self, text-to-world, or text-to-text connection—to one of her books
- An interesting fact students learned about Mem Fox
- A question or wondering students still have about Mem Fox

Active Engagement

Students “Turn and Talk” about what they would like to tell the author in a letter.

Notes

 Post letters to Mem Fox’s Guestbook: www.memfox.net/guestbook/comment-page-8/

Link

Ask students to write their letters during Independent Time. Tomorrow they will work on revising and editing their letters for publication.

Independent and Small Group Time**Students**

- Write letters to the author, expressing their feelings and observations about the author's work.
- Confer with writing partners or with teacher.
- Meet in a small group for specific instruction.

Teacher

- Support students in writing their letters.
- Confer individually with students about their writing.
- Bring small groups of students together who need more support or specific instruction.
-  Pair students strategically to support less-proficient language users.

Sharing/Closure

- Have a couple of students share their letters to Mem Fox.



Lesson 22: Polishing Letters to the Author

<p style="text-align: center;">Materials</p> <ul style="list-style-type: none"> America’s Choice, <i>Author Study: Mem Fox</i>, Lesson 19, “Continuing Small-Group Discussions,” pages 104-105; just the section on writing letters to the author <p style="text-align: center;">Intended Learning</p> <ul style="list-style-type: none"> Students revise and edit their letters to the author. 	<p style="text-align: center;">Colorado Standards</p> <ul style="list-style-type: none"> Write and speak for a variety of purposes. Apply thinking skills to reading, writing, speaking, listening, and viewing. <p style="text-align: center;">New Standard</p> <ul style="list-style-type: none"> Writing Purposes: Producing and Responding to Literature <p style="text-align: center;">Big Idea</p> <ul style="list-style-type: none"> Respond to a book by including an introduction, a retelling, a connection, and a reaction.
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<p style="text-align: center;">Mini-Lesson</p> <p>Connection Explain to students that it is very important to polish their letters as much possible because they are going to be shared with the author.</p> <p>Teaching Using your own letter to the author, model the revising and editing process. Show students how to either post their letter to the author’s Web site or rewrite it on nice paper for sharing at the Author Study celebration.</p> <p>Active Engagement Students “Turn and Talk” about what they need to do to polish their letter.</p> <p>Link Ask students to work on revising and editing their letters for publication.</p> <p style="text-align: center;">Independent and Small Group Time</p> <p>Students</p> <ul style="list-style-type: none"> Edit and revise their letters to the author. Students might work in partners to do this. Rewrite letters on nice paper for the Author Study celebration or post their letters to the author’s Web site. 	<p style="text-align: center;">Notes</p> <p> Post letters to Mem Fox’s Guestbook: www.memfox.net/guestbook/comment-page-8/</p>
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- Confer with writing partners or with teacher.
- Meet in a small group for specific instruction.

Teacher

- Support students in editing and revising their letters.
- Confer individually with students about their writing.
- Bring small groups of students together who need more support or specific instruction.
-  Pair students strategically to support less-proficient language users.

Sharing/Closure

- Have a couple of students share their letters to Mem Fox.



Lesson 23: Celebrating the Author Study

Daily Shared Reading Daily Read Aloud

- Students and guests may participate in a partner reading or read aloud with a Mem Fox or 🌟 Ofelia Dumas Lachtman book. The class may vote on a favorite book to share with guests. These options depend on time available.
- “Comment Sheets” located with students’ work

Materials

- Charts and products created for the Author Study and celebration
- All Mem Fox books and/or Ofelia Dumas books displayed for guests to browse
- Lucy Calkins, *Units of Study, Authors as Mentors*, Session XVII, pages 129-131 (for ideas on how to celebrate your Author Study)

Intended Learning

- Students communicate what they learned about the author and her work to an audience through: retelling, connections, wonderings, creative dramatics, character analysis, defining new language, sharing responses to literature, sharing writing that emulates the author’s writing techniques, and their letters to the author.

Colorado Standards

- Read and recognize literature as a record of human experience.
- Apply thinking skills to reading, writing, speaking, listening, and viewing.

New Standard

- Habits: Discussing Books

Big Ideas

- Explore the work and life of one author.
- Use connections and wonderings to understand the meaning of the text.
- Respond to an author’s work in an oral, dramatic, or written format.

Mini-Lesson

Connection

This is the culminating activity for the Author Study. Students share their learning about the author with another class, parents, or each other.

Teaching

Setting up stations for guests to visit will decrease the amount of time the celebration will take while providing every student the opportunity to share their learning with an audience.

Use a signal for groups to rotate from station to station.

Allow audience members to comment on student work by writing comments on a “Comment Sheet” located with the student presenting the work.

- 🌟 For ELL students, provide sentence starters to comment about someone’s work.
- 🌟 Invite parents and ask students to verbally translate their work.

Sharing/Closure

- Students and guests enjoy refreshments while talking about the author and what they learned about her as a writer and person.

Notes