**First Grade Module 2 – Cycle 2- Developing Critical Readers, Writers,**

**and Thinkers Around Narrative Text**

This lesson map for Module 2 provides a snapshot of combined reading and writing lessons in a specific sequence. Please note that although we have numbered them 1, 2, 3 …some lessons could easily span more than one day or have days in between. The focus standards are suggestions which you will want to narrow for the day and the suggested book title may be replaced with a similar text if more appropriate for your purpose. Priority standards are highlighted in gray.

Many of the lesson rationales have been pulled or adapted from Schoolwide Inc. units whom we purchased our Mentor Texts from. *Another great resource is Portland Public School’s writing Curriculum that follows Lucy Calkins’ Writers Workshop. Here is the link: http://www.pps.k12.or.us/departments/curriculum/2071.htm*

The Lesson Maps are designed primarily for your whole group instruction. As described in the GCR2 Literacy Blueprint, whole group is only part of a balanced literacy program. It’s important to remember that during this “unit” you should also be doing small group instruction based on student need and instructional level and ensure students have time for independent practice reading and writing.

Cycle one for this module centers around understanding Story Elements within fiction text and how these components can help us understand what is being read. This module also includes tales/fables.

Cycle two for this module centers on “story telling” and reading and writing personal narratives.

The following culturally conscious teaching strategies are important to keep in mind throughout your lessons-

1. Provide multiple opportunities for structured oral language practice, including turn and talk, small group, and whole group discussion.
2. Provide sentence frames as a starting point for discussion and written responses, e.g. “I believe\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ because \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.”
3. Deliberately teach academic vocabulary needed to be successful on the tasks. For example, if asking a student to compare, first define compare and provide examples of how to compare.
4. Give positive and specific affirmation of student effort and habits of mind, along with academic outcome.

**Starting with an Immersion Phase**

One way to set the stage for this cycle is to immerse students in the Mentor Texts prior to starting the following lessons. It is recommended that you spend 3-5 days reading all books or excerpts from longer texts in the cycle while students listen just for pleasure. This allows them to “marinate” in the genre, focus solely on listening, and gives them an opportunity to discuss patterns they see and hear. By doing this for the first read, teachers can keep their subsequent lessons focused on the strategy or craft by highlighting specific areas of the text, and allows students to shift from attending to the text with a “reader lens” to attending to the text with a “writer lens” depending on the focus of the lesson.

**First Grade Module 2 Cycle 2**

**Lesson 1 – What makes a narrative writing? Where do authors of narrative writing get their ideas?**

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| **Reading:**  **“The Look and Sound of Stories”** | **Rationale:**  Readers use what they know about the look, sound and purpose of different genres to engage with and understand texts. Students will discuss, define, and distinguish between storybooks and informational books and will then think more deeply about the look, sound and purpose of fictional stories.  *SW Reading Fiction Lesson 1* | **Possible text:**  Using *The Mightiest* by Keiko Kasza | **Common Core State Standards:**  .RL.1, 1.RL.2, 1.RL.5, 1.RL.7  1.SL.1, 1.SL.4 | **Notes:**  Revisit the characteristics of fiction/narrative texts are.  You can review anchor charts that you developed in cycle 1. Maybe now that they have been exposed to Nonfiction and Opinion texts, you may want to update some of the charts. |
| **Writing:**  **“Personal Narratives Make it Passionate”** | **Rationale:**  Students will connect the relationship between personal narratives and autobiography as well as storytelling and personal experiences. Use *I Love My Hair*! By Natasha Tarpley to examine how personal narratives are about the writer’s personal expressions and experiences.  *SW Writing Fiction Lesson 3* | **Possible Texts:**  Using *I Love My Hair!* by Natasha Tarpley | **Common Core State Standards:**  1.W.3, 1.SL.1, 1.L.1,  1.L.2, 1.L.4, 1.SL.4 | **Notes:**  Writers write best when they can write what they are passionate about or have a connection with. You will want to help students find those “stories.” After reading the book, have students think and then share about some of their own family experiences or other personal experiences….mom or dad reading a story at bed time, Sunday dinner at Grandma’s house, going to same place for summer vacation….etc  They could add these to their list of ideas for writing.  You can make an anchor chart of some of their ideas. This will provide additional ideas for students that may still be struggling with what to write about. They may have had similar experiences, but didn’t think about them for writing.  Have students think about what they could write about today and share it with a friend. They can even share how they will start their story so when they go back to their places to write, they will have a plan. |

**Lesson 2- How can illustrations help us become stringer readers and writers?**

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| **Reading:**  **“A Favorite Fable Retold in Pictures”** | **Rationale:**  Readers build a story in their minds using the illustrations, story elements and their imagination. Students will learn how wordless picture books tell a detailed story, including a predictable structure and elements  *SW Reading Fiction Lesson 3* | **Possible text:**  Using *The Lion and the Mouse* by Jerry Pinkney | **Common Core State Standards:**  .RL.1, 1.RL.2, 1.RL.5, 1.RL.7  1.SL.1, 1.SL.4 | **Notes:**  Revisit the book *The Lion and the Mouse.* Recall how in cycle one, we used the pictures to retell the story.Since this is a wordless book, students will need to “read” the illustrations.  As they “read” the story, you will want to refer them to the story elements of fiction/fables: characters, setting and major events – problem/solution.  Model “reading” the first few pages to the students-showing them how you tell the story based on what you see in the illustrations and what you know about fables.  Then have students turn and talk and tell what they see in the pictures. |
| **Writing:**  **“Sometimes we Need to Sketch Instead of Drawing”** | **Rationale:**  During Writers’ workshop writers want to sketch their illustrations so they can spend the majority of their time writing. Sketching their picture also helps plan their story.  *Not a SW Lesson* | **Possible text:**  Student drafts/drawings | **Common Core State Standards:**  1.W.3, 1.SL.1, 1.L.1,  1.L.2, 1.L.4, 1.SL.4 | **Notes:**  Though we just shared how the illustrations in the book *The Lion and the Mouse,* helped tell the story…. during writer’s workshop we do not want students to spend a lot of time with their drawings. The can add color and details after |

**Lesson 3-How can I share my thoughts and ideas with others?**

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| **Reading:**  **“Fantasy Fiction: These Animals Talk!”** | **Rationale:**  Readers get to know the characters of a story by interpreting information from pictures and listening to what the characters say, think and do. Students will listen to a story from Poppleton and use the words and illustrations to describe the main character inside and out.  *SW Reading Lesson 6* | **Possible text:**  Using *Poppleton* by Cynthia Rylant. | **Common Core State Standards:**  .RL.1, 1.RL.2, 1.RL.5, 1.RL.7  1.SL.1, 1.SL.4 | **Notes:**  This book as 3 short stories about Poppleton, a pig who has moved from the city. This book provides the opportunity to analyze the characters in the book, especially the main character, Poppleton.  Animal characters in fiction stories have feelings just like people. Sometimes those feelings are positive—like happy, excited, amazed. Sometimes those feelings are negative—nervous, sad, worried, mad. Being able to describe the characters helps us understand the character better, and helps us to understand why he does something or thinks the way they do.    Make an Anchor Chart  Readers pay attention to the characters in their stories. They notice:   * How they act * How they speak * What they say * What they think   Then, the reader asks…  “What does this tell me about how the character feels?”  “What does this tell me about what the character thinks?”  Students use evidence from the text to support their thinking.  A follow up lesson:  Make a T-chart: Add things they know about Poppleton and find evidence from the text to support their thinking.   |  |  | | --- | --- | | **What I know about Poppleton** | **Evidence from the text** | | Feels bad about squirting Cherry Sue | Got a towel and said sorry | | Poppleton feels better about being alone | Cherry Sue said, “You too?” and likes to be alone sometimes, too. | | Poppleton loved to read | He went to the library every Monday, no matter what else was going on. |   Can add things they know from the 3 stories in the book. |
| **Writing:**  **“Stories Take You on a Journey”** | **Rationale:**  Writers of personal narratives often take readers on a journey, describing a sequence of events that create interest and re-create memorable experiences. Students recognize that they too have memorable and interesting experiences to share and can do so more successfully by including descriptive details and temporal words from beginning to end.  *SW Writing –Generating Ideas III* | **Possible Texts:**  Using *My Visit to the Aquarium* by Aliki. | **Common Core State Standards:**  1.W.3, 1.SL.1, 1.L.1,  1.L.2, 1.L.4, 1.SL.4 | **Notes:**  This lesson models how the author Aliki takes the readers on a trip through an aquarium. The story follows a sequence of events that have lots of details.  Share with the students how the author takes the reader through an aquarium. He uses lots of details so the reader can feel like they are right there in the aquarium with the writer.  Students can think about trips/experiences they have had that they could share in their own writings.  This may also be a good time to revisit how students can write a story over several pages. Refer back to Lesson 8 in Cycle One of this Module. |

**Lesson 4- What do I do when I have lost the meaning? How can I use pictures, letters sounds and words to write?**

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| **Reading:**  **“Maintaining Meaning”** | **Rationale:**  Readers have different strategies they use to monitor and maintain meaning. Students will infer the meanings of words and phrases in fictional texts by using picture clues, context clues and personal schema.  *SW Rdg. Mini-Lesson 4* | **Possible text:**  Using *The Three Little Pigs* retold by James Marshall | **Common Core State Standards:**  .RL.1, 1.RL.2, 1.RL.5, 1.RL.7  1.SL.1, 1.SL.4 | **Notes:**  When teaching students to figure out words they don’t know you will want them to have several different strategies that they can try. We also want to encourage them to try another strategy when one doesn’t work.  Reinforce strategies you have already taught for reading unfamiliar words and gaining meaning from new vocabulary.  Here is a sample chart that students could use or have posted in your classroom: |
| **Writing:**  **“ Personal Narratives Make a Point”** | **Rationale:**  Students will examine how personal narratives can record important moments and special memories from the writer’s home and family life. Use *My Big Brother* by Valerie Fisher as a demonstrative text.  *SW Writing Lesson 5* | **Possible Texts:**  Using *My Big Brother* by Valerie Fisher | **Common Core State Standards:**  1.W.3, 1.SL.1, 1.L.1,  1.L.2, 1.L.4, 1.SL.4 | **Notes:**  This is a great book for helping students document some of their own life experiences…especially those with siblings. The illustrations are also great for playing on the words of the text….as they are sometimes contradictory in a fun way. |

**Lesson 5- What does the author want me to learn? How can I make my story come alive?**

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| **Reading:**  **“What Matters Most?”** | **Rationale:**  Readers know how to recognize relevant and useful information. Students will identify key points in a fictional text so they can remember what is important in the story.  *SW Fiction Mini-Lesson 7* | **Possible text:**  Using *The 3 Little Dassies* by Jan Brett  Or any other mentor text that has been read | **Common Core State Standards:**  .RL.1, 1.RL.2, 1.RL.5, 1.RL.7  1.SL.1, 1.SL.4 | **Notes:**  Using a graphic organizer /anchor chart walk through the book and identify Key points/ideas with the chosen story.  You will want to help them think about those key elements of fiction as those are usually the key ideas. |
| **Writing:**  **“Adding Dialogue”** | **Rationale:**  Students will examine how authors use illustrations and descriptive details to re-create the special places where important events and memorable moments occurred. *Use My Little Island* by Frané Lessac.  *SW Writing - Revising I* | **Possible text:**  Using *Do Like Kyla*  by Angela Johnson or any book you have read that clearly shows dialogue and/or use . Students’ writing samples. | **Common Core State Standards:**  1.W.3, 1.SL.1, 1.L.1,  1.L.2, 1.L.4, 1.SL.4 | **Notes:**  Here is an opportunity to teach your students that writers can show their characters talking by adding dialogue to their stories. One way a writer can show a character is talking is using speech bubbles. Another way to show what characters are saying is to put what someone said into the words of the story. Teacher demonstrates adding dialogue to the words of his/her story, while also showing students how to add quotation marks around what was said. Emphasis is not placed on the correct use of dialogue punctuation in this lesson, teachers are merely giving children exposure to quotation marks and asking students to give it a try. You will want to show students how dialogue is used in a mentor text and if you have some student writing samples that either have dialogue or lend themselves to add dialogue....that would be optimum. You may have students who have used speech bubbles and you could demonstrate how to take those and add to the story with quotation marks. |

**Lesson 6- How do you read and write to show feelings and meaning?**

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| **Reading:**  **“Reading with Expression”** | **Rationale:**  Readers of fiction pay close attention to dialogue and other text signals to enhance meaning and engagement. Students will expressively reread texts, bringing out characters’ voices and reading with appropriate intonation.  *SW Rdg Fiction -*  *Mini-Lesson 5* | **Possible text:**  Using  *The Mightiest* by Keiki Kasza | **Common Core State Standards:**  .RL.1, 1.RL.2, 1.RL.5, 1.RL.7  1.SL.1, 1.SL.4 | **Notes:**  Make the Bumpy Smooth from Jennifer Serravallo's book:  **C:\Users\Holly Gjersee\Documents\Scan0009.jpgStrategy**: Sometimes it is hard to read smoothly the first time you see something new, when the story or information is new and the words are new too. Go back after you know the words to try to smooth out the reading. Pause every few words, instead of after every word.  Prompts to support the reader:   * Go back and try it one more time * Now that you know all the words, smooth it out. * Do you think you should reread that? * How did that sound to you? |
| **Writing:**  **“Writing with feelings”** | **Rationale:**  Writers often add how events in the story makes them or the characters feel. There is the outside story...what happens/the events and then the inside story...how the characters feel.  *Not a SW Lesson* | **Possible Texts:**  Usingexcerpts from any of the following books:  *Do Like Kyla*  by Angela Johnson,  *I Love My Hair!* by Natasha Tarpley or *Little Nino’s Pizzeria* by Karen Barbour | **Common Core State Standards:**  1.W.3, 1.SL.1, 1.L.1,  1.L.2, 1.L.4, 1.SL.4 | **Notes:**  Tell students that today you will teach them how to say more about their story. *I’m going to show you that you can write what happened and then you show your feelings or thoughts about what happened.*  1. Read an excerpt from a mentor text ( Little Nino’s Pizzeria, Do Like Kyla, I Love My Hair, are a few examples of mentor texts read the first week that show the inside thoughts/feelings) to show how the author showed what happened and also showed thoughts and feelings about what happened. Be sure to talk about the illustrations and how they can also show inside feelings (someone screaming, happy, sad, etc.).  2. What did you notice? Did the writer use his/her words or pictures to tell the inside story-how someone was feeling?  3. Remind everyone of an event in the classroom each is sure to remember. Ask the children to tell the inside story and the outside story of that event to their partner. Repeat for the class the outside and inside story that you overheard partners talking about. Students may need scaffolding to tell the inside story.  4. Encourage and invite students to try this strategy in their own writing. Remind that on the one hand, they can tell what happened. But then, on the other hand, they can tell what they thought and felt. Then they can go back to what happened. |

**Lesson 7 - Reading: Why do characters act the way they do? How can you make your story ending interesting and connected to the main part of the story?**

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| **Reading:**  **“Analyzing and Connecting to Characters”** | **Rationale:**  Readers infer characters’ feelings, motives, and attributes using prior knowledge and the text itself. Students will continue to read Poppleton, making connections and developing ideas about the main character while using evidence from the text.  *Not a SW Lesson* | **Possible text:**  Using *Poppleton*  by Cynthia Rylant | **Common Core State Standards:**  .RL.1, 1.RL.2, 1.RL.5, 1.RL.7  1.SL.1, 1.SL.4 | **Notes:**  C:\Users\Holly Gjersee\Documents\Scan0007.jpgThis is an extension from Lesson 3 about the character Poppleton and how we can connect with how characters feel. One way to help students connect with the characters is to have them put themselves in the character's shoes. You can make a feelings chart with your students showing the different expressions/feelings. |
| **Writing:**  **"Story Endings"** | **Rationale:**  When writers end their stories.....their story endings "stay in the moment."  *Not a SW Lesson* | **Possible Texts:** | **Common Core State Standards:**  1.W.3, 1.SL.1, 1.L.1,  1.L.2, 1.L.4, 1.SL.4 | **Notes:**  Often young writers end their stories abruptly. They are telling events that are happening and then all of a sudden "they went home," or the just write "the end."  We need to show them how to end the story while staying in the moment of the "action". Model a writing:  Sample writing:  *Suddenly, the fire alarm rang. We quickly lined up and walked outside. We stood on the grass in one long line. It was raining really hard. Then we went back inside.*  Have the students help rewrite the ending.  *We were shivering and our clothes were all wet when we went back into the classroom.* |

**Lesson 8 – Reading: How does writing your thinking about what has been read, help you as a reader? Did you write what you said?**

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| **Reading:**  **“Written Retelling ”** | **Rationale:**  Readers use writing tools to communicate, remember and deepen their understanding of texts. Students will think, reflect, and write in response to texts they have read.  *SW Fiction Mini-Lesson 9* | **Possible Texts:**  Using *The 3 Little Dassies* by Jan Brett  Or any of the mentor texts | **Common Core State Standards:**  .RL.1, 1.RL.2, 1.RL.5, 1.RL.7  1.SL.1, 1.SL.4 | **Notes:**  Students will write a responds to one of the mentor text read aloud. You will want to model how students can first think/say what the story was about, how it made them feel, what the message of the story was...etc. You may choose to help students narrow the focus of the response until they have had experiences responding to texts. You could also give them sentence starters if needed....  I think \_\_\_\_\_\_\_(the character) was \_\_\_\_\_\_ because. You will want them to show evidence to support their thinking.  This will be a lesson you review/have students do often through all of the modules. |
| **Writing:**  **"Reread and Touch Each Word"** | **Rationale:**  Writers need to reread what they have written to make sure that the sentences make sense and that all of the words are on the paper.  *Not a SW Lesson* | **Possible Texts:** | **Common Core State Standards:**  1.W.3, 1.SL.1, 1.L.1,  1.L.2, 1.L.4, 1.SL.4 | **Notes:**  You want to teach your students to reread to make sure that their sentences make sense and that all of the words they intended are there.  Demonstrate how you write a short story....just a few sentences and then how you go back and reread touching each word to make sure you didn't leave out any important words.  Have students practice during independent writing time. You may want to encourage them to do this with a partner. |

**Lesson 9- Reading: What does the author want me to learn? Writing: What story do you want to publish?**

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| **Reading:**  **“Sharing the Message”** | **Rationale:**  Readers grow by reflecting on writers’ messages and common literary themes. Students will develop, support, and communicate their ideas about the important messages and themes in the texts they read.  *SW Rdg. Mini-Lesson 10* | **Possible text:**  Using *Poppleton*  by Cynthia Rylant | **Common Core State Standards:**  .RL.1, 1.RL.2, 1.RL.5, 1.RL.7  1.SL.1, 1.SL.4 | **C:\Users\Holly Gjersee\Documents\Scan0008.jpgNotes:**  When we want to figure out a theme in a story, we can stop and jot an important note about what's happening in the plot and then we can infer by asking ourselves "what's the big idea about what happening in the story?  See sample chart: |
| **Writing:**  **“Which Story Do I Tell?”** | **Rationale:**  Personal narrative writers have various ideas and stories they collect. Then they carefully select one to focus on, develop, and publish. Students will look through their writing folders to find the best ideas to turn into an expanded personal narrative they can share with an audience.  *SW Writing Fiction - Selecting* | **Possible Texts:**  Using *When I was Five* by Arthur Howard | **Common Core State Standards:**  .RL.1, 1.RL.2, 1.RL.5, 1.RL.7  1.SL.1, 1.SL.4 | **Notes:**  Tell students that it’s time to choose work to fix up and fancy up for  publication. They will need to choose the piece  that they will publish. We need to fix our writing up just like people fix  themselves up for a graduation or a wedding.  Have a few examples of published books mentor texts. Tell the students that you are going to look at what published books contain to make sure you include the same elements in their books.  Take a picture walk of the books noticing various elements and drawing attention to them.  Create a chart “Published books have….”  Published books have…  • Name of author  • Name of illustrator  • Cover with a picture and title  Tell students that published books include the name of the author and  illustrator on a cover. Explain what the author and illustrator do. Tell them  they will include their name on their cover as author and illustrator.  Tell them they *are going to want to fancy up their writing. They'll have to decide how*  *to make their writing beautiful. Some of them may want to add colors to their*  *cover or make their favorite page more beautiful. Have them decide what they can*  *do to dress up-fancy up-your writing and then have them do it.*  ***Independent Work***  8. Students choose the story they want to publish. Show/read their story to  their partner. Send students off to publish their work. Encourage students to  include and emulate elements of a mentor text.  ***Share***  9. Students can share how they published their books. |

**Lesson 10 – What do you know about yourself as a writer?**

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| **Writing:**  **“About This Author”** | **Rationale:**  Writers include biographical details about themselves in their writings to personally connect with readers. Students will add biographical notes to their writings to further their identification of themselves as authors.  *SW Writing Fiction -:Publishing II* | **Possible Texts:** | **Common Core State Standards:** | **Notes:**  Think about different ways your class can celebrate completing their published pieces.  Consider:   * Invite Guests (parents, other classrooms, school librarian) to attend and either read book independently or have book read to them by students. * Students could travel in small groups to other (assigned) classrooms reading   their stories.   * Students could be seated around the room or in the library and the guests   gather at individual student stations to hear their stories, and then move on  to another student.   * If students have older reading buddies, they could share their stories with   them.   * Place a copy in school or classroom library for check out and further reading.   ***Reflection***  1. Ask students what is something they have learned how to do as a writer.   * Students turn and talk then share out with class. Consider making a chart of their answers with their names. |

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**Celebration: Be sure to include a day for celebrating students’ hard work on their narratives at the end of this cycle. This may be another lesson, or at another time of the day, with your reading buddies, or whatever way works best for you and your students.**