

10. Curriculum

(c) Curriculum Implementation Work Plan

Provide a detailed work plan to demonstrate how the applicant team would use the curriculum framework included as Attachment 10(b) to develop the tools that teachers would use to implement the curriculum. At a minimum, your response to this request should include a specific timeline for implementation, identify all key tasks, the personnel that would either lead or participate in the process, and explain the outcome (for example, curriculum maps, scopes and sequence, instructional handbooks, etc.) of the implementation work plan from potential charter approval to start-up.

The first years of a new charter school can be daunting as the principal and other school leaders seek to recruit the best educators, implement and refine the best curriculum, and efficiently run the non-instructional operations of the school. The Success Charter Network is equipped to tackle all of the operations behind the start up of a school so that the school leaders can focus solely on teaching and student learning. Leaders will also benefit from the support of the successful leaders at the other Success Academies.

The SCN academic curriculum is collaboratively designed and implemented by the Director of Instruction, Director of Literacy, Instructional Development staff, school leaders and other instructional experts. In addition, because all Success Academies have the same curriculum, the schools are able to share best practices and resources.

Curriculum Support

The SCN team partners with school leaders to provide extensive guidance and resources to faculty. They create a system of challenging goals and specific unit and lesson objectives—planned backwards from accountability goals—particularly in core subject areas of math, literacy, and writing. This is paired with strong, standards- and vertically-aligned assessments designed to gauge teaching effectiveness and ensure a constant stream of data on student master of skills and objectives.

Instructional support staff, such as the Director of Instruction, Director of Literacy and the Instructional Development team, provides curriculum maps, scope and sequences, calendars, templates, rubrics and all necessary materials to ensure that all teachers are well prepared. These materials are presented and utilized during Faculty Orientation and professional development sessions.

SCN has from day one systematically documented its curriculum to ease the implementation of the Success school model in future charter schools. All materials, including year long scope and sequences, unit overviews, lessons, video models, and general resources can be found on the networked share drive.

SCN also partners with leaders to provide an extensive program of both network-wide and school-based professional development. This includes ongoing professional development and training prior to the launch of each unit and to track student progress against end of unit benchmarks and end of semester benchmarks. This generally occurs during the weekly

professional development time scheduled for each Wednesday afternoon. A more in-depth discussion of the professional development program can be found in Attachment 15.

The Director of Instruction, Director of Literacy and other instructional coaches make regular on-site visits to engage in the same activities, support the Lead Teacher/facilitator, and discuss with teacher teams how to use data and a basic problem-solving model to inform and improve instruction and properly group and accelerate students and create a plan of action for struggling students. This team will present workshops on topics appropriate to the school's needs. Coaches will use professionally developed videos, modeling and interactive sessions to present topics such as strategies for teaching English Language Learners, proactive behavior management, teaching particular reading strategies, or parent involvement.

As mentioned in our policies and strategies for serving students with disabilities and those scholars who are English Language Learners, general education faculty will be given professional development in properly identifying students they suspect may need an IEP or who may be ELL, and other topics including blended programming, co-teaching models and consultant teaching models.

Faculty Orientation

Before the first day of school, all SCN staff members go through an extensive orientation period with specialized training sessions targeted to the needs of the SCN teacher. To ensure all teachers are set up for success, SCN provides an additional week of training for all new teachers. During this weeklong period, teachers undergo training focused on:

- Classroom management
- Professionalism
- School Culture and Values
- Foundations of the SCN Instructional Model

This new teacher training is followed by a three-week orientation period where teachers delve deeper into SCN academics, policies and culture. Teachers undergo training in specialized tracks tailored to their needs, which include, but are not limited to:

- Instructional Components of the SCN THINK Literacy, SFA and Math Programs
- Parent Communication and Involvement
- Building School Culture
- Technology
- SCN Policies and Procedures

Weekly PD and Full PD Days

During the school year, teachers and school leaders have professional development activities on Wednesdays from about 2:30 until 5:00. Additionally, there are eight Professional Development days each year, which allow teachers to spend a full day in school, engaged in Professional Development activities and workshops.

SCN professional development session topics and trainings are determined by school leaders, the Director of Instruction, Director of Literacy, and the Instructional Development staff. Each session is designed to address student achievement and teacher pedagogical needs. Sessions are led by school leaders who receive targeted training of their own from the

Instructional Development and Literacy teams at summer training, Leader Summit, and throughout the year during regular Leader Study Groups led by the Director of Literacy and the Director of Instruction.

While homeroom teachers meet for training focused on Curriculum Components, Specials and Science teachers attend team meetings and trainings led by appointed Specials Team Leaders and plan for upcoming lessons and school events.

To ensure that the needs of novice, returning and veteran teachers are met, professional development sessions are often differentiated into tracks for teachers based on their levels of proficiency. Teachers are either assigned to sessions based on school leader discretion or elect to participate in sessions tailored to their particular needs.

Weekly professional development allows teachers to spend time delving into the unit overviews and unit materials provided by the Director of Instruction, Director of Literacy and Instructional Development staff. Leaders present the new units, lessons, and resources to teachers in network-wide professional development sessions and then follow up at grade team implementation meetings.

10. Curriculum

(d) Sample Unit Plans

Provide at least one sample unit plan for mathematics and one sample unit plan for English language arts for one of the grades that you intend to offer in the first year of operation. These unit plans should minimally include relevant Common Core and other applicable standards, suggested pacing, instructional strategies, methods of assessment, instructional materials identified in other parts of the proposal, and should be consistent with any unique aspects of the proposed educational model or design.

On the pages that follow please see:

- SCN Kindergarten Reading Unit 1: Emergent Storybook
- SCN 1st Grade Writing Unit 3: Writing for an Audience and Writing for Readers
- SCN Kindergarten Math Unit 6: Combinations

1st Grade Writing Unit 3

Writing for An Audience and Writing for Readers

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Unit Goals:

- Scholars will come up with meaningful topics for stories and big ideas they want to show.
- Scholars will write small moment stories around a central idea.
- Scholars will add details to their stories to show a central idea.
- Scholars will write precisely and accurately so that others can easily read their writing.

Parts of the Unit:

PT I: Writers start with a big idea and plan our stories to show that idea.

PT II: Writers add details to our stories that connect to our big idea.

PT III: Writers write for an audience by making our writing easy for others to read.

PT IV: Writers choose, revise, edit, and publish.

Common Core Standards Addressed in this Unit:

- With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.
- Write opinion pieces, in which they introduce the topic or name the book they are writing about, state an opinion, supply a reason for the opinion, and provide some sense of closure.
- With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Setting up for this Unit:

- This unit is about writing for an audience. Specifically, this unit teaches scholars to:
 - 1) Choose compelling ideas.
 - 2) Writing to create mind movies for our readers by bringing out the important details of the narrative.
 - 3) Write precisely and accurately using correct conventions.
- It is critical that during part three of this unit, which focuses on conventions and mechanics, that your model writing continues to be at an incredibly high level in order to keep all you have taught in parts one and two top of mind.
- During this unit scholars will continue to write small moment stories, this time beginning with the idea they want to develop or show. **Throughout this unit scholars should continue to write their big idea on the first page of their booklet to keep it front and center as they write. Scholars should do this for each story, after the lesson that teaches them to do so, even though it is not explicitly mentioned in each individual lesson.**
- At the beginning of this unit, scholars will write for a minimum of 20 focused minutes. By the end of this unit, they will write for a minimum of 25-30 minutes. The benchmark for November 15th is 25 minutes of focused independent writing for all scholars.
- Scholars will continue to write in 3-page booklets during this unit, but the paper choice changes to include more lines, and less space for a picture.
- Add loose paper to your writing center in all varieties of paper choices so that scholars are able to add onto a piece as needed.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

- **Scholars will continue to write 2-3 pages per day.** Writing should be continuous; as soon as scholars finish one piece, they should get more paper and begin another.
- More sophisticated writers will stay with stories longer, adding on pages, and revising as they do. Less sophisticated writers will write more individual small moment stories during this unit.
- Each day scholars may add onto a piece, begin a new one, or a combination of both. If the “try” portion of the mini-lesson sets scholars up to revise/add onto a piece in a specific way, be sure scholars move onto revising another piece, continue adding onto the piece they used during the try, or begin a new piece. This will ensure volume, as well as ensure that scholars have multiple opportunities to practice the teaching point. Scholars will not internalize the teaching point if they just try it one time in one piece.
- Mini-lesson teaching points are cumulative. This means that even though your model writing, and scholar writing should clearly demonstrate the teaching point, the expectation is that both also demonstrate the repertoire of teaching points you have taught previously in this (and past) units.
- During this unit, continue to use your own writing folder, which will look like the folders scholars use. Inside will be the pieces you use to demonstrate in mini-lessons and small groups. Be sure to save the pieces you use to model with throughout the unit. Always show scholars your model writing using the ELMO.
- Throughout the unit you will notice many lessons include the mid-workshop teach and the share. These may be changed based on the needs and strengths of your scholars. You may use this time to: reinforce the teaching point of the mini-lesson, share scholars’ work, reinforce a former teaching point, expand on a skill, etc. You will often do more than one mid-workshop teach on a given day.
- During this unit, assign scholars to long term writing partnerships. They should sit next to this person during the mini-lesson and share, and meet with them whenever a specific lesson calls for partnership work.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

- During Part 3 of this unit, scholars will edit their work each day using a daily editing checklist (see *anchor charts* below). This should take approximately 3 minutes per day. It should never take more than 5 minutes, as this will cut into writing time.
- Throughout the unit, continue to use the chart below to demonstrate where scholars are in the writing process. Prior to starting the unit, post the following chart and move the clothespin along the continuum explicitly telling scholars where the class is in the writing process. This will help them internalize the process they follow during each unit.

Collect	Choose	Revise	Edit	Publish & Celebrate

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Components of THINK Literacy that support this unit:

Read Aloud

- *Personal Narrative/Small Moment Stories*
- *Mentor Texts:*
 - *My Best Friend*
 - *Across the Alley*
 - *Other titles from Unit 3 Read Aloud List*

Shared Writing/Oral Storytelling

- **Continue to dedicate 5 minutes per day to oral storytelling**
 - This can come directly before the writing workshop or at another time of day (after lunch is a great time to do this because scholars have a lot to say).
 - Scholars should work with their writing partners during this time.

Option 1: Retell a shared story

- Retell a shared small moment. Example: When you first entered your new classroom as a class.
- Scholars practice telling the same story with partners.
- Repeat across 2-3 days, each time adding more detail (i.e. dialogue, feelings, thinking, descriptive language, etc.). You may use the following prompts to scaffold scholars:
 - “Tell it again with dialogue.”
 - “Tell it again, but this time show rather than tell how you were feeling.”
 - “Tell it again, but this time describe the setting.”
 - “Tell it again, but this time start the story with the action instead of with dialogue.”

****Class stories can be recorded during shared writing and used for the “try” portion of mini-lessons.**

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Option 2: Scholars tell their own stories.

- o Scholars “pull a story out of their pockets” and tell their own stories to partners.
 - o Scholars should tell the same stories more than once, revising and adding details as they go to bring out their central idea.
- In addition to telling and writing shared stories to be used during the “try” portion of mini-lessons, use shared writing time to reread mentor texts like readers. See “*things to notice as you read like writers*” in *read aloud* section *above*.
- Create a mentor text chart that keeps track of what you notice. The chart should be structured as follows:
- What we noticed/Where we noticed it/Examples/Why writers use it.***

Assessment:

- Scholar writing
- Notes from strategy lessons

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Suggestions for Small Group Work:

Ideas

- Generating meaningful topics for writing.
- Identifying your central idea.
- Showing a central idea.

Structure

- Writing 2-3 pages per day.
- Planning stories with beginnings, middles, and ends.
- Rehearsing/planning using quick sketch.
- Focusing on a small moment (not bed-to-bed).
- Zooming in on the most important part.
- Showing events unfold with micro-actions.
- Writing and engaging beginning.
- Writing an ending that shows the central idea.

Details

- Stretching out the story bit-by-bit rather than summarizing.
- Including setting.
- Including dialogue.
- Vivid/Descriptive language.
- Showing rather than telling feelings.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

- Internal thinking.
- Developing important parts.
- Choosing details that show the central idea.

Conventions

- Monitoring for sense: re-reading often to make sure writing is clear.
- Ending punctuation.
- Correct use of capitalization.
- Spelling word wall words correctly.
- Subject/Verb agreement.
- Writing with a consistent verb tense.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Anchor Charts

Charts should be made in front of and with scholars. They should be added to during the mini-lessons, the mid-workshop teach, and the share. Charts should include visuals as well as words when appropriate. Listed below are the charts you will make throughout this unit. Parts of the Writing Workshop:

- *Writers write stories to show big ideas.*
- *Writers show important details in our stories* (You may instead choose to add to *Writer’s Toolbox* chart from the previous unit).
- *Daily Editing Checklist.*
- *Writers revise our stories by* (this chart can be added to from the previous unit).

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Unit 3	Writing for An Audience and Writing For Readers	
Part 1	Writers start with a big idea and plan our stories to show that idea	
PT 1/TP 1	Writers find ideas for stories by thinking of a topic that matters to us, and the big idea we are trying to show.	13
PT 1/TP 2	Writers get ideas for stories by choosing topics that give us big strong feelings. Then we ask ourselves, “What idea am I trying to show?”	16
PT 1/TP 3	Writers plan our stories by sketching across three pages. Then we check that each sketch connects to the big idea we are trying to show.	18
Part 2	Writers add details to our stories that connect to our big idea	
PT 2/TP 1	Writers help our readers make a mind movie by showing the setting throughout the story.	21
PT 2/TP 2	Writers add dialogue to our stories by imagining our stories like a movie, and writing what people said to each other.	23
PT 2/TP 2	Writing partners help each other add realistic dialogue by acting out scenes from each other’s stories.	25
PT 2/TP 3	Writers help our readers make mind movies by breaking actions into smaller steps.	27
PT 2/TP 4	Writers bring our stories to life by choosing juicy, precise words.	29
PT 2/TP 5	Writers show, not tell feelings by describing what the feeling looks like on our face and body.	31
PT 2/TP 6	Writers bring out the inside story by showing what we were thinking.	33
PT 2/TP 7	Writing partners help each other improve our writing by complimenting one thing we did to show our big idea, and suggesting one thing we should try.	35

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Part 3	Writers write for an audience by making our writing easy for others to read	
PT 3/TP 1	Writers write complete, clear sentences by using ending punctuation and capitalizing the first letter of the sentence.	37
PT 3/TP 2	In addition to beginning sentences with capital letters, writers use capital letters for specific names and places. These are called proper nouns.	39
PT 3/TP 3	Writers make sure our writing makes sense by stopping often, rereading, and asking themselves, “Does this make sense?”	41
PT 3/TP 4	Writers write words wall words in a snap by taking a mental picture and writing the whole word.	42
PT 3/TP 5	When writers write words, we do our best to include all of the sounds. We do this by saying the word slowly, and writing it sound by sound. Then we reread to make sure we didn’t miss any.	44
PT 3/TP 6	Writers punctuate dialogue correctly by using quotation marks.	46
PT 3/TP 7	Writing partners become writing coaches by helping each other find places that don’t look right, sound right, or make sense.	48
Part 4	Writers Choose a piece to revise, edit, and publish	
PT 4/TP 1	Writers choose a piece to revise, edit and publish, by rereading all of their stories and deciding which piece they are most proud of.	50
PT 4/TP 2	Writers revise our writing by adding details to an important part that show our big idea.	52
PT 4/TP 3	Writers revise our small moment stories by acting them out and then adding the tiny details they left out the first time.	54
PT 4/TP 4	Writers edit their writing by using their editing checklist and doing multiple reads.	55
PT 5/TP 5	Writers choose a title for their piece that shows their big idea.	57
PT 6/TP 6	Writers get ready to publish by making a title page and adding color.	59

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before this lesson:

1. Scholars have cleaned out writing folders.
2. Writers create new “Heart Maps” for this unit (of ideas, people, things that are important to them).
3. Add teaching point to chart: *Writers write stories to show big ideas.*

PT 1/TP 1	Writers find ideas for stories by thinking of a topic that matters to us, and the big idea we are trying to show.
Connection Capture scholars’ attention.	<i>During our last writing unit, Small Moments, you did fantastic work writing stories from your lives, showing your stories unfold bit-by-bit to make a movie in the mind of your readers. We will continue to do this in our new unit, “Writing for an Audience”. When we write for an audience, or for our readers, there are 2 things we must do. 1. Write interesting stories that hook our readers and make them want to keep readings 2. Write clearly, neatly and carefully so that our audience is able to understand our ideas. During this unit we are first going to work on writing compelling stories with interesting details. Then we will focus on writing with correct conventions like capital letters, and punctuation, and quotation marks to ensure others can easily read and understand our stories.</i> <i>During Read Aloud and Guided Reading we often talk about how our books have main ideas, or an idea the author is trying to show. For example, in <u>My Best Friend</u>, Mary Ann Rodman shows us that Lily is so focused on Tamika being her best friend that she almost misses out on being best friends with Keesha. Mary Ann Rodman planned and wrote her story around this big idea. She did this by choosing an important topic (friendship) and then thinking about what she wanted to show.</i> <i>Today I am going to teach you that writers find ideas for stories by thinking of a topic that matters to us, and the big idea we are trying to show.</i> Refer to your anchor chart

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Teach Teach ONE thing by demonstrating.	<i>Watch me as I find an idea for a story by thinking of a topic that matters to me, and the big idea I am trying to show.</i> Think aloud about a topic that matters to you. This may be a person, a place, an object, or something you love doing. Look at your writing folder or your heart map to help you. For example: <i>Scholars, a topic that really has become important to me is running. Every morning, as the sun comes up I run by myself across the Brooklyn Bridge, and this has become one of the most special parts of my day. So, now I need to think about the idea I want to show. Hmmm, that's harder. I need to think for a moment. Well I guess one idea I could show is that I love running, but I don't think that's all. I think there is more to it than that. Maybe I should think about <u>why</u> I love to run in the morning. That's easy. I love to run in the morning because it is quiet, and peaceful, and I am alone with my own thoughts. Also the sun is so beautiful when it rises like a big orange ball of fire over the river. The rest of my morning is so quick and hectic. So then, the idea I want to show is that running each morning is precious to me because it's incredibly quiet and peaceful. Jot this idea on the top of the first page of your booklet. I am going to jot my idea here so that as I write my small moment, I can make sure my story shows my idea.</i> Quickly sketch on each page as you story tell angling your sketches and your small moment to show your idea. For example: <u>Page 1</u>: Sketch yourself leaving your building wearing your running sneakers and say: <i>My sneakers hit the pavement and I began to run through the dark streets toward the river. With each step, I became a little more awake. I could hear the birds singing their early morning songs. Other than that, everything was quiet. The whole city is asleep except for me, I thought.</i> Continue to sketch and story-tell on pages 2 and 3. <i>Did you see how I found an idea for writing by thinking of a topic that mattered to me, and the big idea I am trying to show?</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Try Scholars must participate and practice to learn.	<i>Now it's your turn to try; you're going to find ideas for writing by thinking of a topic that matters to you, and the big idea you are trying to show.</i> <i>First, think of a topic that matters to you. You can use your writing folder or heart map to help you, like I did. When you've got it, hold it up. Now think of the idea you want to show about that topic. This is more challenging, so take a moment or two to think quietly. As scholars think, quietly coach individual scholars to articulate a big idea.</i> <i>Got your idea at the top of your first page like I did. Now turn and tell your partner the idea you are going to show.</i> <i>Share a few examples of big ideas scholars have written.</i> <i>Great, now whisper into your hand as you story-tell each part of your story. You can touch each page as you story-tell.</i>
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	<i>Today and from now on, remember that writers find ideas for stories by thinking of a topic that matters to us, and the big idea we are trying to show.</i>

Mid-Workshop Teaching: Have scholars stop and reread what they wrote so far and check that each part shows their big idea.

Share: Share examples of scholar work that show big ideas.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before this lesson:

Add teaching point to anchor chart *Writers write stories to show big ideas.*

PT 1/ TP 2	Writers get ideas for stories by choosing topics that give us big, strong feelings. Then we ask ourselves, “what idea am I trying to show?”
Connection Capture scholars’ attention.	<i>Yesterday we wrote our small moment stories thinking about the ideas we wanted to show. We will continue with this work today.</i> <i>Many of our favorite books by published authors are powerful at least in part because they evoke strong feelings in us, the reader. For example, when we read <u>Across the Ally</u>, by Richard Michelson, we can feel the narrator’s hope and fear as he steps up to the pitchers mound to throw his first pitch. We also felt incredibly angry when the people in the temple move away when Willie and his father sit down. The strong feelings these stories evoke help lead us to understand the idea the author is trying to show. For example, in <u>Across the Ally</u>, both of these parts help us understand how in this story the two boys were able to overshadow racism and stereotypes through their friendship and talents.</i> Writers, today I’m going to teach you that writers get ideas for stories by choosing topics that give us big, strong feelings. Then we ask ourselves, “what idea am I trying to show?”
Teach Teach ONE thing by demonstrating.	Watch what I do to choose an idea for a story that gives me a big, strong, feeling. Then I will ask myself, “what idea am I trying to show?” Model choosing a topic for writing that evokes a strong feeling (for you). Then ask and answer the question, “what idea am I trying to show?” Write your big idea at the top of the first page of your booklet as you did yesterday. Quickly sketch on each page of your booklet as you story-tell planning your small moment. For this lesson, have your small moment prewritten. Display it using the ELMO and read it to scholars

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

	so they have a model of what they are aiming for.
	<i>Scholars did you see how I got an idea for a story by choosing a topic that gives me a big, strong feeling? Then I asked myself, “what idea am I trying to show?”</i>
Try Scholars must participate and practice to learn.	<i>Now it's your turn to try. You're going to get an idea for a story by choosing a topic that gives you a big, strong feeling. Then you will ask yourself, “what idea am I trying to show?”</i> Prompt scholars to think of a topic for writing that evokes a strong feeling for them. They can use their writing folder or heart map if they need assistance. After choosing a topic, scholars write the idea they want to show at the top of page one, like they did yesterday. Then prompt scholars to turn and tell their partner the big idea they want to show.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences.	<i>Today and from now on remember that writers get ideas for stories by choosing topics that give us big, strong feelings. Then we ask ourselves, “what idea am I trying to show?”</i> <i>The first thing you will do today is meet with your writing partner at your table stops to plan how your story will go. You will take turns touching each page and story-telling your small moments bit-by-bit.</i>

Mid-Workshop Teaching: 1) Highlight examples of scholars who have stretched out their moment bit-by-bit.

2) Prompt scholars to stop after each page and reread to make sure they are showing their idea.

Share: Share examples of scholar work that are focused, small moments that evoke big, strong feelings, and show big ideas.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before this lesson:

Add teaching point to the chart *Writers write stories to show big ideas.*

PT 1/ TP 3	Writers plan our stories by sketching across three pages. Then we check that each sketch connects to the big idea we are trying to show.
Connection Capture scholars' attention.	<i>Writers, just like published authors, we have been writing small moment stories around important ideas we want to show.</i> <i>Today I want to teach you that when we sketch quickly across 3 pages, this doesn't just help us remember how our story goes, it also helps us to hold onto our important idea and make sure we are carrying across all of the pages of our story.</i> <i>Today I'm going to teach you that writers plan our stories by sketching across three pages. Then we check that each sketch connects to the big idea we are trying to show.</i> <i>Watch what I do; I am going to plan my story by sketching across three pages. Then I will check that each sketch connects to the big idea I am trying to show.</i>
Teach Teach ONE thing by demonstrating.	Model choosing a topic for writing and identifying the idea you want to show. Example: <i>Topic: Taking my niece on the Central Park Carousel</i> <i>Idea: It was meaningful for me to take my niece to my happiest place from my childhood.</i> Plot your big idea on the top of the first page, as you have done during previous lessons. As you sketch across 3 pages, think aloud about connecting each sketch to your idea to make sure you are carrying it across the 3 pages. Example: <i>Hmmm, the idea I am trying to show is that it was incredibly special for me to take Maya to the place I loved the most when I was her age. I am going to make sure to include the biggest, highest horse in my sketch on the first page because this is something I loved the most, and Maya loves too. Then I can remember to write "When the music started, I helped Maya climb atop the biggest, tallest horse, just like I</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

	<i>had loved to do when I was a little girl..."</i> Scholars did you see how I planned my story by sketching across three pages? Then I checked that each sketch connected to the big idea I was trying to show.
Try Scholars must participate and practice to learn.	Now it's your turn to try. You're going to plan your story by sketching across three pages. Then you will check that each sketch connects to the big idea you are trying to show. Prompt scholars to think of 1) A topic for writing 2) The idea they want to show. They should write this idea at the top of their first page, then turn and share their topic, and the idea they will show with their writing partners. Now scholars, right on the rug you are going to quickly sketch across 3 pages as you always do. But this time, be sure to include important events in each sketch that connect to the idea you want to show. Give scholars about 30 second to sketch on each page. Turn and tell your partner 3 things you included in your sketches that connect to the idea you want to show.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	Scholars, today and from now on we will plan our stories by sketching across three pages. Then we will check that each sketch connects to the big idea we are trying to show. Then, before you begin writing you will meet with your partner at your table spots and use your sketch to story-tell the moment bit-by-bit. As you do, make sure you can see your small moment in your mind like a movie, and your partner can, too.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Mid-Workshop Teaching: 1) Highlight examples of scholars who used their quick sketches to hold onto their big idea as they wrote.
2) Prompt scholars to stop after each page and reread to make sure they are showing their idea.

Share: Share examples of scholar work that are focused small moments that show an idea. Prompt other scholars to turn and talk about the main idea of the story.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before this lesson:

Add teaching point to anchor chart: *Writers include important details in our stories*

PT 2/ TP 1	Writers help our readers make a mind movie by showing the setting throughout the story
Connection Capture scholars' attention.	<i>Writers, during the last unit we learned that writers can draw our readers into our stories by describing the setting. But great writers don't just describe the time and place on the first page; we show it throughout our stories. This allows our reader to constantly envision exactly when and where the action is happening, and to see, hear, smell and feel along with our characters.</i> <i>Richard Michelson does this in <u>Across the Alley</u>. Read a few examples from <u>Across the Alley</u> that show how the author shows the setting throughout the story.</i> Today I am going to teach you that writers help our readers make a mind movie by showing the setting throughout the story.
Teach Teach ONE thing by demonstrating.	Watch what I do, I am going to help my readers make a mind movie by showing the setting throughout the story. Go back to a small moment you have previously written. Setting should be on the first page only. Reread your small moment aloud. Then, go page-by-page, closing your eyes to make a mental movie of your story, and adding multisensory details that show the setting. Rather than stating the setting "It was cold," show it: "I pulled my jacket more tightly around me as I shivered against the wind." Writers, did you see how I helped my readers make a mind movie by showing the setting throughout the story? Now it's your turn to try. You are going to help your readers make a mind movie by showing the setting throughout the story.
Try Scholars must participate and practice to learn.	Scholars reread the story they brought to the rug. Then they put a small post-it on two places where they will show the setting (beyond the first page). Coach scholars to make a mind movie of their

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

	story to really see, smell, hear, and feel details about the setting. <i>Turn and tell your partner how you will show the setting throughout your story. Tell your partner the exact words you will write.</i>
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	<i>Today and from now on remember that writers help our readers make a mind movie by showing the setting throughout the story.</i>

Mid-Workshop Teaching: Remind scholars that they can make a mind movie to help them remember details about the setting and to help them show the setting to their readers. Have scholars re-read their writing to see if they can describe the setting in more detail.

Share: Share examples of scholar writing that showed the setting beyond naming time and place.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before this lesson:

Add teaching point to chart: *Writers include important details in our stories.*

PT 2/ TP 2	Writers add dialogue to our stories by imagining our stories like a movie, and writing what people said to each other.
Connection Capture scholars' attention.	<i>Scholars, during the first part of this unit we learned that writers have an idea we are trying to show and we plan and write our stories in a way that conveys this idea to our readers.</i> <i>*Show an example from a published book, or scholar work.</i> <i>One way that writers convey our big idea to our readers is by including important details that show this idea. During this part of our unit, we are going to focus on including important details as we write our small moment stories just like our favorite authors do.</i> <i>When we read <u>My Best Friend</u> by Mary Ann Rodman, we notice that she uses dialogue to help us understand how badly Lily wants to be friends with Tamika. For example, (show this page of <u>My Best Friend</u>, on the ELMO) when Lily calls "Tamika, where are you?" as soon as she arrives at the pool, we know she cannot contain her excitement at seeing Tamika again.</i> <i>Today I'm going to teach you that writers add dialogue to our stories by imagining our stories like a movie, and writing what people said to each other.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch what I do; I am going to add dialogue by imagining my story like a movie, and writing what people said to each other.</i> <i>Go back to a small moment story you have used previously to model. Reread and then think aloud about where you will add dialogue, and the idea you want the dialogue to show. Make a movie in your mind to remember what people said.</i> <i>For example: I want the dialogue on this page to show how excited Maya and I both were to be riding the carousel together. This will help my reader understand my main idea—how meaningful it was to be sharing with my niece one of the happiest things from my own childhood.</i> <i>Add dialogue to your story in front of scholars, using the ELMO so they can see how you punctuate it</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

	correctly. If there is room on the paper, use an asterisk to add it below. If there is not room, add the dialogue on a big post-it. <i>Did you notice how I added dialogue to my story by imagining my story like a movie, and writing what people said to each other?</i> <i>Now it's your turn to try. You're going to add dialogue to your story by imagining your story like a movie, and writing what people said to each other.</i>
Try Scholars must participate and practice to learn.	Have scholars reread the small moments they brought to the rug and the big idea they wrote at the top of the first page. Then scholars should choose one place they will add dialogue. Prompt them to go back to that part of the story, making a movie in their mind to remember the words people said. Have them write the dialogue they will add to this part into their story, or on a big post it if there is not room. Then prompt scholars to share their dialogue with their partner, as well as the idea that it shows.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences.	<i>Writers, today and from now on, remember that writers add dialogue to our stories by imagining the story like a movie and writing what people said to each other.</i>

Mid-Workshop Teaching: Challenge scholars to use words other than *said* in their writing. Instead, scholars should use more precise tags. Have these charted for scholars' reference. (For example, if a person said something loudly you might use *shouted, yelled, exclaimed, etc.*)

Share: Share examples of scholar work that uses dialogue and what that dialogue shows.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before this lesson:

Add teaching point to chart: *Writers include important details in our stories.*

PT 2/ TP 3	Writing partners help each other add realistic dialogue by acting out scenes from each other's stories.
Connection Capture scholars' attention.	<i>Writers, yesterday we learned that dialogue can be a powerful tool in helping our readers to make mind movies of our stories, and helping our readers understand the main idea we are trying to show. The use of dialogue is most effective when it sounds the most realistic. That means, when it sounds like what people would actually say when they are talking.</i> Show an example from <i>My Best Friend</i>, by Mary Ann Rodman. <i>Sometimes it can be tricky, since many of our small moments happened a long time ago, to remember exactly what the people in our stories said. Our writing partner can help us with this.</i> <i>Today I am going to teach you that writing partners can help each other add realistic dialogue by acting out a scene from each partner's story.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch my partner and me help each other add realistic dialogue by acting out a scene from each partner's story.</i> Reread a small moment you have previously written. Identify one scene where you will add dialogue, and what you want the dialogue to show. Using a co-teacher or a scholar as a writing partner, act out this scene (each of you playing the role of a character). Add the dialogue into your story. <i>Writers, did you see how we helped each other add realistic dialogue by acting out a scene from each partner's story?</i> <i>Now it's your turn to try, you're going to help each other add realistic dialogue by acting out a scene from each partner's story.</i>
Try Scholars must participate and practice to learn.	Go back to a shared small moment story. Reread with scholars. Identify the part of the story to which you will add dialogue together. Reread

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

	just this page. 1) Prompt scholars to turn and talk about what the dialogue should convey (for example, how excited the class was during this part of the small moment). 2) Scholars act out the scene with their writing partners, each taking on the role of a character. 3) Have one partnership act out the scene for the class. (Choose a partnership whose dialogue sounded most realistic.) 4) Add dialogue into the small moment, based on what scholars said when they acted out the scene. Remind scholars of a shared moment they experienced together (a funny thing that happened at recess, the time a mouse ran across the room, etc). Using a large version of the scholar's writing booklets, have part of this story already written out, but missing dialogue. Have scholars practice acting out the story to help notice where you should add dialogue. Then, go back to your booklet and have scholars tell you where to put dialogue and what the characters should say.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences.	<i>Scholars, today and from now on work with a writing partner to help each other add realistic dialogue by acting out a scene from each partner's story.</i>

Mid-Workshop Teaching: After scholars have written for 10-15 minutes: *Put a post-it on one scene to which you want to add dialogue. In a moment you will get together with your writing partner and act out this scene. Then you will add this dialogue to your small moment. Then you will switch. After meeting with your writing partners, you will have time to continue writing independently.*

Share: Share examples of partnerships that successfully helped each other add realistic dialogue to small moment stories.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before this lesson:

Add teaching point to chart: *Writers include important details in our stories.*

PT 2/ TP 4	Writers help our readers make mind moves by breaking actions into smaller steps.
Connection Capture scholars' attention.	<i>Scholars, yesterday our writing partners helped us use realistic dialogue to create mind movies for our readers.</i> <i>Another way to do this is to break actions into smaller steps so that we are showing what happened, rather than just telling it. Let me show you what I mean.</i> <i>In the scene from <u>Across the Alley</u>, Abe throws his first pitch at the baseball game, the author could have just written. I threw my first pitch and it went too high. But that's not edge-of-your-seat writing. Nor does it help us make a mind movie. Listen to what Richard Michelson wrote instead:</i> <i>Display this page on the ELMO.</i> <i>"I'm standing still, but my stomach feels like it's stuck riding the roller coaster. My first pitch flies over the batter's head. I stare down at my feet, but out of the corner of my eye I see Grandpa standing between Willie and Willie's daddy. They're all cheering me on.</i> <i>Michelson breaks the action of throwing the first pitch, and having it go too high into smaller steps so that we as readers can really picture the scene.</i> <i>We also want to be the kinds of writers who do this.</i> <i>So, today I'm going to teach you that writers help our readers make mind movies by breaking actions into smaller steps.</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Teach Teach ONE thing by demonstrating.	<i>Watch me as I help my readers make mind movies by breaking actions into smaller steps.</i> Have your small moment already sketched. Use your sketches to quickly story tell. Then go back to one part and think aloud as you show this part unfold with micro actions rather than summary. Write in front of scholars. <i>Writers, did you see how I helped my readers make mind movies by breaking actions into smaller steps?</i>
Try Scholars must participate and practice to learn.	<i>Now it's your turn to try. You are going to help your readers make mind movies by breaking actions into smaller steps.</i> Scholars take out the small moment story they brought to the rug. 1) Prompt scholars to summarize just the first page by listing big actions. Stress that this is not the way we want to write. 2) Scholars think for a moment about how they will show this page unfold using smaller steps. 3) Scholars write their first page, stretching it out with small actions. Share a few examples.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	<i>Today and from now on remember that writers help our readers make mind movies by breaking actions into smaller steps.</i>

Mid-Workshop Teaching: Have scholars meet with their partners and reread their writing. Partners 1) Compliment a place where the writer has stretched out the scene using small actions. 2) Identify one place they lose their mind movie that the writers should further stretch out with small actions.

Share: Share examples of scholar work that demonstrates big actions being broken down into smaller steps.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before the lesson:

Add teaching point to chart: *Writers include important details in our stories.*

PT 2/ TP 5	Writers bring our stories to life by choosing juicy, precise words.
Connection Capture scholars' attention.	<i>Writers, we've been working on bringing out the important details of our small moment stories, so that our readers are able to see our stories unfold like movies when they read them.</i> <i>Today I am going to show you another way writers do this.</i> Today I'm going to teach you that writers bring our stories to life by choosing juicy, precise words.
Teach Teach ONE thing by demonstrating.	Watch what I do. I'm going to bring my story to life by choosing juicy, precise words. Reread and model adding onto an existing small moment story. As you do, think aloud about choosing precise verbs and adjectives. For example, instead of writing, "I went outside," write, "I bounced outside" to show you were excited. Instead of writing "the pretty box" write "the small, delicate box." Writers, did you notice how I brought my story to life by choosing vivid, precise words?
Try Scholars must participate and practice to learn.	Now it's your turn to try. You're going to bring your story to life by choosing juicy, precise words. Reread the piece you brought to the rug today. Find 3 boring words you want to replace with vivid, precise ones. Write the words you will use instead on a post-it and put it over the original word you wrote.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	<i>Writers, today and from now on, you're going to bring your story to life by choosing juicy, precise words.</i> <i>Using juicy, precise words is another way to create a movie in the minds of our readers.</i>

Mid-Workshop Teaching: Share examples of vivid, precise words scholars have used.

Share: Scholars write their favorite word that they used in their writing today on a post-it. Create a chart of vivid words, making one column for adjectives (describing words) and another for verbs (action words). This chart should stay up in the classroom for scholars to use during writing and whole-class conversation.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before this lesson:

Add teaching point to chart: *Writers include important details in our stories.*

PT 2/ TP 6	Writers show-don't-tell feelings by describing what they look like on our face or body.
Connection Capture scholars' attention.	<i>Writers, in our last writing unit we learned that one way to create a mind movie for our readers is to show, not tell, feelings.</i> <i>For example, in <u>Across the Ally</u>, Richard Michelson could have just written, "I was so nervous," when Abe is telling the part of the story where he throws his first pitch. Instead he writes, "I'm standing still, but my stomach feels like it's stuck riding a the roller coaster." After Abe's first pitch isn't so great, Michelson could have just written, "I was embarrassed." Instead he writes, "I stare down at my feet..." In both cases, the author shows, rather than tells how Abe is feeling. As readers, this lets us really understand how Abe was feeling, and experience his emotions right along with him.</i> <i>So today I am going to teach you that writers show-don't-tell feelings. They do this by describing what the feeling looks like on their face or body.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch me as I show-don't-tell feelings, by describing what they look like on my face or body.</i> Go back to a story in which you have stated the feeling (ex. I was so nervous). Act out this feeling and think aloud about what it looks like on your face and body. Then write in front of scholars as you revise to show, not tell the feeling. <i>Did you notice how I showed rather than told feelings by describing what the feeling looks like on my face or body?</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Try Scholars must participate and practice to learn.	<i>Now it's your turn. You're going to show-not-tell feelings, by describing what they look like on your face or body.</i> Scholars take out the small moment story they brought with them to the rug and locate a place where they stated (told) a feeling. Then they act out how it looks on their face and body and then turn and write on a big, lined post-it how they will show the feeling. Then they turn and share what they will write with their partners. Share a few great examples.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	<i>Today and from now on when you write, you can show-don't-tell feelings by describing what they look like on your face or body.</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before this lesson:

Add teaching point to chart: *Writers include important details in our stories.*

PT 2/ TP 7	Writers bring out the “inside story” by showing what we were thinking.
Connection Capture scholars’ attention.	<i>Writers, we have been working on including dialogue in our stories so that our readers can picture them like a movie. Another way to bring our readers into the world of our story is to not just let them in on what happened or what we said or did (the outside story), but also let them in on what we were thinking (inside story).</i> <i>Let me show you what I mean: In her book, <u>My Best Friend</u>, Mary Ann Rodman writes so her story unfolds with a little bit of action (outside story) and a little bit of thinking (inside story). Then some more action (outside story) and a little more thinking (inside story).</i> <i>For example, (display page on ELMO) “I want to stick out my tongue at Shanice. Tamika, too. THINKING They laugh and laugh. They think it’s funny. ACTION I am not a baby! THINKING I am so mad, I jump into the pool. ACTION “You are a good diver,” says Keesha. ACTION Keesha is nice but she’s not Tamika. THINKING</i> As you say ACTION and THINKING, gesture a certain way for each, and prompt scholars to gesture with you. <i>Today I am going to teach you that writers bring out the “inside story” by showing what we were thinking.</i> <i>Then we write in a way so that our story unfolds with a little bit of outside story, a little bit of inside story, just like Mary Ann Rodman.</i> <i>Watch what I do, I’m going to bring out the inside story by showing what I was thinking.</i>
Teach Teach ONE thing by demonstrating.	Go back to a story you’ve already sketched. Quickly use the sketches to tell scholars how your small moment goes. Then go page by page and write in front of scholars alternating between action, (outside story) and thinking, (inside story). Prompt scholars to whisper and gesture (“ACTION...THINKING”) as you write. Incorporate dialogue and show feelings as well so that your model writing is cumulative of what

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

	you've previously taught. <i>Did you notice how I brought out the inside story by showing what I was thinking?</i> <i>Then, I wrote so that my story unfolds with a little bit of outside story, a little bit of inside story, just like Mary Ann Rodman!</i>
Try Scholars must participate and practice to learn.	<i>Now it's your turn to try. You're going to bring out the inside story by showing what you were thinking.</i> <i>Take out your small moment story you brought to the rug that you've already sketched. Use your sketch to quickly remind yourself how your small moment goes.</i> <i>Now turn to your partner and story-tell the first page, making sure you tell a little bit of action (outside story), and then a little bit of thinking (inside story), then some more action (outside story), and some more thinking (inside story). As one partner story-tells, the other should gesture and whisper ("ACTION...THINKING).</i> Share 1-2 great examples.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences.	<i>Today and from now on, whenever you're writing remember to bring out the inside story by showing what you were thinking.</i> <i>Be sure to write so that your story unfolds with little bit of action (outside story), and then a little bit of thinking (inside story), then some more action (outside story), and some more thinking (inside story).</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

PT 2 / TP 8	Writing partners help each other improve our writing by complimenting one thing we did to show our big idea, and suggesting one thing we should try.
Connection Capture scholars' attention.	<i>Writers, you know many ways to add important details to your writing. Review chart.</i> <i>Today you are going to get some coaching from your writing partner about which of these tools you can use to make your writing even better.</i> <i>Today I am going to teach you that writing partners can help us improve our writing by complimenting one thing we did to show our big idea, and suggesting one thing we should try.</i> <i>Watch me as my writing partner and I help each other improve our writing by complimenting one thing we did to show our big idea and something we should try.</i> Model reading a small moment story to your partner (a co-teacher or a scholar) and telling them your big idea. Hold the piece between you so your partner is able to see it. Your partner should compliment one way you've successfully added important details to your writing, and suggest one thing you should do to improve you writing. Your partner should give a specific example of where you should try it. Revise your story based on your partner's feedback. At every step your writing must be clearly visible to all scholars on the ELMO. <i>Writers did you see how my writing partner helped me improve my writing by complimenting one thing I did to show my big idea, and something I should try?</i>
Teach Teach ONE thing by demonstrating.	
Try Scholars must participate and practice to learn.	<i>Now it's your turn. You're going to be my writing partner and help me improve my writing by complimenting one thing I did to show my big idea and suggesting one thing I should try.</i> Display another small moment you've written on the ELMO. It should be familiar to scholars. Tell scholars they will be your partner. Read your small moment aloud as scholars follow along. Then prompt scholars to turn and tell their partners: 1) One thing you've done successfully to show your big idea. 2) One thing you should try, and where you should add it. Revise your small moment in front of scholars based on their feedback.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	<i>Writers, today and from now on our writing partners can help us to improve our writing by complimenting one thing we did to show our big idea and suggesting one thing we should try.</i> <i>The first thing you will do today is meet with your writing partner to get their feedback. Then as you write independently you will incorporate your partner's suggestions.</i>

Mid-Workshop Teaching: Share examples of scholars who are revising based on their partner's feedback, or using their partner's feedback as they write a new story.

Share:

Share examples of helpful, specific feedback AND examples of scholars who used their partner's feedback to improve their writing.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before this lesson:

Add teaching point to chart: *Writers make sure our writing is clear and easy to read.*

PT 3/ TP 1	Writers write in complete, clear sentences by using correct ending punctuation and capitalizing the first letter of the sentence.
Connection Capture scholars' attention.	<i>Writers, during the first part of this unit we learned to write for our audience by 1) Writing our small moments to show interesting, meaningful ideas. 2) Making mind movies for our readers by writing so that our stories unfold bit by bit, showing important details. We will continue to do all of these things as we move into the next part of this unit.</i> <i>For the next couple of weeks, we will focus on another aspect of writing for our audience. We will make sure that our writing is clear, easy to read, and makes sense.</i> <i>Today I'm going to teach you that writers write with complete, clear sentences by using ending punctuation and beginning sentences with capital letters.</i> <i>This tells our readers exactly how to read our stories.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch me as I write with complete, clear sentences by using ending punctuation and beginning sentences with capital letters.</i> Quickly reread. Then, continue where you left off with the story you used to model yesterday. As you add to your story, remind scholars that you are going to focus on ending every sentence with a period, question mark, or exclamation point and starting every sentence with a capital letter. As you write, think aloud about your process for figuring out where a sentence ends and what type of punctuation you should use based on your meaning. <i>Did you notice how I wrote with complete, clear sentences by using ending punctuation and beginning sentences with capital letters?</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Try Scholars must participate and practice to learn.	<i>Now it's your turn. You're going to write with complete, clear sentences by using ending punctuation and beginning sentences with capital letters.</i> Prompt scholars to take out the unfinished piece they brought to the rug. First, have scholars reread what they've written so far. Tell scholars they will add on to their stories, and that as they do, they will focus on using ending punctuation and beginning all sentences with a capital letter. Give scholars enough time to write a few sentences. Then prompt scholars to share with their partner what they have written, focusing on ending punctuation and beginning capitalization. Show a few crystal clear examples using the ELMO.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	<i>Today and from now on when you write you can write with complete, clear sentences by using ending punctuation and beginning sentences with capital letters.</i>

Mid-Workshop Teaching: We can check to see if we have ending punctuation in the right place by reading our writing out loud (quietly) to ourselves and listening for where our voice is supposed to stop. If it's a big stop, the end of a complete thought, then it's probably the end of a sentence and we need to use ending punctuation and start the next sentence with a capital letter.

Prior to share: Add teaching point to daily editing checklist.

Share: Introduce the daily editing checklist (you will add an item each day, based on your mini-lessons and scholars will take 3 minutes to check their work before coming to the rug for the share). Scholars edit their work using the daily editing checklist.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before this lesson:

Add teaching point to chart: *Writers make sure our writing is clear and easy to read.*

Chart proper and non proper nouns (places and people) with scholars: school vs. Harlem Success, my teacher versus Ms. Beckford.

PT 3/ TP 2	In addition to beginning sentences with capital letters, writers use capital letters for specific names and places. These are called proper nouns.
Connection Capture scholars' attention.	<i>We have been working on making our writing crystal clear and easy for others to read.</i> <i>Today I'm going to teach you that in addition to beginning sentences with capital letters, writers use capital letters for specific names and places. These are called proper nouns.</i> Also, it might be helpful to go through a few examples of names/ places that would or would not require a capital letter (e.g). <i>Watch me as I use capital letters for specific names and places. These are called proper nouns.</i>
Teach Teach ONE thing by demonstrating.	Teacher think aloud/modeling: As you add to your story, focus on using capital letters for specific names and places (proper nouns). Do so in the context of writing well, continuing to demonstrate bit-by-bit writing and detail taught earlier in this unit. <i>Did you see how I used capital letters for specific names and places? These are called proper nouns.</i> <i>Now it's your turn. You're going to use capital letters for specific names and places. These are called proper nouns.</i>
Try Scholars must participate and practice to learn.	Have scholars take out their writing folders that they've been sitting on and take out a story they have already begun. First, prompt scholars to reread what they've written to put themselves back into their stories. Tell scholars as they add they should focus on using capital letters to begin specific names and places (proper nouns). Give scholars enough time to write a few sentences, and then have scholars show their partner proper nouns (specific names and places) they chose to capitalize. Share a few examples, using the ELMO.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	<i>Today and from now on, in addition to beginning sentences with capital letters, use capital letters for specific names and places. These are called proper nouns.</i>

Share: Share work that strategy group did on subject/verb agreement and add to Daily Editing Checklist.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

PT 3/ TP 3	Writers make sure their writing makes sense by stopping often, rereading, and asking themselves, “Does this make sense?”
Connection Capture scholars’ attention.	<i>We have been writing small moment stories. Yesterday we learned that writers zoom in on small moments by asking themselves, “Which part do I most want my reader to know about?”</i> <i>Today I am going to teach you that writers make sure their writing makes sense by stopping often, rereading, and asking themselves, “Does this make sense?”</i> <i>Watch me as I write, stop often, reread, and ask myself, “Does this make sense?”</i>
Teach Teach ONE thing by demonstrating.	<i>Have your small moment already sketched and the first page written. Recap your small moment and reread the first page to scholars. As you write the second page in front of them, stop after every 1-2 sentences and reread to make sure your writing makes sense. When it does not, fix it so it does, and reread.</i> <i>Did you notice how as I wrote I stopped often, reread, and asked myself, “Does this make sense?” If it made sense, I kept writing. If it didn’t make sense, I went back, reread it again, figured out what was wrong and fixed my mistake.</i>
Try Scholars must participate and practice to learn.	<i>Now it’s your turn to try. You’re going to make sure your writing makes sense, by stopping after each sentence, rereading, and asking yourself, “Does this make sense?”</i> <i>Take out your small moment story that you will continue writing today. Reread it. Now write the beginning of the next page right here on the rug. After each page, stop and ask yourself, “does this make sense?” If it does, keep writing. If it doesn’t, fix it up.</i> Share a few examples of scholars who fixed their writing so it made sense.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	<i>Today and from now on after you write a sentence you need to stop, reread, and ask yourself, “Does this make sense?”</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before this lesson:

Add teaching point to chart: *Writers make sure our writing is clear and easy to read.*
And daily editing checklist

PT 3/ TP 4	Writers write word wall words in a snap by taking a mental picture and writing the whole word.
Connection Capture scholars' attention.	<i>Scholars, as we continue to write our stories bit by bit, just like our mentor authors we are also focused on making our writing incredibly clear and easy for others to read.</i> <i>Today I'm going to teach you that writers write word wall words in a snap by taking a mental picture and writing the whole word.</i> <i>Just like when we read, writing with fluency means writing quickly and accurately.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch me as I write word wall words in a snap by taking a mental picture and writing the whole word.</i> Model rereading and continuing to add onto a story you have previously used to model. As you add to your story, remind scholars that there are some words they need to sound out, but there are other words that they've already learned—word wall words—that they can write in a snap. Sight words should pop into our heads like a picture (seeing the word), or a chant (hearing how to spell it), and then we can write that word in a snap without having to sound it out. Example: <i>"Yesterday I was writing a story about the time I thought my sister was coming to visit me, but then she called me a few days before to tell me that she wasn't going to make it. So now I want to add to that story. When my sister asked me why I sounded so upset, I told her it was because I missed her.</i> (Model adding on to your story, but stopping when you come to a sight word so you can model writing it in a snap.) <i>Ok, I want to write the word 'because.' I know that word, it's a word wall word and I can spell it in a snap. I can see a picture of the word in my mind, and I can spell it as I see it. (Model adding that word and the rest of that sentence to your story). When we write words in a snap, we hear the word we need to write, and then we check to see if a picture of the word pops up in our head, or we listen to see if we hear the list of letters like a chant in our minds. Remember, if you know a word is on our</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

	<i>word wall, you should be able to write it in a snap. If you can't, use the word wall to take a mental picture of that word, and then try to write it correctly. If you lose your mental picture, strike through the word, take another picture, and write it again from the beginning.</i> Model writing a few more word wall words as you write your story. Remember to keep your model writing at a high level even though the focus is conventions. Your writing should reflect the various ways to add detail you have previously taught. <i>Did you notice how I wrote word wall words in a snap by taking a mental picture and writing the whole word?</i>
Try Scholars must participate and practice to learn.	<i>Now it's your turn. You're going to write word wall words in a snap by taking a mental picture and writing the whole word.</i> Prompt scholars to take out the dry erase boards and markers they brought to the rug. As you continue to write your story, prompt scholar to help you write word wall words by focusing on a mental picture of the word and writing them on their white board. Do with 3-4 words. <i>Today and from now on when you write remember to write word wall words in a snap by taking a mental picture and writing the whole word.</i>
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences.	

Mid-Workshop Teaching:

1. Share an example of a scholar who crossed out and started again when she lost her mental picture of a word wall word. This will ensure she sees the word as a whole word, not letter by letter and help her write with fluency.
2. Share an example of detailed, bit-by-bit writing.
3. Prompt scholars to edit their writing for 3 minutes using the daily editing checklist to which today's teaching point has been added.

Share: Share some of the different strategies scholars have been using to spell tricky words. Begin a chart entitled, "Strategies for Spelling Longer Words." Remind scholars that they always need to keep their readers in mind when they are writing and to write in a way that will be easy to read.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before this lesson:

Add teaching point to chart: *Writers make sure our writing is clear and easy to read.*

PT 3/ TP 5	When writers write words, we do our best to include all of the sounds. We do this by saying the word slowly, and writing it sound by sound. Then we reread to make sure we didn't miss any.
Connection Capture scholars' attention.	<i>Writers, we are working on making our writing crystal clear and easy for others to read. This is a huge aspect of writing for an audience.</i> <i>Just like how we want to always stretch out our small moments bit-by-bit, we also want to stretch out longer, more sophisticated words bit-by-bit to make sure we are including all sounds. It's important to take spelling risks and include longer, more interesting words in our writing.</i> <i>Today I am going to teach you that when writers write words, we do our best to include all of the sounds. We do this by saying the word slowly, and writing it sound by sound. Then we reread to make sure we didn't miss any.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch me as I do my best to write all of the sounds in words. I will do this by saying the word slowly, writing it sound by sound then, rereading it to make sure I didn't miss any sounds.</i> Model adding onto a story you have already begun. Reread before writing. As you get to longer, more sophisticated words, show scholars explicitly how you say the word slowly a few times, listening to each sound, then carefully write it sound by sound, then reread it slowly to check that you included all the sounds you heard. <i>Did you notice how I did my best to write all of the sounds in words by saying the word slowly, writing it sound by sound, then rereading it to make sure I didn't miss any sounds?</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Try Scholars must participate and practice to learn.	<i>Now it's your turn. You're going to do your best to write all of the sounds in words by saying the word slowly, writing it sound by sound, then rereading it to make sure you didn't miss any sounds.</i> Prompt scholars to take out their markers and white boards. As you continue writing, have scholars help you write longer, more sophisticated words by saying them slowly, listening to each sound, and carefully writing it sound by sound on their white boards. Finally, prompt scholars to reread the words they have written slowly, checking that they included all sounds they hear. (e.g. wondering, frustrated, understand, explain, etc). For each word, go through the steps of saying it several times and breaking down the sounds, having scholars write the word independently on their boards sound by sound, and then rereading the word slowly while pointing to the letters to make sure they didn't miss any sounds. As you add these words to your writing based on what scholars have written, make sure to spell conventionally.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	<i>Today and from now on when you write remember when writers write words, we do our best to include all of the sounds. We do this by saying the word slowly, and writing it sound by sound. Then we reread to make sure we didn't miss any.</i>

Mid-Workshop Teaching: 1. Highlight some examples of scholars who are taking risks and writing longer, more interesting words bit-by-bit.

2. Scholars edit for 3 minutes using the daily editing checklist to which today's teaching point has been added.

Share: Share some of the different strategies scholars have been using to spell tricky words. Add to chart "Strategies for Spelling Longer Words."

- Stretch it out bit by bit.
- Listen for little words you know in the big word.
- Use words you know how to spell to write words you don't.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before this lesson:

Add teaching point to chart: *Writers make sure our writing is clear and easy to read.*

Have scholars put a small post it on a place in the story they bring to the rug, where they will add dialogue in order to set them up for the try portion of the lesson.

PT 3/ TP 6	Writers punctuate dialogue correctly by using quotation marks.
Connection Capture scholars' attention.	<i>Writers, we've been focused on writing with precision and accuracy. Today I am going to show you another way writers make our reading easy for others to read and understand.</i> <i>Today I am going to teach you that writers punctuate dialogue correctly by using quotation marks.</i> Remind scholars that, just like in the books you've read, when writers use quotation marks only the words that actually were said out loud go inside the quotation marks, whereas phrases like 'he said' go outside the quotation marks. Show scholars what this looks like by showing a page from a book that contains dialogue on the ELMO.
Teach Teach ONE thing by demonstrating.	<i>Watch me as I punctuate dialogue correctly by using quotation marks.</i> Teacher think aloud/modeling: Model for scholars how you can pick up where you left off with the story you were working on yesterday by rereading before you begin to write. As you add to your story, focus on punctuating dialogue correctly by using quotation marks. As you write, think aloud about your process for knowing when to use quotation marks, making sure that only the words people actually said go inside the quotation marks. <i>Did you notice how I punctuated dialogue correctly by using quotation marks?</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Try Scholars must participate and practice to learn.	<i>Now it's your turn. You're going to punctuate dialogue correctly by using quotation marks.</i> Have scholars take out the story they brought to the rug. First have scholars reread what they've written so far. Tell scholars you're going to give them a chance to add on to their stories, and that they should focus on punctuating dialogue correctly by using quotation marks. Remind them they've already put a post it on a spot where they will add dialogue, so they will begin adding on to this part. Give scholars enough time to write a few sentences, and then have scholars show their partner what they wrote today and how they used quotation marks correctly.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	<i>Today and from now on when you write you can punctuate dialogue correctly by using quotation marks.</i>

Mid-Workshop Teaching: Have scholars edit their work using the updated Daily Editing Checklist.

Share: Share examples of scholars who have written their stories bit by bit, creating mind movies for their readers.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

PT 3 / TP 7	Writing partners can be coaches by helping each other find places that don't look right, sound right, or make sense.
Connection Capture scholars' attention.	<i>Writers, over the last few days we have revised our writing in preparation to publish.</i> <i>Today we are going to move onto the editing phase of this unit. This means we are going to fix up our writing to make it easier for others to read and understand.</i> Move the clothespin on the Writing Process Chart to editing. <i>Today I'm going to teach you that writing partners can be coaches by helping each other find places that don't look right, sound right, or make sense.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch me as I show you how writing partners can be coaches by helping each other find places that don't look right, sound right, or make sense.</i> Teacher think aloud/modeling: Using the piece you have chosen to publish, model rereading your story with a partner and checking to make sure it looks right, sounds right, and makes sense. They should stop you when something does not look right, sound right, or make sense, and you should make corrections in real time. Depending on what you've noticed your scholars succeeding or struggling with, you can focus on specific sub-skills (e.g. more work with capital letters and punctuation OR checking to see if any words are missing or repeated, OR checking to see that grammar is correct, etc). Because you really want to show scholars both how to be helpful coaches, as well as how to take suggestions from a partner, model this with another teacher or a scholar you have prepared beforehand. Your writing should be clearly visible to all scholars on the ELMO. <i>Did you notice how my writing partner and I were coaches by helping each other find places that don't look right, sound right, or make sense?</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Try Scholars must participate and practice to learn.	<i>Now it's your turn. You and your writing partner are going to be coaches by helping each other find places that don't look right, sound right, or make sense.</i> <i>First you will be my partner.</i> Move onto the next page of your story. The text should be clearly visible to scholars. As you reread your writing, they should put up a hand to signal when something doesn't look right, sound right, or make sense. Then they should turn and talk about what you should change. Make corrections to your writing in real time after each turn and talk.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences.	<i>Today, and from now on when you write, you and your writing partner can be coaches by helping each other find places that don't look right, sound right, or make sense.</i> <i>You will work with your partners to edit your writing when you leave the rug today.</i>

Share: Fishbowl an example of excellent coaching and show the changes the writer has made based on her partner's feedback.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

PT 4/ TP 1	Writers choose a piece to revise, edit and publish, by re-reading all of our stories and deciding which piece we are most proud of.
Connection Capture scholars' attention.	<i>Writers, today is a very exciting day. For the past few weeks you have been working incredibly hard during writing workshop, writing with your audience in mind. We have been collecting many small moment stories. Now it's time to choose one piece of writing to revise, edit, and publish. Remember, when we publish a story we make it beautiful and put it out into the world. First we must choose the piece.</i> Move clothespin on Writing Process chart from "Collect" to "Choose". <i>Today I am going to teach you that writers choose a piece to revise, edit and publish, by re-reading all of their stories and deciding which piece they are most proud of.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch me as I choose a piece to revise, edit and publish, by re-reading all of my stories deciding which piece I am most proud of.</i> Model reading through all of the different small moment stories you've written in your mini-lessons throughout this unit and choosing the piece that you want to work to revise, edit, and publish. Think aloud about how you will be working on publishing this one piece for several days so you really want to choose a piece and a story that you love and want to stay with. <i>Did you notice how I chose a piece to revise, edit and publish, by re-reading all of my stories deciding which piece I am most proud of?</i>
Try Scholars must participate and practice to learn.	<i>Now it's your turn. You're going to choose a piece to revise, edit and publish, by re-reading all of your stories and deciding which piece you are most proud of.</i> Scholars tell their partner what they noticed you do, how you thoughtfully looked through all the pieces in your folder and chose the one that is the most meaningful to you.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	<i>Today, and from now on, when you're choosing a piece to revise, edit and publish, you can re-read all of your stories and ask yourself, "Which piece is most meaningful to me? Which one do I want to stay with?"</i>

Share: Scholars should bring the piece they chose to publish to the rug. Scholars then share with their partners the piece they chose and why they chose it.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Materials: Writing Folders

Before this lesson:

Add teaching point to chart: *Writers show the important details of our stories chart.*
Writing Process Chart

PT 4/ TP 2	Writers revise our writing by adding details that show our big idea to an important part.
Connection Capture scholars' attention.	<i>Yesterday we each chose a piece that we are going to revise, edit, and publish. Today we are going to begin revising our small moment stories. That is, we will be adding on and taking things away to make our stories better.</i> Move clothespin on Writing Process Chart. <i>Earlier in this unit we learned that writers have a big idea we are trying to show. Often, important parts of the story show this big idea.</i> <i>For example, Across the Alley by Richard Michelson adds details to the part of the story when Willie plays the violin in temple. Look and listen as I reread this part. Display the book on the ELMO. Turn and tell your partner why this part of the story is important. Quickly share scholar responses. Now as I read it again, listen for the kinds of details the author uses. Turn and tell your partner what you notice. (Show-don't tell, precise words, small actions...).</i> <i>Yes, scholars, these details help show the big idea that Willie's talent overcomes racial stereotypes.</i> <i>Today I am going to teach you that writers revise our writing by adding details that show our big idea to an important part.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch me as I revise my writing by adding details that show my big idea to an important part.</i> Reread the piece you chose for publishing. Identify your big idea (it should be written on the top of the first page.) Model for scholars how you can reread your writing and find an important part. Think aloud about how you will add details to show your main idea. Then write in front of scholars, adding these details.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

	<i>Did you notice how I revised my writing by adding details that show my big idea to an important part?</i>
Try Scholars must participate and practice to learn.	<i>Now it's your turn. You're going to revise your writing by adding details that show your big idea to an important part.</i> Have scholars take out the story they chose for publishing and reread their writing and identify the big idea (written at the top of the first page), and an important part that gives them the strongest feeling. Have scholars turn to their partners and tell them the details they will add to this part to show their big idea.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	<i>Today and from now on, remember that writers revise our writing by adding details that show our big ideas to important parts.</i>

Note: After scholars add details to one part, they should add to another.

Share: Share examples of how scholars developed the heart of their story to show their main (central) idea.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

PT 4/ TP 3	Writers revise their small moment stories by acting them out and then adding in the tiny details they left out the first time.
Connection Capture scholars' attention.	<i>We have been learning the importance of adding details to our small moment stories to make them come alive and bring out our main idea. Yesterday you focused on developing the heart of your story by using important details.</i> <i>Today I am going to teach you that writers revise their small moment stories by acting them out and then adding in the tiny details they left out the first time.</i> <i>Watch me as I revise one of my small moment stories by acting it out and adding tiny details I left out the first time.</i> Model rereading your small moment story, acting it out bit-by-bit and adding in the tiny details that you left out the first time. <i>Did you notice how I revised my small moment story by acting it out and then adding in the tiny details I left out the first time?</i> <i>Now it's your turn to revise your small moment story by acting it out and then adding in the tiny details you left out the first time.</i> Take out the small moment story that you selected to publish. Reread your first page to your writing partner. Now, act out the first page of your story, remembering any details you forgot. Jot on your post-it the important details you will add to this part. (Repeat so both partners have a turn.)
Teach Teach ONE thing by demonstrating.	
Try Scholars must participate and practice to learn.	
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences.	<i>Today and from now on when you write you can revise your writing by acting it out and adding tiny details you left out the first time.</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before this lesson:

- * For this lesson, your scholars will need their to-be-published stories during the ‘Try’ piece. If you have collected their stories, be sure to distribute them prior to the mini-lesson.
- * For this lesson, you will be modeling using the “Editing Checklist” to edit your own writing, so be sure you have some errors already embedded in your writing so that you can show your scholars how to correct these mistakes.
- * Create an editing checklist using the rubric. Be sure to include one column for scholars to use to check their own writing, and another for their partners to use.

PT 4 / TP 4	Writers edit their writing by using their editing checklist and doing multiple reads.
Connection Capture scholars’ attention.	<i>Writers throughout this unit you have used our editing checklist to edit your writing each day. As we prepare to publish we will use the same checklist to make sure our writing is as near to perfect as possible. Our writing must be easy for others to read in order for them to understand our ideas.</i> Today I am going to teach you that writers edit their writing by using an editing checklist and doing multiple reads. This means we read our piece one time to check for each item. Post a large copy of the editing checklist for scholars to see. Watch me as I edit my writing by using an editing checklist and do multiple reads.
Teach Teach ONE thing by demonstrating.	Model reading your piece focusing on <u>one</u> item from the editing checklist (i.e. read once only checking for capitalization, once only in search of word wall words, etc.). Did you notice how I edited my writing by using an editing checklist? Doing multiple reads allows me to check carefully for each item.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Try Scholars must participate and practice to learn.	<i>Now it's your turn. You're going to edit using our editing checklist. Like I did, you will do multiple reads, checking for one item on our checklist each time.</i> Assign scholars the same checklist item you checked for as you read your piece. As scholars edit, they make corrections then and there.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences.	<i>Today, and from now on, when you're writing you can edit your writing by using an editing checklist. During writing time today, read your piece many times, focusing on one item on our checklist each time you read.</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

PT 4/TP 5	Writers choose a title that shows the big idea.
Connection Capture scholars' attention.	<i>Writers, you have all written your small moment stories to show a central (or main) idea. The last thing we must do is choose titles that connect to our main ideas.</i> <i>Today I am going to teach you that writers choose a title that shows the central idea.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch me as I choose a title that shows a central idea.</i> Model re-reading your story and thinking aloud about the main idea. Example: <i>Hmm...Ok I just read my story and my main idea is that I learned that I need to keep closer tabs on my dog; my heart felt like it was going to break when I thought she was lost. Of course, my story is about the time we thought our dog was lost but really she was in my sister's closet chewing on her shoes. Ok, so my title could be... 'The Time I Came Home From School And Couldn't Find My Dog and Thought She Was Lost But Really She Was Chewing Shoes in My Sister's Closet.' No, that's not a good title—that's way too long! Most titles are just a few words, like <u>Peter's Chair</u>. Maybe my title could be 'The Not-So-Lost Dog' or 'Where's Missy?' or 'Missy's Big Adventure' Hmm...I'm going to make my title 'The Not-So-Lost Dog' because that's interesting and tells about my story in just a few words. Also, it's catchy! It connects to my main idea, because I learned my lesson through thinking my dog was lost. I think this title will make my readers want to read my story.</i> Model writing the title/author on your cover page (example: "The Not-So-Lost Dog" by Ms. Kirshner) and making an illustration to match this big idea. <i>Did you notice how I chose a title that shows the central idea?</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Try Scholars must participate and practice to learn.	<i>Now it's your turn. You're going to choose a title that shows your central idea.</i> Scholars reread their stories, and identify the main idea. Then they jot a few possible titles on a post it that connect to the main idea by showing what the story is mostly about. Tell scholars that when they go back to their seats they will choose the best one to write on their cover page. Share a few examples of interesting titles.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	<i>Today and from now on choose a title that shows your central idea.</i>

Mid-Workshop Teaching: Remind scholars that this is their last chance to fix up their work before the publishing celebration tomorrow. Have scholars check in with their partners to see if there is anything they should add or change in their writing.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

PT 4 / TP 6		Writers get ready to publish their work by making a cover and adding color.
Connection Capture scholars' attention.		<i>Scholars we have finished revising and editing our small moment stories and now we are ready to prepare to publish!</i> <i>This means we will illustrate our small moments in color, and make a cover!</i> Move the clip to "Publish" on the "Writing Process" chart.
		<i>Today I'm going to teach you that writers get ready to publish their work by making a cover and adding color.</i> <i>Watch me as I get ready to publish my work by making a cover and adding color.</i>
Teach Teach ONE thing by demonstrating.		Model making a title page and adding color.
		<i>Did you notice how I got ready to publish my work by making a cover and adding color?</i>
Try Scholars must participate and practice to learn.		<i>Now it's your turn. You're going to get ready to publish your work by making a cover and adding color.</i>
		Have scholars turn and talk about what they will write on their title page, and the illustration they will create to match their title.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences.		<i>Today and from now on when you write you can get ready to publish your work by making a cover and adding color.</i>

**Celebration idea: Set up your desks in a U-shape. Invite other classes to come in and read the stories written by your Authors' Panel.*

Kindergarten Emergent Storybook: Unit 1

Through this Emergent Storybook Unit we will:

- Teach scholars a sense of story and bolster their sense of how stories tend to go.
- Teach scholars to think more deeply about the various elements of a story, such as characters, setting, dialogue, and plot.
- Develop our scholars' oral storytelling language and use of expression.
- Familiarize our scholars with the language structures and syntax used in books.
- Teach scholars to make the connection between oral and written language.
- Deepen our scholars' comprehension.
- Bring books to life for our scholars so that they develop a love of literature.
- Increase vocabulary inventory.
- Solidify concepts of print.
- Teach scholars to work with a partner, read together, talk and listen to each other, and independently problem solve

Parts of the Unit:

PT 1: Setting up the Management for a Successful Emergent Storybook Unit

PT 2: The Art of Storytelling

PT 3: Readers Theatre

Setting Up The Unit:

- During the first days of school, you will want to establish routines and expectations:
 - Setting up the room for reading. ***Set up routine happens prior to your mini-lesson each day.*
 - Private Reading (chairs back to back)
 - Buddy Reading (chairs shoulder to shoulder)
 - Book Bins on tables containing multiple copies of Emergent Storybooks you have repeatedly read aloud
 - Turn and Talk routines
 - Rug Behavior Expectations
- During the first few weeks of school, you will want to build the amount of time for which scholars both read their ESBs independently, and in partnerships. You can do this by

setting a timer and adding 1-2 minutes to independent reading time each day. Start with 2-3 minutes. Let kids in on your goals for independent and buddy reading each day.

- Even though scholars will not yet be in “permanent” reading partners, start the routine of having them meet with the same “reading buddy.” They should have the same partners at the rug, and at their reading spots.
- Approximate timing of Emergent Storybook Reading
 - Set-up routine (2 minutes) *Scholars set up all of their materials prior to reading*
 - Mini-lesson (5-10 minutes)
 - Private Reading time with emergent storybooks (5-10 minutes)
 - Partner/buddy reading time with emergent storybooks (5-10 minutes)
 - Teaching share time about emergent storybook reading (3-5 minutes) *Share can be extended to include Readers’ Theater.*
- Make bins for each table. At least one copy of each title should be in each table bin. There should be enough books in each table bin for each scholar to independently “read” 1-2 Emergent Storybooks per day. ***Scholars should and will re-read books often. Do not change the titles in table bins each day. Rather, add copies of books after you repeatedly read them aloud to the class.*

- Continue this unit to perform the books for one another, or to organize a Storytelling Readers Theatre event for the scholars' families. Example: Each Kindergarten Class chooses an Emergent Storybook to act out, and all of the kindergarten classes gather together and watch each other perform.

Common Core Standards Addressed in this Unit:

- Read emergent-reader texts with purpose and understanding.
- With prompting and support, ask and answer questions about key details in a text.
- With prompting and support, identify the main topic and retell key details of a text.
- With prompting and support, describe the connection between two individuals, events, ideas, or pieces of information in a text.
- With prompting and support, ask and answer questions about unknown words in a text.
- Identify the front cover, back cover, and title page of a book.
- With prompting and support, name the author and illustrator of a story and define the role of each in telling the story.
- With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts).
- With prompting and support, identify the reasons an author gives to support points in a text.
- Actively engage in group reading activities with purpose and understanding.
- Demonstrate understanding of the organization and basic features of print.
 - a. Follow words from left to right, top to bottom, and page by page.
 - b. Recognize that spoken words are represented in written language by specific sequences of letters.
 - c. Understand that words are separated by spaces in print.
 - d. Recognize and name all upper- and lowercase letters of the alphabet.

Components of THINK Literacy that Support the Unit

Read Aloud:

Emergent Storybook read alouds are done in addition to NOT instead of Read Aloud with Whole Class Conversation

- Emergent storybook read alouds are different than Read Aloud with whole-class conversation in that during ESB read alouds, you read straight through, not stopping for think alouds or turn and talks. Your reading should be fast-paced and engaging. Invite scholars to join in on repeated refrains and gesture as you read.
- Read aloud the Emergent Storybooks as often as possible so that scholars become incredibly familiar with these books. You are recreating the internalization of books that happens when small children are read the same favorite books over and over at home until they have practically memorized them.
- Teachers should introduce the Emergent Storybooks by reading (and re-reading) them to the scholars each day.
- Suggested texts for the first three weeks: *The Three Billy Goats Gruff*, *The Three Little Bears*, *The Little Red Hen*, *The Carrot Seed*.
- Suggested texts for the second three weeks: *Caps for Sale*, *Corduroy*, *Harry the Dirty Dog*, *Milton the Early Riser*.

Oral Storytelling:

- **Dedicate 5-10 minutes per day to oral storytelling**
 - Fairytale Fridays: Orally storytell famous fairytales to the scholars, such as Jack and the Beanstalk, or Rapunzel.
 - Allow students to storytell their own stories daily. **See Writing Workshop Unit 1 for details

Assessment:

- Informally place scholars into various levels of development, using Elizabeth Sulzby's different stages. Stages are not an exact science, meaning that a scholar's reading of emergent storybooks may exhibit characteristics of multiple stages. Expect scholars to move quickly and fluidly through ESB stages
- Teach small groups of 6 or more scholars daily (3 or 4 partnerships). During this time you will name and give scholars practice with one teaching point that will improve their comprehension, sense of story, oral language or story telling. **See *Reading Strategy Lessons in THINK Literacy binder for architecture, timing, and examples.*** Your small groups will allow you to assess scholars' progress and move them rapidly through ESB stages. **See *small group strategy lessons in this overview for specific groups.*** Pull

scholars together who will benefit from the same strategy. All do NOT need be in the same ESB stage.

Emergent Storybook Stages

1. Labeling and Commenting

- At the beginning, some children may simply label or respond to the pictures on each page with little or no understanding of the larger story. Ex: *I see a man.*

2. Following the action

- Children will progress to describing action in the story, frequently in present tense, based on the picture that is in front of them. Ex: *The peddler is walking through town.*

3. Dialogic Storytelling

- Next, children will make a transition between oral and written language. They will “read” the story using the pictures adding some dialogue and language from the story, which they have internalized from hearing the story over and over again.

4. Reading and Storytelling Mixed

- Scholars move between reading almost verbatim, using the pictures to tell the story, and adding dialogues as in the previous stage.

5. Reading very close to real story

- If you close your eyes, you think you are listening to the real story although there may be some inconsistencies.
- Around this stage, often scholars realize that the print hold the “message” and refuse to use the pictures struggling to read only the print instead.

6. Reading Verbatim

- Finally, children will orchestrate what they know about print, their memories of the text, and the pictures to read conventionally.

Small Group Strategy Lessons:

➤ **Labeling and Commenting**

- Using the character's name
- Saying what is happening in the picture
- Finding the main character and saying what he's doing
- Noticing more than one thing in the picture
- Saying where the main character is and describing the setting

➤ **Following the Action**

- Find the main character and imagine what he might be saying
- Looking at the page before to remind ourselves what is happening
- Saying more about what the character is doing
- Using storybook language such as "next," or "then," to connect the pages
- Connecting the pages by saying how the character gets from one page to the next

➤ **Dialogic Storytelling**

- Saying what the character is doing first, and then saying what he's saying
- Adding what the characters are saying by using "he said" and "she said"
- Asking yourself what they are going to say on each page
- Checking the page before to help us read the next page

➤ **Reading and Storytelling Mixed**

- Imagining how the character would sound by thinking about what’s going on in the story and thinking about how the character would say it
- Staying longer on a page by thinking about what the other characters are doing
- Reading it like a storyteller by using the author’s words
- Asking yourself, “Does that sound like a storyteller?”
- Using the pictures and cover to help remember how the story goes

➤ **Reading Verbatim**

- Keeping track of what’s happening in the story
- Generating ideas about the text, such as, “This reminds me of....” Or “I’m thinking....”
- Making your voice sound like the characters

Anchor Charts

Charts should be made in front of and with students. They can and should be added to during shares, as well as during mini-lessons. All charts should include visuals as well as words. Listed below are the charts you might possibly make throughout the unit.

- Part I: Setting up the Management for a Successful Emergent Storybook Unit
 - What does the room look like and sound like during reading?
 - Feels peaceful

- Scholars using whisper voices
- Sharing nicely
- Taking turns
- How do we set up for buddy and private reading time?
 - Chairs side by side for buddy reading
 - Chairs back to back for private reading
- Part II: The Art of Storytelling
 - Parts of a Story
 - Characters
 - Setting
 - Dialogue
 - Feelings
- Part III: Readers Theatre
 - Chart the characters in each emergent storybook, so that scholars know how many parts there are

Further Reading

If you are interested in reading more about Emergent Storybook reading, and the storytelling development of Kindergarteners, these are great books and articles to check out.

- Paley, Vivian, *The Boy Who Would Be a Helicopter*, 1991
 - This book was written by a kindergarten teacher and has great ideas/resources for further work in storytelling and readers theatre.
- Sulzby, Elizabeth. *Children's emergent reading of favorite storybooks: A developmental study*. Reading Research Quarterly, 1985
 - Sulzby studies the progression of developmental levels in early childhood students as they read, and re-read, favorite books.
- Unit 2, *Readers Read, Think, and Talk about Emergent Storybooks and Invent Fun Things to Do with Them*, Teachers College Reading and Writing Project, 2009
 - This is an overview for a similar unit that is a part of the Teacher College Reader's Workshop. It includes helpful background information and tips for teachers.

	Teaching Point	Page
PART I	Setting Up the Management for a Successful Emergent Storybook Unit	
PT 1/ TP 1	Readers use the pictures to story-tell our favorite books.	19
PT 1/ TP 2	Storytellers use Whisper Voices to retell the story so that the classroom feels peaceful.	31
PT 1/ TP 3	Storytellers share the book by putting it in the middle and holding it gently.	23
PT 1/ TP 4	Storytellers retell the book with a partner by taking turns: “I story-tell a page, you story-tell a page.”	27
PT 1/ TP 5	Storytelling partners listen to one another by keeping bubbles in our mouths and our eyes on the book while our partner is retelling the story.	30
PART II	The Art of Storytelling	
PT 2/ TP 1	Before reading, storytellers say the title and the author’s name, and talk about the cover of the book.	33
PT 2/ TP 2	Storytellers use the character’s name when retelling the story.	36
PT 2/ TP 3	Storytellers retell the story by saying what’s happening in the picture.	38
PT 2/ TP 4	Storytellers retell the story by finding the main character and saying what he/she is	40

	doing on each page.	
PT 2/ TP 5	Storytellers tell at least 3 things that are happening in each picture.	42
PT 2/ TP 6	Storytellers describe the setting and tell about where the main character is.	44
PT 2/ TP 7	Storytellers find the main character and imagine what he/she might be saying by using “He said, ‘ ___ ’” and “She said, ‘ ___ ’”	47
PT 2/ TP 8	Storytellers look at the previous page to remind ourselves what has just happened.	50
PT 2/ TP 9	Storytellers say more about what the main character is doing on each page.	52
PT 2/ TP 10	Storytellers use “first,” “next,” and “then” to retell a story.	54
PT 2/ TP 11	Storytellers connect the pages by saying how the character gets from one page to the next.	56
PT 2/ TP 12	Storytellers tell what the character is <i>doing</i> , and then tell what the character is <i>saying</i> .	59
PT 2/ TP 13	Storytellers also describe what the other characters on the page are doing and saying.	61
PT 2/ TP 14	Readers become storytellers by using the same words as the author.	64
PT 2/ TP 15	Storytellers make our voices sound like the characters by thinking about how the character is feeling.	67
PT 2/ TP 16	Storytellers use gestures and facial expressions to make the story more interesting.	69
PT 2/ TP 17	Storytellers use partners to take turns acting out the story: “I story-tell, you act. You story-tell, I act.”	71

PART III	Readers Theatre	
PT 3/ TP1	A quiet audience member sits in Magic 5 and shows silent excitement during the storytelling.	73
PT 3/ TP2	Storytellers in Readers Theatre use loud and proud voices.	76
PT 3/ TP 3	The narrator remembers all of the author's words and reads in an especially loud and proud voice.	79
PT 3/TP 4	Storytellers on stage know when to speak and what to say.	83
PT 3/ TP 5	Storytellers on stage re-create the setting by using our imaginations.	85
PT 3/TP 6	Storytellers take turns acting out the story and are excited for our friends even when it's not our turn.	88

Prior to the Lesson:

- * Scholars are assigned to reading partners and are sitting next to them during the mini-lesson
- * Prepare your copy of *The Three Billy Goats Gruff*

PT 1 /TP 1	Readers use the pictures to story-tell our favorite books.
Connection Capture students' attention	<i>Storytellers, we have been reading some of our favorite Emergent Storybooks together each day. You have been doing such an excellent job reading these Emergent Storybooks with me, and now it's time for you to start learning how to read them all on your own and with your partners.</i> Today, I am going to teach you that readers use the pictures to story-tell our favorite books. <i>The pictures help us remember exactly how the story goes.</i>
Teach Teach ONE thing by demonstrating.	Watch me as I use the pictures to retell one of our favorite books. Using the pictures as scholars will do, story-tell the first few pages of <i>Caps for Sale</i>. Keep your storytelling close to the book by using specific language from the book. Think aloud as you use the pictures to remember who the characters are and what they doing. For example, "Oh there's the peddler. He's walking through town, very straight so as not to upset his caps!" He is calling, "<i>Caps for sale! Caps for sale!</i>"
The Try Students must participate and practice to learn.	Readers, did you see how I used the pictures to story-tell one of our favorite books? Now it's your turn to try. When I turn the page you are going to use the picture to story-tell with your partner. Turn to the next page of <i>Caps for sale</i>.

	<i>Scholars, take a moment to really study the picture and remember what's happening on this page. Turn and talk: story-tell this page with your partner.</i> Walk around and praise/redirect students so that they are all storytelling the page you have displayed. Use this as an opportunity to reinforce qualities of good storytelling such as using the characters' names and saying what they are doing. For example: <i>I love the way that ____ and her partner used the picture to help retell the story.</i> Call scholars back together and share out a great example of storytelling you heard.
Link Restate teaching point and connect it to ongoing student work in one or two sentences	<i>Remember scholars: Readers use the pictures to story-tell our favorite books.</i> <i>Today you will have 3 minutes to do this on your own with the book you chose when we set up before we came to the rug. It's waiting for you at your reading spot. Each day, we will increase the amount of time for which we read our books!</i>

Kindergarten: Emergent Storybook Unit 1
Success Academies

Prior to the Lesson:

- *Prepare your copy of The Three Billy Goats Gruff
- *Make sure you've had scholars set up their reading spots prior to the mini-lesson (bins on tables, chairs back-to-back, book scholars have chosen to read first at reading spots)

PT 1 /TP 2	Storytellers use Whisper Voices to retell the story so that the classroom feels peaceful.
Connection Capture students' attention	<i>Readers, yesterday you read some of our favorite books independently and with partners. You did an excellent job using the pictures to story-tell! I noticed though, that during independent reading, even though our chairs were back to back, the room got a bit loud, and it was difficult for readers to focus on their books.</i> Today, I am going to teach you that Storytellers use <i>Whisper Voices</i> to retell the story so that the classroom feels peaceful. Using a <i>Whisper Voice</i> is important because we do our best reading and thinking when the room is quiet and peaceful.
Teach Teach ONE thing by demonstrating.	Watch me as I use my <i>Whisper Voice</i> to retell the story so that the classroom feels peaceful. Using the pictures as scholars will do, story-tell the first few pages of <i>The Three Billy Goats Gruff</i> in a whisper voice. Keep your retelling close to the book, using a lot of the language from the book. Even though your storytelling voice is quiet, it should of course be expressive. Storytellers, did you see how I used my <i>Whisper Voice</i> to retell the story so that the classroom feels peaceful?
	Now it's your turn. Let's all practice using our <i>Whisper Voices</i> to retell the story so that the classroom feels peaceful.

The Try Students must participate and practice to learn.	Turn to the next page of The Three Billy Goats Gruff. <i>Let's retell this page together in our Whisper Voices. I want you to whisper this page into your hand.</i> Students retell the second page of The Three Billy Goats Gruff in their Whisper Voices, whispering into their hands. Walk around and praise/redirect students so that they are all using a Whisper Voice. Use this as an opportunity to restate the teaching point. Example: <i>I love the way that ___ used a Whisper Voice to retell the story. They really helped make the classroom feel peaceful.</i>
Link Restate teaching point and connect it to ongoing student work in one or two sentences	Remember Storytellers, we use <i>Whisper Voices</i> to retell a story so that the classroom feels peaceful. Using a <i>Whisper Voice</i> is important because we do our best reading and thinking when the room is quiet and peaceful.

Kindergarten: Emergent Storybook Unit 1
Success Academies

Prior to the Lesson:

- * Make sure you have scholars set up their reading spots (bins on tables, books at read spots, chairs back-to-back with partners)
- * Name partners “peas” and “carrots” or “peanut butter” and “jelly” so that you have a way to decide which partner goes first
- * Assign partners beforehand to minimize disruptions during the lesson
- * Prepare an emergent storybook to demonstrate with, preferably *The Three Billy Goats Gruff*

PT 1 / TP 3	Storytellers share the book by putting it in the middle and holding it gently.
Connection Capture students’ attention	<i>Storytellers, yesterday we did such a wonderful job reading our Emergent Storybooks in our Whisper Voices. We read our books for 4 minutes! Now that we know how to keep the room quiet and peaceful, we are ready to start working with a partner. Every day after you read your books alone, you will turn your chairs and read with your partners!</i> Today, I am going to teach you that Storytellers share the book by putting it in the middle and holding it gently. Sharing books is important because both partners need to be able to see the book at all times. Watch me as I share the book with a partner by putting it in the middle and holding it gently.
Teach Teach ONE thing by demonstrating.	Ask one scholar to come up and volunteer. (NOTE: If management is under control, you might choose to have the AT come up and be your partner. This would be beneficial and create a higher level of modeling. But if management is an issue, use a scholar volunteer, because the AT might need to be a second set of adult eyes on the scholars.) Show scholars how to determine where the middle is and how to hold the book gently. <i>We find the middle by seeing where our knees touch, and by making sure that the book opens above both of our knees.</i>

	<i>We hold the book gently by touching the corners of the book. I touch this corner, and my partner touches the other corner. We help each other turn the pages gently by only touching the corners of the pages. Watch as we turn a page gently.</i> Turn a few pages with your partner, keeping the book in the middle. <i>Storytellers, did you see how we shared the book by putting it in the middle and holding it gently?</i> <i>Now it's your turn to try. I want you to share the book with a partner by putting it in the middle and holding it gently.</i> <i>Sit shoulder to shoulder with your partner. I am going to give you and your partner a book to share. I am going to watch you put the book in the middle and hold it gently.</i> Pass out <i>The Three Billy Goats Gruff</i>, <i>The Three Bears</i>, <i>The Carrot Seed</i>, and <i>The Little Red Hen</i> so that each partnership has one book. <i>Practice turning a few pages with your partner. Make sure that the book stays in the middle and that you are both holding the book gently, touching the corners.</i> Walk around and praise/redirect students. Share out student praise, and frame it in a way that restates the teaching point. Example: <i>I love the way that ___ and ___ put the book right above where their knees touch. They put the book in the middle.</i> <i>I love the way that ___ and ___ are holding the book. They're touching only the corners and turning the pages so gently.</i>
The Try Students must participate and practice to learn.	

Link Restate teaching point and connect it to ongoing student work in one or two sentences	<i>Remember Storytellers, we must share the book by putting it in the middle and holding it gently. Sharing books is important because both partners need to be able to see the book at all times. Today we will set the timer for 5 minutes during independent reading. When it is time to turn your chairs and story-tell with your partner, I will signal you. I will also let you know whose book you will read first today.</i>

After independent reading, teach scholars how to transition to partner reading:

First, let's set up the room. You will gently drag your chairs so that you are sitting shoulder to shoulder with your partner at a table.

Show scholars how to gently move the chairs so that they are shoulder to shoulder with their partners. Remember, partnerships are consistent so that scholars' partner at the rug is also their partner for buddy reading time.

I am not going to lift my chair up from the carpet, and I am not going to drag it in an unsafe way. Chairs are heavy and can really hurt someone if I'm not careful...

Peas, you and your partner are going to read your book today. I am going to watch you put the book in the middle and hold it gently. Remember to use your Whisper Voices so that the room is peaceful. Also, don't forget: I story-tell a page, you story-tell a page.

Walk around and praise/redirect students. Stop and share out praise in a way that restates the teaching point. Example:

I love the way ____ and ____ set up so nicely for buddy reading time! They are taking turns, reading together, and sharing so nicely.

Kindergarten: Emergent Storybook Unit 1
Success Academies

Prior to the Lesson:

- * * Name the partners “peas” and “carrots” or “peanut butter” and “jelly” so that you have a way to decide which partner goes first
- * Prepare an emergent storybook to demonstrate with
- **Have peanut butter bring the ESB they chose during the set-up routine to the rug and sit on it. Partnerships will use this book to practice during the “try.”

PT 1 /TP 4	Storytellers retell the book with a partner by taking turns: “I story-tell a page, you story-tell a page.”
Connection Capture students’ attention	<i>Storytellers, yesterday we did a wonderful job sharing the books with our partners by putting the book in the middle and holding it gently. You did such a nice job working together, I think you are ready to start retelling the book with your partner.</i> <i>Today, I am going to teach you that Storytellers retell the book with a partner by taking turns: “I story-tell a page, you story-tell a page.” Taking turns is important because each partner needs to have a chance to retell the book.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch me as I retell the book with a partner by taking turns: “I story-tell a page, you story-tell a page.”</i> Ask one scholar to come up and volunteer. (Or use an AT) <i>Today carrots are going to read first. I’m a carrot, so I’m going to story-tell a page first, and then you are going to story-tell a page next. Remember: we have to take turns! “I story-tell a page, you story-tell a page”</i> Use a Whisper Voice to retell the first page of The Three Billy Goats Gruff. Make sure the book is

	in the middle and you are sitting knee to knee with your partner, just as you want the scholars to do. <i>Now it's my partner's turn to story-tell a page. I was a carrot, so now it's the pea's turn to story-tell. Remember: I story-tell a page, you story-tell a page. We are going to gently turn to the next page by only touching the corners, and I am going to listen as my partner story-tells the next page.</i> Model being an active listener as your partner retells the second page. <i>Storytellers, did you see how we retold the book with our partner by taking turns? 'I storytell a page, you story-tell a page.'</i>
Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to retell the book with your partner by taking turns: "I story-tell a page, you story-tell a page."</i> <i>Sit shoulder to shoulder with your partner. I am going to give you and your partner a book to share. I am going to watch you put the book in the middle and hold it gently. Remember to use your Whisper Voices so that the room is peaceful.</i> Pass out The Three Billy Goats Gruff, The Three Bears, The Carrot Seed, and The Little Red Hen so that each partnership has one book. <i>Retell the book with your partner by taking turns. Carrots go first. So first the carrots will story-tell a page, then the peas will story-tell a page. Don't forget: I story-tell a page, you story-tell a page. Carrots, then peas, carrots, then peas, carrots, then peas, etc...</i> Walk around and praise/redirect students. Stop and share out praise in a way that restates the teaching point. Example:

	<i>I love the way that ___ and ___ are taking turns so nicely.</i>
Link Restate teaching point and connect it to ongoing student work in one or two sentences	<i>Remember Storytellers, we must retell the book with a partner by taking turns: "I story-tell a page, you story-tell a page." Taking turns is important because each partner needs to have a chance to retell the book.</i> <i>Since we read independently for 5 focused minutes yesterday, today I will set the timer for 6 minutes during independent reading. I will signal you like yesterday when it is time for partner reading.</i>

Kindergarten: Emergent Storybook Unit 1
Success Academies

Prior to the Lesson:

- * Have book bins ready so that each partnership may easily get a book during the “Try” portion of the lesson
- * Assign partners beforehand to minimize disruptions during the lesson
- * Name the partners “peas” and “carrots” or “peanut butter” and “jelly” so that they know which partner goes first
- * Prepare an emergent storybook to demonstrate with, preferably The Three Billy Goats Gruff

PT 1 /TP 5	Storytelling partners listen to one another by keeping bubbles in our mouths and our eyes on the book while our partner is retelling the story.
Connection Capture students’ attention	<i>Storytellers, yesterday we did a great job taking turns and retelling the book with our partners. But I noticed that some of us were having some trouble listening to our partner. Today it’s time for us to practice being great listeners.</i> <i>Today, I am going to teach you that storytelling partners listen to one another by keeping bubbles in our mouths and our eyes on the book while our partner is retelling the story. This is important because we must listen to one another as we read. We want our partner to listen to us when it’s our turn, so we have to show them that we are also listening to them when it’s their turn to retell the story.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch me as I listen to my partner by keeping a bubble in my mouth and my eyes on the book while my partner is retelling the story.</i> Ask one scholar to come up and volunteer. (Or use an AT) <i>Today peas are going to read first. I’m a carrot, so I’m going to listen to my partner retell the first page by keeping a bubble in my mouth and my eyes on the book.</i> Use an exaggerated bubble to model what you want the scholars to look like as their partner is reading.

	<i>Now it's my partner's turn to listen while I retell the next page from the story. Let's watch as my partner keeps a bubble in their mouth and their eyes on the book.</i> Model reading in a Whisper Voice and sharing the book in the middle, exactly the way you want the scholars to do it when they are on their own. Storytellers, did you see how we listened to one another by keeping a bubble in our mouths and our eyes on the book as our partner retold the story? Now it's your turn to try. I want you to listen to one another by keeping a bubble in your mouth and your eyes on the book while your partner is retelling the story. <i>Sit shoulder to shoulder with your partner. I am going to give you and your partner a book to share. I am going to watch you put the book in the middle and hold it gently. Remember to use your Whisper Voices so that the room is peaceful. Also, don't forget: I story-tell a page, you story-tell a page. Today it's going to go peas, then carrots, peas, then carrots, etc...</i> Pass out The Three Billy Goats Gruff, The Three Bears, The Carrot Seed, and The Little Red Hen so that each partnership has one book. <i>Retell the book with your partner by taking turns. Peas go first. Peas, you are going to retell the first page in a Whisper Voice while the carrots keep a bubble in their mouth and their eyes on the book.</i> Walk around and praise/redirect students. Stop and share out praise in a way that restates the teaching point. Example: <i>I love the way ____ has a big bubble in their mouth and they are keeping their eyes on the book while their partner retells the story.</i> Ask the partners to switch so that both scholars have a chance to try it.
The Try Students must participate and practice to learn.	

	<i>Now it's the carrot's turn to read in a Whisper Voice, while the peas listen nicely by keeping a bubble in their mouth and their eyes on the book.</i> Continue to walk around and praise/redirect students. Share out again for the second group of partners. Example: <i>I love the way that ___ and ___ are listening to one another. They have big bubbles in their mouths, are keeping their eyes on the book, and are using such a nice Whisper Voice</i>
Link Restate teaching point and connect it to ongoing student work in one or two sentences	<i>Remember Storytellers, we must listen to one another by keeping bubbles in our mouths and our eyes on the book while our partner is retelling the story. This is important because we must listen to one another as we read. We want our partner to listen to us when it's our turn, so we have to show them that we are also listening to them when it's their turn to retell the story.</i>

Kindergarten: Emergent Storybook Unit 1
Success Academies

Prior to the Lesson:

- *During the rest of the unit, the structure of the workshop will continue to be *Set-up, independent reading, partner reading, share*
- * Reinforce key concepts from Part I (Whisper Voices, bubbles, sharing the book, etc...)
- *Both partners should bring the book they have chosen to read first during the set-up to the rug and sit on it. They will share it with their partners during the “try.”

PT 2 /TP 1	Before reading, storytellers say the title and the author’s name, and talk about the cover of the book.
Connection Capture students’ attention	<i>Storytellers, yesterday we did a wonderful job listening to one another and working together as partners. Now that you’ve had plenty of time to practice retelling the books with your partners, I’m going to teach you some new and interesting things storytellers do as they read to captivate their audience.</i> <i>Today, I am going to teach you that before reading, storytellers say the title and the author’s name, and talk about the cover of the book. This is important because the cover tells us lots of important information about the book.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch me as I say the title and author’s name, and talk about the cover of the book before reading.</i> Point to the title and author of the book. <i>First I read the Title and the Author’s Name. The title is the name of the story, and the author is the person who wrote the book. The title of this book is The Three Billy Goats Gruff. And this book was written by a famous author named Paul Galdone.</i> Read “The Three Billy Goats Gruff”, by Paul Galdone in a Whisper Voice.

	Model observing the cover and exaggeratedly studying the picture. <i>Now I am going to talk about the cover of the book. Hmmm, I notice that the cover of The Three Billy Goats Gruff has three billy goats on it. The first billy goat is very small, the second one is a little bit bigger, and the third billy goat is very large. I see that they are eating flowers and grass. I notice that they have very fat bellies and they are all smiling.</i> Storytellers, did you see how I said the Title and the Author's Name, and talked about the cover of the book before reading?
Try Students must participate and practice to learn.	Now it's your turn to try. I want you to say the Title and Author's Name, and talk about the cover of the book before reading. <i>Sit shoulder to shoulder with your partner. Carrots, take out the book you brought to rug. Place the book in the middle. Remember to use your bubbles and Whisper Voices so that the room is peaceful. Also, don't forget to take turns. Carrots, you are going to go first. They will tell their partners the title of their book, say the author's name, and talk about the cover of their book first. Then the peas are going to say their book's title, author's name, and talk about the cover of their book.</i> <i>Carrots, tell your partner the title, author's name, and talk about the cover of your book first.</i> Walk around and praise/redirect students. Stop and share out praise in a way that restates the teaching point. <i>I love the way ____ noticed ____ (Ex: I love the way Jayden noticed that The Three Bears was also written by Paul Galdone.)</i> <i>Now it's the pea's turn to tell their partner the title, author's name, and to talk about the cover of their book.</i>

	Continue to walk around and praise/redirect students. Restate teaching point by praising scholars. <i>I love the way that ___ noticed that ___ (Ex: I love the way Ameer noticed The Little Red Hen has a picture of a red hen on the cover carrying lots of tools for work.)</i>
Link Restate teaching point and connect it to ongoing student work in one or two sentences	Remember Storytellers, before reading, we must say the title and the author's name, and talk about the cover of the book. <i>This is important because the cover tells us lots of important information about the book.</i>

PT 2 /TP 2	Storytellers use the characters' names when retelling the story.
Connection Capture students' attention	Storytellers, yesterday we practiced saying the Title, the Author's Name, and talking about the cover of the book. Today we are going to learn another way that storytellers make the stories more interesting. Today, I am going to teach you that storytellers use the character's name when retelling the story. This is important because the story is much more interesting when the audience knows the names of the characters.
Teach Teach ONE thing by demonstrating.	Watch me as I use the character's name when retelling the story. <i>If I were storytelling The Three Bears, and I just called this character, "the girl" instead of using her name, that would be boring! Calling this character "Goldilocks" makes my storytelling much more precise—it helps me sound just like the book!</i> <i>Instead of talking about the mean, ugly man in the story of The Three Billy Goats Gruff, I am going to use his name and call him the "Troll." And instead of just calling them goats, I am going to call them by their names "The Youngest Billy Goat Gruff," the "Second Billy Goat Gruff," and the "Big Billy Goat Gruff." (NOTE: The Three Billy Goats Gruff might not be the best book to use for this lesson, because the names change from "youngest" to "tiniest," and "third" to "big." Feel free to substitute/switch emergent storybooks to model with for this particular lesson.)</i> Model retelling a few pages from the story, using the character's names. Storytellers, did you see how I used the characters names when retelling the story?

The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to use the characters' names when retelling the story.</i> Turn to the next page of the book you used to model. <i>Peas, say the names of the characters you see on this page. Carrots, story-tell the page using the characters' names</i> As you listen in, praise/redirect students. Stop and share out praise in a way that restates the teaching point. Example: <i>I love the way ____ used the name "The Little Red Hen" instead of just saying "chicken."</i> Turn to the next page and repeat, switching the roles of Peas and Carrots.
Link Restate teaching point and connect it to ongoing student work in one or two sentences	<i>Remember storytellers, we must use the character's name when retelling the story. This is important because it makes the story much more interesting and helps captivate our audience when they know the names of the characters in the story. We do this when we read independently and when we read with our partners.</i>

PT 2 /TP 3	Storytellers retell the story by saying what’s happening in the pictures.
Connection Capture students’ attention	Storytellers, yesterday we used the character’s name when retelling the story. You did such a nice job remembering and using all of the characters names when you were storytelling. Today we’re going to use another great storytelling strategy to help us retell the story. Today, I am going to teach you that storytellers retell the story by saying what’s happening in the picture. This is important because the picture gives us lots of information and helps us remember what is happening on each page.
Teach Teach ONE thing by demonstrating.	Watch me as I retell the story by saying what’s happening in the picture. Turn to Pg. 26. This is the page where the big Billy Goat Gruff is butting the Troll with his horns. <i>I am looking at the picture and studying it so I know what is happening.</i> Model studying the picture in an exaggerated way. <i>Watch now as I say what’s happening in the picture. The Big Billy Goat Gruff butts the Troll with his horns. The troll flies through the air. The troll looks frightened, and the Big Billy Goat Gruff doesn’t look afraid at all. The Billy Goat lifts up his hard hooves to trample the troll. The Troll screams and yells in terror. The Big Billy Goat Gruff defeats that mean, ugly troll.</i> Storytellers, did you see how I retold the story by saying what was happening in the pictures?

The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to retell the story by saying what's happening in the picture.</i> Turn to the next page in the book you have used to model/ <i>Carrots, retell the first page to your partner by using the pictures to say what is happening. Peas, be great listeners with giant bubbles and eyes on the book.</i> Walk around and praise/redirect students. Stop and share out praise in a way that restates the teaching point. Example: <i>I love the way ____ is using all the details in the picture to say everything that is happening on this page. I love how__ is including the actual words the author wrote</i> Turn to the next page in the book. <i>Now it's the pea's turn to retell the second page of the story by using the pictures to say what is happening. Carrots, remember to be good listeners.</i>
Link Restate teaching point and connect it to ongoing student work in one or two sentences	<i>Storytellers, always remember to retell the story by saying what's happening in the picture.</i> <i>This is important because the picture gives us lots of information and helps us remember what is happening on each page.</i>

PT 2 /TP 4	Storytellers retell the story by finding the main character and saying what he/she is doing on each page.
Connection Capture students' attention	Storytellers, yesterday we used the pictures to help us retell the story. Today we are going to use the main character, and the picture, to help us retell the story in an interesting way. Today, I am going to teach you that storytellers retell the story by finding the main character and saying what he or she is doing on each page. This is important because the main character is the most interesting part of the story, and we want to keep our readers interested by always telling them what the main character is doing on each page.
Teach Teach ONE thing by demonstrating.	Watch me as I retell the story by finding the main character and saying what he or she is doing on the page. Turn to Pg. 13. This is the page where the Troll yells at the Youngest Billy Goat Gruff. <i>The troll is the main character here. I'm going to look at this page and retell what the troll is doing on this page. The troll yells at the tiniest Billy Goat Gruff. When the tiniest Billy Goat Gruff asks to go to the meadow and make himself fat, the Troll doesn't let him. He says, "No you're not! For I'm coming to gobble you up!" The troll shakes his finger at the tiniest billy goat gruff and yells at him in a scary voice, reaching towards him to gobble him up. The tiniest Billy Goat Gruff says, "Oh please don't take me! I'm too little that I am." And asks the troll to wait for his brother, the second Billy Goat Gruff, because he's much bigger. The troll thinks about this and says, "Well then, be off with you!" and points to the other side of the bridge. He lets the tiniest billy goat pass so he can gobble up his bigger brother instead.</i> Storytellers, did you see how I retold the story by finding the main character and saying what he was doing on this page?

The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to retell the story by finding the main character and saying what he is doing on the page.</i> Display a page from another familiar Emergent Storybook. As scholars turn and talk, they identify the main character and what he or she is doing on that page. Go to the next page and repeat.
Link Restate teaching point and connect it to ongoing student work in one or two sentences	<i>Storytellers, we must always retell the story by finding the main character and saying what he is doing on each page. This is important because the main character is the most interesting part of the story, and we want to keep our readers interested by always telling them what the main character is doing on each page. We do this when we read independently and when with read with our partners!</i>

PT 2 /TP 5	Storytellers say at least 3 things that are happening in each picture.
Connection Capture students' attention	Storytellers, yesterday you did an excellent job finding the main character and telling what he or she was doing on each page. Today we are going to practice saying even more about each page. Today, I am going to teach you that storytellers say at least 3 things that are happening in each picture. This is important because oftentimes there are lots of things going on in the picture, and it's important that we tell about <u>all</u> the different things we see in the picture so that our audience can understand <u>everything</u> that's going on in the story.
Teach Teach ONE thing by demonstrating.	Watch me as I tell about more than one thing that are happening in each picture. Turn to Pg. 31. This is the page where the troll is in the water, and the Billy Goats Gruff are eating in the meadow. As you say 3 things that are happening, have scholars put up one finger at a time to keep track. <i>I'm going to look at this page and tell about more than one thing that's happening in the picture. Hmmm, I see the Big Billy Goat Gruff going up the hillside to join his brothers in the meadow. That's one thing. But I want to be sure and tell about more than one thing that's happening in the picture. What else do I see? Wow, there's a lot going on in this picture! I see the troll floating in the water. The Big Billy Goat Gruff defeated that mean ugly troll and he's in the river. The billy goats are eating daisies, grass, and flowers in the meadow. They are smiling and happy. They're going to eat and eat and eat and get fat.</i> Storytellers, did you see how I said at least 3 things that are happening in each picture?

The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to tell about more than one thing that's happening in the picture.</i> Turn to another page in the book you used to model. <i>Peas, tell your partner at least 3 things that are happening on this page. Carrots, use your 3 fingers to help your partner keep track.</i> Turn to the next page <i>Carrots tell your partner at least 3 things that are happening on this page. Peas, use your 3 fingers to help your partner keep track.</i>
Link Restate teaching point and connect it to ongoing student work in one or two sentences	<i>Storytellers, we must always tell at least 3 things that are happening in the picture. This is important because oftentimes there are lots of things going on in the picture, and it's important that we tell about <u>all</u> the different things we see in the picture so that our audience can understand <u>everything</u> that's going on in the story.</i>

PT 2 /TP 6	Storytellers describe the setting by telling about where the main character is.
Connection Capture students' attention	Storytellers, yesterday we told about more than one thing that was happening in the picture. Today we are going to learn about something new that storytellers include when they're retelling a story to capture their audience. The setting, where the story takes place, is one of the most important parts of any great story. Today, I am going to teach you that storytellers describe the setting by telling about where the main character is. This is important because knowing the setting, and telling the audience about where the story takes place allows us to really picture the story in our minds like a movie.
Teach Teach ONE thing by demonstrating.	Storytellers, sometimes the setting changes from one page to the next. In the Three Billy Goats Gruff, the setting changes from a valley to a bridge to a meadow. In other stories, the setting stays the same on each page. It's important that we always describe the setting when we story-tell by telling about <u>where</u> the main character is. Watch me as I describe the setting by telling about where the main character is. Turn to Pg. 6. This is the page where the Billy Goats are looking up the hillside to the meadow. The setting is where the story takes place. On this page, the main characters are in the valley looking at the meadow on the hillside. The valley is the setting in this picture. I am going to describe the valley and tell about <u>where</u> the Billy Goats are. Model describing the setting. The Three Billy Goats are in a valley where there is very little grass. There is not enough food for

	them to eat in this valley. They have to cross the rushing river to get to the meadow on the hillside, where there is more to eat. The meadow is full of green grass. They must cross the river, and leave the valley, to get to the meadow full of grass. Storytellers, did you see how I described the setting and told about where the main characters were?
The Try Students must participate and practice to learn.	Now it's your turn to try. I want you to describe the setting by telling about where the main character is. Display the next page of the book you have used to model or another familiar Emergent Storybook. <i>Peas, describe the setting on the first page to your partner by telling about where the main character is. Carrots, be great listeners with your eyes on the book.</i> Walk around and praise/redirect students. Stop and share out praise in a way that restates the teaching point. Example: <i>I love the way ____ is describing the setting. ____ described the woods where the Three Bears lived and talked about the trees and their little log cabin.</i> Turn to the next page <i>Now it's the carrots' turn to describe the setting by telling about where the main character is. Peas, remember to be great listeners.</i>

Link

Restate teaching point and connect it to ongoing student work in one or two sentences

Storytellers, we must always describe the setting and tell about where the main character is. This is important because knowing the setting, or where the story takes place, makes the story much more interesting and allows us to really picture it like a movie. Do this from now on when you read your books alone, and when you read with partners.

PT 2 /TP 7	Storytellers find the main character and imagine what he/she might be saying by using “He said, ‘ ___ ’ and she said, ‘ ___ ’”
Connection Capture students’ attention	Storytellers, yesterday we learned how to describe the setting and talk about where the story takes place. You did an excellent job describing the farm where the Little Red Hen works, the house where the Three Little Bears live, and the spot where the little boy decided to plant his seed and watch it grow. I’m very proud of all the great storytelling you did yesterday. Today we are going to use our imaginations to make the characters in our stories more interesting. <i>Today, I am going to teach you that storytellers find the main character and imagine what he/she might be saying by using “He said, ‘ ___ ’ and She said, ‘ ___.’” This is important because when we add in all the words that the characters actually might say in the story, it makes our storytelling come alive for our audience!</i>
Teach Teach ONE thing by demonstrating.	<i>Watch me as I find the main character and imagine what he might be saying by using, “He said, ‘ ___.’”</i> Turn to Pg. 28. This is the page where the Troll is falling into the river. <i>I am going to imagine what the Troll might be saying by using “He said, ‘ ___.’” The Troll is the main character. I found him, he’s right here.</i> Point to the troll. Model imagining what the troll might be saying. <i>Now I’m going to imagine what he might be saying. Hmmm, he’s falling into the river. I am going to imagine what he might be saying as he falls. Got it! Now I’m going to use “he said” and say what I think the troll might be saying. He said, “Ahh! Oh no! That Big Billy Goat has defeated me! I don’t even know how to swim! I’m going to drown in this river. Someone help me! Throw me a lifesaver.</i>

	<i>Ahh! I'm afraid of fish. Oh no! Those tricky Billy Goats have outsmarted me."</i> Storytellers, did you see how I found the main character and imagined what he might be saying by using, "He said, ' ____'."
The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to find the main character and imagine what he/she might be saying by using, "He said, ' ____ ' and She said, ' ____'."</i> Turn to a new page in the book you used to model, or in another familiar ESB. <i>Carrots, find the main character on this page and imagine what he/she might be saying by using, "He said, ' ____ ' and She said, ' ____'." Peas, be good listeners with giant bubbles and eyes on the book.</i> Walk around and praise/redirect students. Stop and share out praise in a way that restates the teaching point. Example: <i>I love the way ____ is imagining what the little boy is saying. He might be saying, "I can't wait for my carrot to grow. I'm so excited to see it come up."</i> Turn to a new page. <i>Now it's the pea's turn to find the main character and imagine what he/she might be saying on the second page. Carrots, remember to be great listeners.</i> Continue to walk around and praise/redirect students. Restate teaching point by praising scholars.

Link

Restate teaching point and connect it to ongoing student work in one or two sentences

Storytellers, we must always find the main character and imagine what he/she might be saying by using "He said, ' ___ ' and "She said, ' ___.' " This is important because when we add in all the words that the characters actually might say in the story, it makes the characters come alive in our minds and for our audience!

PT 2 /TP 8	Storytellers look at the previous page to remind ourselves what has just happened.
Connection Capture students' attention	Storytellers, yesterday we had so much fun imagining what the characters in the stories might be saying. You used your imaginations and came up with some wonderful dialogue. Today we're going to practice something else that storytellers do before they read to help them remember all of the important parts. <i>Today, I am going to teach you that storytellers look at the previous page –the one that came before- to remind ourselves what has just happened. This will help us connect the different pages in the book so that the whole story makes sense.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch me as I look at the previous page before I read to remind myself what has just happened.</i> <i>I am just about to read my favorite page in <u>Caps for Sale</u>, the one where the peddler realized the monkeys have taken his caps. Before I do though I am going to flip back and look at the previous page-the one that came before-to remind myself what has just happened. Think aloud as you study the page. Oh! I remember how the story goes. The peddler falls asleep under the tree. He sleeps for a long time! The monkeys take the peddler's caps while he is napping!</i> <i>Storytellers, did you see how I looked at the page before I read to remind myself what has just happened?</i>

The Try Students must participate and practice to learn.	<i>Now it's your turn to try. You are going to practice looking at the previous page-the one that came before-to remind yourself what has just happened.</i> <i>Scholars, I thought we could read this page of <u>Milton the Early Riser</u>, where Milton works and works and puts things right. But I think it's important that we first use the page before to remind ourselves why Milton has to work so hard.</i> Turn to the previous page <i>Scholars, let's remind ourselves what is happening. Turn and tell your partner what's happening on this page. How does flipping back and looking at this page help us understand why Milton must work so hard?</i>
Link Restate teaching point and connect it to ongoing student work in one or two sentences	<i>Storytellers, we must always look at the page before we read to remind ourselves what is happening. Doing so will help us connect the pages of the book so that the whole story makes sense.</i>

PT 2 /TP 9	Storytellers say more about what the main character is doing on each page.
Connection Capture students' attention	Storytellers, yesterday we looking back to make sure we are connecting the pages as we are reading. You were such great storytellers as you used the previous page to remind yourselves what had just happened. Today we are going to notice even more things about each page. Just like as writers, we try our best to include many details on each page, we also want to be the kind of storytellers who tell many details on each page! So, today, I am going to teach you that storytellers say more about what the main character is doing on each page. This is important because we don't want our audience to be bored when we tell our story, so we have to tell them everything the main character is doing, not just one little thing.
Teach Teach ONE thing by demonstrating.	Watch me as I say more about what the main character is doing on each page. Turn to Pg. 15. This is the page where the Troll is yelling at the second Billy Goat. <i>I am going to say more about what the main character is doing on this page. I could just say, "He's yelling at the goat." But that's boring. I want to say more about what the troll is doing to make my story more interesting. Watch as I say <u>more</u> about what the troll is doing on this page. The bridge is making a noise. The troll hears someone coming. He roars with his big booming voice and demands to know who dares try to cross his bridge. He reaches out his hands and shakes his head from side to side, making his voice as loud as he possibly can. He stands up on the two tallest rocks under the bridge and roars "Who's that tripping over my bridge!" His voice echoes from under the bridge and he looks up in anticipation for a response from the trespasser.</i> Storytellers, did you see how I said more about what the main character was doing on this page?

The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to say more about what the main character is doing on each page.</i> Turn to another page in the book you used to model. <i>Carrots, say more about what the main character is doing on this page. Peas, be great listeners with giant bubbles and eyes on the book.</i> Share out scholars' responses. Then turn to a new page. <i>Peas, say more about what the main character is doing on this page.</i> Share out scholars' responses.
Link Restate teaching point and connect it to ongoing student work in one or two sentences	Storytellers, we must always say more about what the main character is doing on each page. <i>This is important because we need to remember to retell as many things as we possibly can about what the main character is doing. Just like when we are writing, we don't want our audience to be bored when we tell our story, so we have to tell them <u>all of the details of what</u> the main character is doing on each page.</i>

PT 2 /TP 10	Storytellers use “first,” “next,” and “then” to retell a story.
Connection Capture students’ attention	Storytellers, yesterday we said more about what the main character was doing on each page. I was so impressed by the great storytelling you did with your partners. Today we are going to practice using fancy storytelling words to spice up our stories and make them more interesting. <i>Today, I am going to teach you that storytellers use “first,” “next,” and “then” to retell a story. This is important because we need to let our audience know the order in which the story happens. We don’t want our listeners to be confused, so we must use these words to help them realize the flow of the story and to help them know when the story is about to move on and go to something new.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch me as I use “first,” “next,” and “then” to retell a story.</i> Retell the first three pages of The Three Billy Goats Gruff using “first,” “next,” and “then.” You do not have to read the pages verbatim, but simply retell the story, emphasizing and adding in transition words. <i>Storytellers, did you see how I used “first,” “next,” and “then” to retell the story of The Three Billy Goats Gruff?</i> <i>Now it’s your turn to try. I want you to use “first,” “next,” and “then” to retell a story.</i>
The Try Students must participate and practice to learn.	<i>Sit shoulder to shoulder with your partner. I am going to give you and your partner a book to share. Today we are going to try something new and different. Instead of taking turns on each page, we are going to take turns storytelling three pages of the book at a time. The peas are going to story-tell the first three pages of the book to the carrots, and then the carrots are going to story-tell the next three pages of the book to the peas. We are going to take turns storytelling three pages of the book to our partners, using the words “first,” “next,” and “then” to retell the story, just as you saw me</i>

	<i>do with The Three Billy Goats Gruff.</i> <i>Remember to use your bubbles and Whisper Voices so that the room is peaceful.</i> <i>Please, take out the books you brought to the rug. Read the first three pages of the book to your partner, using the words “first,” “next,” and “then.” Carrots, be good listeners with giant bubbles and eyes on the book.</i> <i>As you listen in, praise/redirect students. Stop and share out praise in a way that restates the teaching point. Example:</i> <i>I love the way ____ is using the word “first” to retell what is happening on the first page.</i> <i>Now it’s the carrot’s turn to read the next three pages of book to their partner. Peas, remember to be good listeners.</i> <i>Stop scholars and restate the teaching point again to praise a scholar. Example:</i> <i>I love the way ____ used the word “then” to describe what happened next in the story.</i>
Link Restate teaching point and connect it to ongoing student work in one or two sentences	Storytellers, we must always use “first, “next,” and “then” to retell a story. This is important because we need to let our audience know the order in which the story happens. We don’t want our listeners to be confused, so we must use these words to help them realize the flow of the story and to help them know when the story is about to move on and go to something new.

PT 2 /TP 11	Storytellers connect the pages by saying how the character gets from one page to the next.
Connection Capture students' attention	Storytellers, yesterday we used "first," "next," and "then" to retell the story. You did a wonderful job using these words to connect the pages of the book. Today we are going to learn more about how to make our stories flow together and connect, so that they make sense. Today, I am going to teach you that storytellers connect the pages by saying how the character gets from one page to the next. This is important because we need to explain to our listeners how the characters move from one setting to another, from place to place. We must help ourselves, as well as our audience understand how the character moves throughout the story. Our stories must make sense. Watch me as I connect the pages by saying how the character gets from one page to the next.
Teach Teach ONE thing by demonstrating.	Storytellers, this is one of our favorite books, <i>Caps for Sale</i>. I am going to say how the peddler gets from one page to the next. I am going to start by studying the very first page and saying what the peddler is doing. Read the first page of <i>Caps for Sale</i>. Pause and look at the first page of <i>Caps for Sale</i>. <i>On the first page the peddler is standing by his house, with lots of caps on top of his head.</i> Turn and look at the next page. Model thinking how the character would get from one page to the next. <i>Hmmm, how can I connect this page to the page before? How did he get to this page? On the first page he was standing by his house, and now he is in the street in the middle of the village. I need to say how the peddler got to this part of the story, how the peddler got to the street in the village. I am</i>

	going to say, “The peddler walked into town and began trying to sell his caps.” Read the second page of Caps for Sale. <i>Storytellers, did you see how I connected the first two pages of Caps for Sale by saying how the peddler got from one page to the next?</i> <i>Now it’s your turn to try. I want you to connect the pages by saying how the character gets from one page to the next.</i> <i>Sit shoulder to shoulder with your partner. I am going to give you and your partner a book to share.</i> <i>The carrots are going to story-tell three pages to the peas first, and then the peas are going to story-tell three pages of the book to the carrots next. We are going to take turns storytelling three pages of the book to our partners, connecting the pages by saying how the character gets from one page to the next.</i> <i>Carrots, take out the book you brought to the rug. Read three pages of the book to your partner, connecting the pages by saying <u>how</u> the character gets from one page to the next. Peas, be great listeners with your eyes on the book.</i> <i>As you listen in, praise/redirect students. Stop students and restate the teaching point by praising a scholar. Example:</i> <i>I love the way ____ is connected the first two pages of Corduroy by saying that Corduroy was sitting on a shelf waiting for the store to open, then the store opened and a little girl came along. ____ used our fancy storytelling words from yesterday to connect the first two pages.</i> <i>Now it’s the peas’ turn to read the next three pages of the book to their partner. Carrots, remember</i>
The Try Students must participate and practice to learn.	

	<i>to be great listeners.</i> Continue to listen in, praising/redirecting scholars. Stop students and restate the teaching point again by praising a scholar. Example: <i>I love the way ____ connected the page where Milton sees the Nincompooops sleeping to the page where he explores and finds that all the animals are sleeping by saying, "Milton kept exploring and looking everywhere, but all the animals were sound asleep no matter where he looked."</i>
Link Restate teaching point and connect it to ongoing student work in one or two sentences	Storytellers, we must always connect the pages by saying how the character gets from one page to the next. This is important because we need to explain to our listeners how the characters move from one setting to another, from place to place. We must help ourselves and our audience understand how the character moves throughout the story so that our reading makes sense!

PT 2 /TP 12	Storytellers tell what the character is <i>doing</i> , and then tell what the character is <i>saying</i> .
Connection Capture students' attention	Storytellers, yesterday we connected the pages in the stories by saying how the character got from one page to the next. You did a wonderful job explaining how the characters moved throughout the story. Today we are going to learn how to make our storytelling more interesting by telling more about the characters' actions and dialogue. Actions and dialogue are the things that the characters are doing and saying in the story. Today, I am going to teach you that storytellers say what the character is <u>doing</u>, and then tell what the character is <u>saying</u>. This is important because characters do and say lots of interesting things in the story, and we want to make sure to tell our listeners all of the things our characters are doing and saying so that they get a better understanding of what's happening in the story. Watch me as I tell what the character is doing, and then tell what the character is saying.
Teach Teach ONE thing by demonstrating.	<i>I am going to tell what the peddler is doing, and then tell what the peddler is saying in the book Caps for Sale.</i> Turn to the page of Caps for Sale where the peddler is shaking his finger at the monkeys. Pause and look at the page in the book. <i>I am going to look at this page and tell what the peddler is doing and then what the peddler is saying. Hmm, what is the peddler doing? The peddler is shaking his finger at the monkeys. And what is the peddler saying? The peddler is saying, "You monkeys, you, give me back my caps!" I need to tell both what the peddler is doing, and what the peddler is saying.</i> Read the first part of the page.

	<i>"You monkeys, you," he said, shaking a finger at them, "you give me back my caps."</i> Storytellers, did you see how I told what the peddler was doing, and then told what the peddler was saying?
The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to tell what the character is doing, and then tell what the character is saying.</i> Display another page in the book you used to model. <i>Peas, tell the carrots what the character is doing and saying. Carrots, be great listeners with your eyes on the book!</i> Share scholars' responses. Display another page in the same book. <i>Carrots, tell the peas what the character is doing and saying...</i> <i>I love the way ___ told what Corduroy was doing and saying on this page. He/she said that Corduroy is looking at his button, frowning with a sad face, saying "I didn't know I'd lost a button!"</i>
Link Restate teaching point and connect it to ongoing student work in one or two sentences	Storytellers, we must always say <u>what the character is doing</u>, and then tell <u>what the character is saying</u>. This is important because characters do and say lots of interesting things in the story, and we want to make sure to tell our listeners all of the things our characters are doing and saying so that they get a better understanding of what's happening in the story.

PT 2 /TP 13	Storytellers also describe what other characters on the page are doing and saying.
Connection Capture students' attention	Storytellers, yesterday we told what the character in the story was doing and saying. You made your stories much more interesting by adding in the character's dialogue and actions. Today we are going to learn how to tell even more about the other characters in the story. Today, I am going to teach you that storytellers also describe what other characters on the page are doing and saying. This is important because in many stories there are lots of different characters doing and saying lots of different things, and it's important that we tell our audience all of the many things the characters are doing and saying so that our story is as interesting as possible.
Teach Teach ONE thing by demonstrating.	Watch me as I tell what other characters on the page are doing and saying. The main character is the person the book is mostly about. But stories have many other characters as well. Most books have lots and lots of characters. <i>In Caps for Sale, the peddler is the "main character" and the monkeys are the "other characters" in the story. I am going to tell what the monkeys are doing, and then tell what the monkeys are saying in the book Caps for Sale.</i> Turn to the page of Caps for Sale where the peddler is shaking his finger at the monkeys. Pause and look at page in the book. <i>I am going to look at this page and tell what the monkeys are doing and also what the monkeys are saying. Hmm, what are the monkeys doing? The monkeys are shaking their fingers at the peddler. And what are the monkeys saying? The monkeys are saying, "Tsz, Tsz, Tsz." I need to tell both of these things, what the monkeys are doing, and what the monkeys are saying. The monkeys are also important characters in the book even though they are not the main character, and I need to tell what they are doing and saying too.</i>

	Read the second part of the page. <i>The monkeys only shook their fingers back at him and said, "Tsz, Tsz, Tsz."</i> Storytellers, did you see how I told what the other characters on the page were doing and saying?
The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to tell what the other characters on the page are doing and saying.</i> Turn to a new page in the book you used to model, or in another familiar ESB. <i>Carrots, read this page to your partner, telling the peas what the other characters on the page are doing and saying. Peas, be good listeners with giant bubbles and eyes on the book.</i> Turn to a new page. <i>Now it's the pea's turn to read the one page of the book to their partner, telling the carrots what the other characters are doing and saying on their page. Peas, remember to be good listeners.</i> <i>I love the way ____ told what Milton's mother and father were doing on this page. He/she said that Milton's parents were waking him up, saying "Rise and shine!"</i>
Link Restate teaching point and connect it to ongoing student work in one or two sentences	Storytellers, we must always describe what other characters on the page are doing and saying. This is important in many stories there are lots of different characters doing and saying lots of different things, and it's important we tell our audience all of the many things the characters are doing and saying so that our story is as interesting as possible.



Kindergarten: Emergent Storybook Unit 1
Success Academies

PT 2 /TP 14	Readers become storytellers by using the same words as the author.
Connection Capture students' attention	Storytellers, yesterday we told what all the other character in the story were doing and saying. You made your stories much more interesting by adding in the character's dialogue and actions. Today we are going to learn how to sound like expert storytellers. Today, I am going to teach you that readers become storytellers by using the same words as the author. This is important because the author carefully chose all of the words that are in the story and we want to try to tell it exactly the way that the author wanted us to when they wrote the book.
Teach Teach ONE thing by demonstrating.	Watch me as I become a storyteller by using the same words as the author. <i>I am going to try my very best to use all of the author's words in the book Caps for Sale. I am not going to make up my own words. I am going to try to say all of the words the author, Esphyr Slobodkina, put into the story.</i> Turn to the first page of Caps for Sale. <i>Can I make up my own words and say, "This is a story about a man with a moustache who sold lots of different colored hats from on top of his head?" No! I can't say those words because those aren't the author's words. I need to try to remember all of the author's words. Oh, I remember, the author called this man a peddler and talked about how he sold caps. So I have to use the words "peddler" and "caps." I also remember this page started "Once there was..." because this is the way a lot of stories I like begin. And I remember the way the author told about the hats because he named all the colors, starting at the bottom and working his way up to the red caps. I am going to try to read like a story-teller by using the same words as the author.</i>

	Read the first page of Caps for Sale word for word, just as it is written. <i>Storytellers, did you see how I became a storyteller by using the same words as the author?</i>
The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to try your very best to become a storyteller by using the same words as the author.</i> Display a familiar page from <i>Caps for Sale</i>! <i>Peas, read this page to your partner, using all the same words as the author. Carrots, be great listeners with giant bubbles and eyes on the book.</i> <i>I love the way ___ remembered the way the author used the words "flip-flopped" and "flop-flipped" on this page. ___ did a really nice job using the same words as Gene Zion, the author of Harry the Dirty Dog.</i> Display a new page. <i>Now it's the carrot's turn to read the one page of the book to their partner, using all the same words as the author. Peas, remember to be great listeners.</i> <i>I love the way ___ used the same words as the author. He remembered the words that Don Freeman used on the second page. ___ said that "no one ever seemed to want a small bear in green overalls." Those are exactly the same words that the author used on this page!</i>

Link

Restate teaching point and connect it to ongoing student work in one or two sentences

Readers, we must always become storytellers by using the same words as the author. This is important because the author carefully chose all of the words that are in the story and we want to try to tell it exactly the way that the author wanted us to when they wrote the book.

PT 2 /TP 15	Storytellers make our voices sound like the character’s voice by thinking about how the character is feeling.
Connection Capture students’ attention	Storytellers, yesterday we used all of the same words as the author to tell our stories. Some of you sounded just like Don Freeman and Gene Zion! I was very impressed by how many of the authors’ words you used when telling your stories to your partners. Today we are going to learn how to sound like expert storytellers, by using our voices in a fun and exciting way. Today, I am going to teach you that storytellers make our voices sound like the character’s voice by thinking about how the character is feeling. This is important because we want to make sure to show our audience when a character is feeling a certain way, by changing our voice to show that feeling.
Teach Teach ONE thing by demonstrating.	Watch me as I make my voice sound like the character’s voice by thinking about how the character is feeling. <i>I am going to try to make my voice sound like the peddler in Caps for Sale.</i> Turn to the page where it says the peddler felt quite angry and he stamped his foot. <i>Before I try to make my voice sound like the peddler’s, I need to think about how he is feeling on this page. Hmmm. He’s lost of all his caps. The monkeys won’t give him his caps back. The monkeys keep mimicking him. I remember that the words even tell us that the peddler was quite angry. I need to use a very angry voice.</i> Read the first part of this page, making your voice sound overly angry: “YOU MONKEYS, YOU! YOU BETTER GIVE ME BACK MY CAPS!”

	Storytellers, did you see how I made my voice sound like the peddler's voice by thinking about how the peddler was feeling on this page? Now it's your turn to try. I want you to make your voice sound like the character's voice by thinking about how the character is feeling. Display a page from a familiar ESB. It should be one that includes dialogue. Carrots, read this page to your partner, making your voice sound like the character's by thinking about how the character is feeling. Peas, be great listeners with giant bubbles and eyes on the book. I love the way ____ used a sad, sad voice when they read the page in Corduroy where he discovers he lost a button. They said the words, "I didn't know I'd lost a button" in such a sad, sad voice because they knew that Corduroy was probably very sad to lose his button. Display another page from the same book that contains dialogue. Now it's the pea's turn to read the one page of the book to their partner, making their voice sound like the character's by thinking about how the character is feeling. Carrots, remember to be good listeners. I love the way ____ used a happy voice to say the words, "It's Harry! It's Harry!" on this page, when the family discovers that the dirty dog is actually their pet, Harry.
The Try Students must participate and practice to learn.	
Link Restate teaching point and connect it to ongoing student work in one or two sentences	Storytellers, we must always make our voices sound like the character's by thinking about how the character is feeling. This is important because we want to make sure to show our audience when a character is feeling a certain way, by changing our voice to show that feeling.

PT 2 /TP 16	Storytellers use gestures and facial expressions to make the story more interesting.
Connection Capture students' attention	Storytellers, yesterday we made our voices sound just like the characters in our stories. I loved the way you sounded just like the angry peddler, or sleepy Milton. Today we are going to learn how to use our bodies when we story-tell, to captivate our audience and keep them even more interested in the story. Today, I am going to teach you that storytellers use gestures and facial expressions to make the story more interesting. This is important because when we make gestures with our hands and our bodies, and use big expressions on our faces, it spices up our stories and makes them more interesting for our audience. Watch me as I use gestures and facial expressions to make the story more interesting. <i>I am going to use my hands and body to make gestures as I story-tell this page in Caps for Sale. I'm also going to use my mouth, my nose, and my eyebrows to make facial expressions.</i> Turn to the page where it says the peddler felt quite angry and he stamped his foot. <i>Watch how I use my body to make the peddler and monkey's gestures in the story. It's going to spice up my storytelling and make the story much more interesting.</i> Read the page and stamp your feet, shake your fists, move your head. Use your body to make gestures as you read. <i>Now watch how I use facial expressions to show that the peddler is angry. I'm going to scrunch up my mouth, burrow my eyebrows and frown to show how mad he is.</i> Read the page again, this time with gestures and facial expressions.
Teach Teach ONE thing by demonstrating.	

	Storytellers, did you see how I used gestures and facial expressions to make the story more interesting? <i>Now it's your turn to try. I want you to use gestures and facial expressions to make the story more interesting.</i> Display a page from a familiar ESB. <i>Together, with your partner, use gestures and facial expressions to make the story more interesting as you read this page.</i> Repeat with another page. <i>I love the way ___ used a gesture to show that Harry grabbed the scrub brush and ran away to bury it in the back yard.</i> <i>I love the way ___ used a gesture to show that the Creeps, the Whippersnappers, and the Nincompoops were all asleep. ___ used a gesture to make the story more interesting. ___ put his hands to his head to show that they were all sleeping.</i>
The Try Students must participate and practice to learn.	Storytellers, we must always use gestures and facial expressions to make the story more interesting. This is important because when we make gestures with our hands and our bodies, and use big expressions on our faces, it spices up our stories and makes them more interesting for our audience.
Link Restate teaching point and connect it to ongoing student work in one or two sentences	

PT 2 /TP 17	Storytellers use partners to take turns acting out the story: “I story-tell, you act. You story-tell, I act.”
Connection Capture students’ attention	<i>Storytellers, yesterday we read with such great expression. We used our bodies to make gestures as we read, and our stories were much more interesting. Today we are going to learn how to work with a partner to act out our stories. You’ve been using excellent teamwork and working together so nicely, and I can’t wait to see you act out the stories today.</i> <i>Today, I am going to teach you that storytellers use partners to take turns acting out the story: “I story-tell, you act. You story-tell, I act.” This is important because we show how much we understand a story by acting it out with a partner.</i> <i>Watch me as I use a partner to take turns acting out the story: “I story-tell, you act. You story-tell, I act.”</i>
Teach Teach ONE thing by demonstrating.	Ask one scholar to come up and volunteer. (NOTE: If management is under control, you might choose to have the AT come up and be your partner.) <i>Today peas are going to story-tell first, carrots are going to act first. I’m a carrot, so I’m going to act out a page first while my partner story-tells. Then we will switch and my partner is going to act out a page, and I am going to story-tell. Remember: we have to take turns!</i> Act out the story as your partner reads the first page. Use courteous actions, so as to not take away from the storytelling. <i>Storytellers, did you notice how I acted out the story in a nice way? I did not make too much noise. I wanted to show that I understood the story, and act it out in a way that would make you more interested. But I was also very friendly and kind to my partner, allowing them to do their best storytelling while I acted out the story.</i>

	<i>Now it's my partner's turn to act out the story. Let's watch and see if they are going to be courteous and use actions that allow me to do my best storytelling.</i> Let the partner act out the second page of the book. Storytellers, did you see how we used partners to take turns acting out the story? "I story-tell, you act. You story-tell, I act."
The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to use partners to take turns acting out the story: "I story-tell, you act. You story-tell, I act."</i> Display another page from the book you used to model. <i>Peas, story-tell this page. Carrots, act out the story.</i> <i>I love the way ___ and ___ worked together so nicely. I can tell that ___ understood the story because they pretended to be Milton and they stretched and yawned as ___ read the words "Milton woke up early."</i> Display another page from the same book. <i>Now it's carrot's turn to story-tell the next page from the book. Peas, act out the story. Carrots story-tell, peas act.</i> <i>I love the way ___ and ___ were a great team. ___ acted just like a busy shopper trying to buy all sorts of things, and acted out a sad and ignored Corduroy, while ___ read the second page of the book. They took turns acting out the story so nicely.</i>

Link

Restate teaching point and connect it to ongoing student work in one or two sentences

Storytellers, we must use partners to take turns acting out the story: "I story-tell, you act. You story-tell, I act." This is important because we show how much we understand a story by acting it out with a partner.

Prior to the Lesson:

- * Ensure that all scholars have internalized the Emergent Storybooks and that they know/understand all of the stories

PT 3/ TP 1	A quiet audience member sits in Magic 5 and shows silent excitement during the storytelling.
Connection Capture students' attention	<i>Storytellers, yesterday we acted out the stories with a partner. I am so excited because today we are going to do something new and different. Today we are going to act out the stories as a class, just like a Readers Theatre.</i> Today, I am going to teach you that a quiet audience member sits in Magic 5 and shows silent excitement during the storytelling. It's very important that the audience is especially quiet because the narrator and storytellers on stage need to be heard. The audience is the most important part of Readers' Theatre because they are the ones who get to enjoy the storytelling!
Teach Teach ONE thing by demonstrating.	Watch me as I show you how a quiet audience member sits in Magic 5 and shows silent excitement during the storytelling. Model how to sit in Magic 5 and show silent excitement. <i>I am going to sit with my hands in my lap. If I like a certain part of the story, I am going to wiggle my hands and show silent excitement. I am going to keep a big bubble in my mouth and be extra quiet, so that I do not interrupt the storytelling on stage. I know that if I want to be on stage, I have to be a quiet and respectful audience member so that maybe I can get a turn next time.</i> Ask two volunteers to come up and act out/read the first page of Caps For Sale. <i>I am going to be a quiet audience member. I am going to sit in Magic 5 and use silent excitement as they act out Caps for Sale. I know that if I want to be an actor next time, I have to be a good</i>

	<i>audience member and enjoy the storytelling in a quiet way.</i> The two volunteers read the first page of Caps for Sale. Stay in Magic 5 and show Silent Excitement when they talk about the colors of caps. <i>I didn't say "yay" or make any noise when they acted out my favorite part about all the different colored caps. I showed silent excitement and stayed in Magic 5.</i> <i>Storytellers, did you see how I sat in Magic 5 and showed silent excitement during the storytelling?</i>
The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to sit in Magic 5 and show silent excitement during the storytelling.</i> <i>Let's practice being good audience members by acting out the first three pages of Caps for Sale. I am going to pick one scholar to be the narrator and story-tell the first three pages. I am going to pick another scholar to be the peddler and say all the words that the peddler speaks in the story. And I am going to pick many of you to be the audience members, which is the most important part of Readers Theater. Remember, if you want a part on stage next time, you must be a good audience member by sitting in Magic 5 and showing silent excitement.</i> Call on one scholar with a strong memory and an excellent retelling of Caps For Sale. Choose a student with a loud speaking voice and a leader in the classroom. Call on a similar scholar to be the peddler. Have the scholars stay at the rug. Ask the narrator to sit in the Teacher's Chair, and ask the peddler to stand up on the "stage."

	<i>Narrator, please do not begin until you feel like you have a quiet audience. Do not start until you see everyone in a beautiful Magic 5.</i> Walk around and praise/redirect students. Share out praise in a way that restates the teaching point. Example: <i>I love the way ____ is sitting in such a nice Magic 5. They are showing silent excitement because they are so excited to enjoy the first three pages of Caps For Sale.</i>
Link Restate teaching point and connect it to ongoing student work in one or two sentences	Storytellers, we must remember that a quiet audience member sits in Magic 5 and shows silent excitement during the storytelling. It's very important that the audience is especially quiet because the narrator and storytellers on stage need to be heard. The audience is the most important part of Readers' Theatre because they are the ones who get to enjoy the storytelling!

Prior to the Lesson:

- * Ensure that all scholars have internalized the Emergent Storybooks and that they know/understand all of the stories

PT 3/ TP 2	Storytellers in Readers Theatre use loud and proud voices.
Connection Capture students' attention	<i>Storytellers, yesterday we practiced being quiet audience members so that everyone could hear and enjoy the storytelling. Today we are going to practice another important part of Readers Theatre that allows everyone to hear and enjoy the storytelling</i> Today, I am going to teach you that storytellers in Readers Theatre use loud and proud voices. It's very important that the audience hears the story and is able to understand the words that the story-teller is saying.
Teach Teach ONE thing by demonstrating.	Watch me as I show you how storytellers in Readers Theatre use loud and proud voices. Read the first page in a quiet, mumbled, Whisper Voice. Read much too quickly. <i>Was that a loud and proud voice? Were you able to hear and understand the story? No! I was speaking so quietly you couldn't even hear me. And I was saying the words much too slowly. I need to use a loud and proud voice.</i> Read the first page again, this time screaming in a loud/unpleasant manner. Say the words extra slowly in a monotone voice. <i>That was a very loud voice, but was it a proud voice? Am I proud of the storytelling I just did? No way, I was screaming so loudly I sounded absolutely atrocious. You couldn't even really understand me because I was screaming in such an unpleasant manner. And I was reading way too slowly. Let me try again.</i>

	Read the first page a third time, this time in a loud/proud voice, overly enunciating and articulating every sound. <i>Storytellers, did you see how I used a loud voice, but it wasn't too loud? I didn't speak too quickly or too slowly. I used a voice that made me very proud of the great storytelling I was doing.</i> <i>Storytellers, did you see how I used my loud and proud voice?</i>
The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to use loud and proud voices.</i> <i>Let's take turns using a loud and proud voice with a partner. Sit shoulder to shoulder with your partner. Today carrots are going to read the first page of the book to the peas in a loud and proud voice. And then the peas are going to read the next page to the carrots in a loud and proud voice. I story-tell a page, you story-tell a page. Remember, make sure not to story-tell in a voice that is too loud, too soft, too fast, or too slow. Just like Goldilocks, you want your loud and proud voice to be "just right."</i> Display a page of a familiar ESB. <i>Carrots, read this page to the peas in a loud and proud voice. Peas, remember to be good audience members for your partner.</i> <i>I love the way ____ is sitting in such a nice Magic 5. They are being such a good audience member.</i> <i>I love the way ____ is using such a loud and proud voice. They are speaking very clearly, but not too quickly or too loudly. Their voice is just right.</i> <i>Now it's time for the peas to read one page of the book in a loud and proud voice. Carrots, remember</i>

	<i>to be good audience members for your partners.</i> Display a new page.
Link Restate teaching point and connect it to ongoing student work in one or two sentences	<i>Storytellers, we must remember that storytellers in Readers Theatre use loud and proud voices. It's very important that the audience hears the story and is able to understand the words that the story-teller is saying.</i>

Kindergarten: Emergent Storybook Unit 1
Success Academies

Prior to the Lesson:

- * Ensure that all scholars have internalized the Emergent Storybooks and that they know/understand all of the stories
- * You might want to show scholars a quick clip of the video on edutube of Cristian Cruz narrating *The Carrot Seed*

PT 3/ TP 3	The narrator remembers all of the author's words and reads in an especially loud and proud voice.
Connection Capture students' attention	<i>Storytellers, yesterday we practiced using our loud and proud voices. Today we are going to learn about the narrator and how the narrator has an extra special job during Readers Theatre.</i> Today, I am going to teach you that the narrator remembers all of the author's words and reads in an especially loud and proud voice. It's very important for the narrator to remember the story and tell it in a very clear voice, so that the actors and the audience know what is happening.
Teach Teach ONE thing by demonstrating.	Watch me as I show you how the narrator remembers all of the author's words and reads in an especially loud and proud voice. <i>Storytellers, if I am the narrator, it's my job to read the story to the audience and the actors. Everyone is depending on me to keep the story moving. It's my job to let everyone know what is happening in the story, so I have to be extra, extra loud and proud when I read.</i> <i>If I skip an important part of the story, everything gets mixed up and the actors don't know what to do and the audience is confused. It is so important that I try to remember all of the author's words and retell every single part of the story so that the audience and actors know what is happening.</i> Read the first page in a quiet, mumbled, Whisper Voice. Read much too quickly. Make up the words and say something completely outlandish. <i>Once upon a time there was a man with a moustache that loved to eat ice cream. He hid his ice</i>

	<i>cream in his hats. He loved to skip and sing and sell ice cream from his hats. He used the hats as bowls and carried tiny spoons in his pockets.</i> <i>Storytellers, do you see how confused the actors and the audience would be if I didn't remember all of the author's words and didn't read in a loud and proud voice? That isn't how the story is supposed to go at all! Let me try again.</i> Study the page. Nod in understanding, as though you are remembering what the words say. <i>This time I am going to try to remember all of the author's words and read in an especially loud and proud voice so that everyone understands the story.</i> Read the first page again, this time reading in an extra clear voice, narrating the first page for the audience. <i>Storytellers, did you see how I remembered all of the author's words and read in an especially loud and proud voice?</i>
The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to be the narrator and I want you to remember all of the author's words and read in an especially loud and proud voice.</i> <i>Let's take turns being the narrator and reading one page from a story, remembering all of the author's words and reading in a loud and proud voice. Sit shoulder to shoulder with your partner.</i> <i>Peas take out the book you brought to the rug.</i> <i>Today peas are going to be the narrator first. The peas are going to remember all of the author's words and read one page in an especially loud and proud voice. Carrots, remember to be a good audience member and sit in Magic 5.</i>

	Walk around and praise/redirect students. Share out praise in a way that restates the teaching point. Example: <i>I love the way ___ is sitting in such a nice Magic 5. They are being such a good audience member.</i> <i>I love the way ___ is remembering all of the author's words and using such a loud and proud voice.</i> <i>Now it's time for the carrots to be the narrators. Carrots, you are going to remember all of the author's words and read the next page in an especially loud and proud voice. Peas, be good audience members.</i>
Link Restate teaching point and connect it to ongoing student work in one or two sentences	<i>Storytellers, we must keep in mind that the narrator remembers all of the author's words and reads in an especially loud and proud voice. It's very important that the narrator remembers the story and tells it in a very clear voice, so that the actors and the audience know what is happening.</i>

Prior to the Lesson:

- * Ensure that all scholars have internalized the Emergent Storybooks and that they know/understand all of the stories

PT 3/ TP 4	Storytellers on stage know when to speak and what to say.
Connection Capture students' attention	Storytellers, yesterday we practiced being narrators. We practiced remembering all of the author's words and using our especially loud and proud voices. Today we are going to learn another important part of how to become excellent actors and storytellers in Readers Theatre. Today, I am going to teach you that storytellers on stage know when to speak and what to say. It's very important that storytellers take turns talking, and let all of the characters in the story speak. This helps bring all of the characters in our stories to life.
Teach Teach ONE thing by demonstrating.	Watch me as I show you how storytellers on stage know when to speak and what to say. Storytellers, it's very important that we take turns and let all of the characters on stage speak when it's their turn. The narrator's job is to tell the story and say all of the author's words. The other storytellers' jobs are to tell the words that the characters actually say out loud, the dialogue, the words that are meant to come out of the characters' mouths. Turn to the second page of Caps for Sale. <i>If I am the narrator, it's not my job to say "Caps! Caps for sale! Fifty cents a cap!" Those are the peddler's words. The storyteller on stage that is the peddler is the one who says the words that the peddler speaks in the story. It is their job to say, "Caps! Caps for sale! Fifty cents a cap!"</i>

	<i>I am going to ask one volunteer to come up and be the narrator, and I am going to be the storyteller on stage playing the part of the peddler. So the narrator is going to say the stories' words, and I am going to say all of the peddler's words.</i> Turn to the next page of Caps for Sale. Pick one scholar who remembers the words to this story especially well to come up and be the narrator. (You may want to use an AT to be the narrator instead.) As the narrator reads, act out the story. Pretend to be walking for a long time. Look up and see a tree. Stretch/yawn and pretend to be tired. When the narrator comes to the dialogue, say out loud, "That's a nice place for a rest!" Continue to act out the rest of the page, sitting down very slowly, leaning back against the tree trunk carefully, feeling/checking the hats to make sure they're straight, etc... <i>Storytellers, I hope you were watching how the narrator and I took turns talking. I only said out loud the words that the character in the story says. I only said out loud the peddler's words. The narrator told the rest of the story.</i> <i>Storytellers, did you see how I knew when to speak and what to say?</i>
The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to try knowing when to speak and what to say.</i> <i>This time one of you is going to be the narrator, and the other partner is going to be the actor. (I story-tell, you act. You story-tell, I act.)</i> <i>The peas are going to be the narrator, and the carrots are going to be the actors. The peas are going to be the narrators and say the author's words, and the carrots are going to read the character's words and say the dialogue.</i>

	Display a page from a familiar ESB that includes dialogue. <i>Peas, read this page and be the narrator. Carrots, when the narrator gets to the part where you talk, read the character's words and say the dialogue.</i> <i>I love the way ___ is being such an excellent narrator. They stopped when they got to the dialogue and let their partner say the words that the character speaks in the story. They are taking turns so nicely.</i> <i>I love the way ___ is remembering exactly what the character says. They are using Corduroy's exact words.</i> <i>Now it's time for the carrots to be the narrators, and the peas to be the actors. The carrots are going to say the author's words, and the peas are going to speak the character's words.</i> Display another page from the same book.
Link Restate teaching point and connect it to ongoing student work in one or two sentences	<i>Storytellers, we must remember that the storytellers on stage know when to speak and what to say. It's very important that storytellers take turns talking, and let all of the characters in the story speak. This helps bring all of the characters our stories to life.</i>

Prior to the Lesson:

- * Ensure that all scholars have internalized the Emergent Storybooks and that they know/understand all of the stories

PT 3/ TP 5	Storytellers on stage recreate the setting by using our imaginations.
Connection Capture students' attention	Storytellers, yesterday we practiced knowing when to speak, and what to say when it was our turn to talk. I loved seeing the actors on stage bring our stories to life. Today we are going to talk more about the setting. Remember, the setting is where the story takes place. Today, I am going to teach you that storytellers on stage recreate the setting by using our imaginations. It's very important that the storytellers recreate the setting for the audience, so that the audience members are not confused about where the story is happening. The audience members need to know where the story takes place.
Teach Teach ONE thing by demonstrating.	Watch me as I show you how to recreate the setting by using our imaginations. Storytellers, one of the most important parts of a story is its setting, which is where the story takes place. In <i>The Three Billy Goats Gruff</i>, the story takes place in a valley, a river, and a meadow. In <i>Caps for Sale</i>, the story takes place in a village and under a tree. We must recreate the setting on stage for our audience, so that they are able to understand where the story takes place. We recreate the setting by using our imaginations. We have to make sure that everyone sees the tree that the peddler falls asleep against. We have to make sure that the audience sees the rushing river that the troll falls into. We have to make sure that the audience sees the broken chair of the little wee bear. These are all very important parts of the setting that we have to bring to life for our audience. We want them to see the setting in their minds. We do this by using our imaginations. Turn to the page in <i>Caps for Sale</i> where the peddler looks to the right and left of him.

	<i>If I am an actor on stage, I am going to recreate the setting by using my imagination. Let me close my eyes and see the tree that the peddler falls asleep against. Ahh, yes, there it is! Right there.</i> Point to an imaginary tree. <i>It is a tall tree in the corner. I can imagine its leaves and branches, the cool relaxing shade it created for me to fall asleep and take a nap. I hope that you can all see the tree that the peddler falls asleep against; I hope that you can all see the setting on stage.</i> Walk over to an imaginary tree and pretend to take a nap. <u>Storytellers, did you see how I recreated the setting by using my imagination?</u>
The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to recreate the setting by using your imagination.</i> <i>We are going to take turns imagining the setting.. You are going to describe your book" setting to your partner, by using your imagination. I want you to see where the different parts of the setting would be on stage, and tell them to your partner.</i> <i>Carrots, you go first. Take out the books you have been sitting on. Recreate the setting by using your imagination. Peas, remember to be good listeners. Try to see the setting that your partner is recreating.</i> <i>I love the way ____ is recreating the setting by using their imagination and describing where the bridge would be on stage. He/she really brought the bridge to life by telling about how big and dark and scary the creaky bridge is.</i>

	Now it's time for the peas to recreate the setting by using your imagination. Peas take out the books you have been sitting on. Carrots, put your books back under you. Carrots, remember to be good listeners. Try to see the setting that your partner is recreating.
Link Restate teaching point and connect it to ongoing student work in one or two sentences	<i>From now on, we must always remember that the storytellers on stage (the actors and the narrator) must recreate the setting by using our imaginations. It's very important that the storytellers recreate the setting for the audience, so that the audience members are not confused about where the story is happening. They need to know where the story takes place.</i>

Prior to the Lesson:

- * Ensure that all scholars have internalized the Emergent Storybooks and that they know/understand all of the stories

PT 3/ TP 6	Storytellers take turns acting out the story, and are excited for our friends even when it's not our turn.
Connection Capture students' attention	<i>Storytellers, yesterday we used our imaginations to recreate the setting on stage for our audience. I loved the way we brought the story to life by imagining where it takes place. But, storytellers, I've been noticing that some of us are having trouble taking turns. We can't all be the actors on stage each and every time. Today we're going to learn how to take turns nicely.</i> <i>Today, I am going to teach you that storytellers take turns acting out the story and are excited for our friends even when it's not our turn. It's very important that we all get a chance to act out the story, so that means we won't always get a turn every single time. Sometimes we'll have to be a part of the audience.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch me as I show you how storytellers take turns acting out the story, and are excited for our friends even when it's not our turn.</i> <i>Storytellers, let's brainstorm a list of all the characters in Caps for Sale.</i> <i>Hmm, there's the peddler, there are about six monkeys, and we would also need a narrator. There are ____ scholars in our class. Hmm, if there are only (count the parts aloud for the scholars) 8 parts on stage, that means there are ____ scholars that will have to be a part of the audience. There aren't enough parts for everyone to be on stage all at once.</i> <i>But you know what? If you are an extraordinary audience member, sitting in Magic 5 and showing silent excitement, then maybe next time you'll get to be one of the scholars on stage.</i>

	Ask the AT to come up and pretend to pick parts. Have her intentionally not pick you for a part. Model being angry/disappointed. <i>Ugh, that's not fair. I never get a part. Waaaa! I don't like this school. I didn't even want a stupid part anyway. Ugh.</i> <i>Scholars, uh-oh, I don't think that was very friendly and kind. I bet that next time my teacher is picking scholars to act out the parts on stage, she won't pick me since I couldn't be happy and excited for my friends. Let's try that again.</i> Ask the AT to repeat the same thing, have her pick parts and intentionally not give you one. This time smile and model showing silent excitement. <i>Scholars, did you see how this time I had a big smile on my face? Did you see how friendly I was? I showed silent excitement and was so happy for my friends that got chosen. I bet that tomorrow, or maybe the next day, since I took turns so nicely and didn't get sad when it wasn't my turn, I bet that my teacher will pick me for a part on stage very soon.</i> <i>Storytellers, did you see how I took turns acting out the story, and was excited for my friends even when it wasn't my turn.</i>
The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to take turns acting out the story, and show you are excited for your friends even when it isn't your turn.</i> <i>Sit knee to knee with your partner. We are going to show our partner our happy, excited faces. I want you to show your partner what you are going to look like when it isn't your turn, show them what you will look like when you don't get chosen to be an actor on stage.</i>

	Help scholars sit knee to knee with their peas and carrots partner. <i>Peas, you go first. Show your partner your happy, excited face. Show your partner you know how to take turns. Show your partner how excited you are going to be when they are chosen to act out a part on stage, instead of you.</i> <i>I love the way ___ is smiling so big! ___ is showing silent excitement and seems really happy for their partner, even though they probably really wanted a turn for themselves.</i> <i>Now it's time for the carrots to show the peas their excited, happy faces. Carrots, show your partner you know how to take turns. Show your partner how excited you are going to be when they are chosen to act out a part on stage.</i>
Link Restate teaching point and connect it to ongoing student work in one or two sentences	<i>From now on, we must always remember that storytellers take turns acting out the story and are excited for our friends even when it's not our turn. It's very important that we all get a chance to act out the story, so that means we won't always get a turn every single time. Sometimes we'll have to be a part of the audience.</i>



Kindergarten: Emergent Storybook Unit 1
Success Academies

K SCN Math Unit 6: Combinations (20 days)

What are the big math ideas in this unit?

- Whole Number Operations
 - Making sense of and developing strategies to solve addition and subtraction problems with small numbers
 - Decomposing numbers in different ways
 - Finding combinations of 5 and 6
 - Considering combinations of a number (e.g. 6 is 3 and 3 and also 5 and 1)
- Counting and Quantity
 - Developing and analyzing visual images for quantities up to 10
 - Developing strategies for accurately counting and keeping track

What are the key benchmarks (CORE and NYS)?

OPERATIONS AND ALGEBRAIC THINKING:

Understand addition as putting together and adding to, and understand subtraction as taking apart and taking from.

1. Represent addition and subtraction with objects, fingers, mental images, drawings, sounds (e.g., claps), acting out situations, verbal explanations, expressions, or equations.
2. Decompose numbers less than or equal to 10 into pairs in more than one way, e.g., by using objects or drawings, and record each decomposition by a drawing or equation (e.g., $5 = 2 + 3$ and $5 = 4 + 1$).
3. For any number from 1 to 9, find the number that makes 10 when added to the given number, e.g., by using objects or drawings, and record the answer with a drawing or equation.
4. Fluently add and subtract within 5.

How will the benchmarks be assessed?

- ✓ Daily exit tickets
- ✓ Checklists
- ✓ End of unit assessment
- ✓ 5 Interim Assessments throughout the year.

Unit 6 Routines		
Description	Focus	How Often Should I Do This Routine?
- Attendance Recording Sheet (see 1.1.1) - Counting Around the Circle (see 1.1.2) - Attendance Stick (see 1.1.6) - Rekenrek Attendance Chart - Include: - o Does order matter when we count? Ex: What will happen if we start with a different scholar? Will the total be the same? - o Pause several times while Counting Around the Circle. How many do we have so far? Help students see that the number you stop on is the number you have counted so far, and the last number is the total number of scholars present.	- Developing strategies for counting accurately - <i>Considering whether order matters when you count</i> - Comparing quantities - Counting forwards AND backwards	Daily attendance can be taken/discussed in 3 ways: - Pointing and Counting (1.1.1) - Counting Around the Circle (1.1.2) - Using Attendance Stick (1.1.6) - Rekenrek Attendance Chart Attendance should also be recorded each day.
- General Calendar Routine (see 1.1.3)	- Using the calendar as a tool for keeping track of	Daily

- Special Days on the Calendar (see 1.1.4) - Include: - o Emphasis on ensuring all students know the days of the week. ▪ Ex: Remove two of the days of the week cards and have students Think Pair Share about which ones are missing. Share out correct answer. ▪ Sing the days of the week song ▪ Review days of week, and discuss which ones are school days and which ones are weekend (nonschool) days. - o Using the calendar to determine the number of days until a special class event or holiday this month. Discuss strategies for determining number of days. - o Remove two dates from the monthly calendar. Have students Think Pair Share about which ones are missing. Listen in, and share out strategies students used for accurately determining which date cards are missing.	time - Developing strategies for counting accurately	<i>Note: Special Days should be introduced each month, and revisited at appropriate times throughout the month.</i>
Today's Question: - See Sessions 1.3.1 and 1.3.5 for explanation of routine - Ideas for data collection: - o Are you a boy or a girl? - o Do you have a pet? - o Do you prefer grapes or oranges? - o Do you like blue or orange better? - o Do you have a sibling?	- Collecting, counting, representing, describing, and comparing data - Examples of Discussion Questions: - o How can we make our recording more organized? - o How many more scholars like _____ than _____.	1-2 days per week
Quick Images: - See 4.2.5 for ideas on introducing the routine - See Resource Masters M17 - Do not always use Ten Frames - Use large foam dice cubes! - Students do not need to use counters to rebuild what they saw	- Counting, Creating automaticity with visual images for numbers/ quantities, Part-Part-Whole combinations and Composing/Decomposing Numbers	2-3 days per week

all the time. Instead, students can Think Pair Share about what they saw, and then you can share out or have students share the strategies they used for quickly counting.		
Patterns on the Pocket Chart: - Literacy Connection: Many A-G books have a increasingly complex patterns, so it will be important for scholars to know what a pattern is and be able to talk about it as they move from level to level in guided reading. - See unit 3 for ideas for introducing the routine	- Determining what comes next in a repeating pattern - Describing Repeating Patterns	1-2 days per week

Investigations Workshop Lessons:

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
1	4.4.1	The focus of the discourse shouldn't be, "Share your favorite arrangement." Instead, as usual, you choose who should share based on efficiency and sophistication of strategies.	LAUNCH: (Use the ELMO throughout) Note: For recording, scholars can color in squares on the grid paper or glue down paper squares (prepared). - "Today, you are going to be working with the number 6!" - Lay out 6 square tiles and have the class count with you to double-check that there are six. - "You are going to make arrangements of six tiles. You are going to take 6 square tiles and arrange and organize them. Your arrangements need to follow a special rule – each tile needs to touch another tile in some way." - o Tiles must touch in some way. - o Tiles can touch at the corners. - o Tiles can share part of a side. - o Tiles can share all of a side. - Show scholars several different examples, so that they understand the rules of arranging. (see pages 129-130). - As you show examples, Think Aloud about how you could name or describe your arrangement. How do you know it's six? - Think Pair Share: "How do you know this is still six? (I counted by ones, I see 3 there and 3 there, and 3 and 3 makes 6, etc.)" - Model for scholars how to record their work on graph paper (student activity book page 37, resource masters M23) - Thinking Job: How can you name or describe your arrangements? (see page 132 for examples) INVESTIGATION: - All scholars do the activity, "Six Tiles in All." - As scholars work, they can write or you can their description of their	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
			arrangement on their paper. - Notice: - o Do students use 6 tiles? Does each one touch the tile next to it in some way? - o Do students find more than one solution? On their own or with your nudging? - o How do students name and describe their arrangements? Do they focus on the overall image? (It looks like a staircase.). The colors of tiles? (It's green, then red, then yellow.) The number of tiles? (There are 4 on the bottom and then 2. And 4 and 2 makes 6.). (see page 133) - o Can students accurately record on grid paper? DISCOURSE: (see pages 158-159 for ideas) • Look-fors when choosing scholars to share: - o Scholars who describe their arrangements in terms of numbers – for example, “Here’s 3 tiles this way, and 3 tiles that way. And 3 and 3 makes 6.” Or “I put 4 on the bottom, and 2 on the top. And 4 and 2 makes 6.” (see page 133). - o Scholars that found more than one arrangement. - o Scholars that recorded accurately. • At the end, choose one simple arrangement (such as a letter T), and ask scholars how they would remember it if you asked them to build it. This helps them exercise their visual memory, as with Quick Images. LAUNCH: (Use the ELMO throughout) Note: For recording, scholars can color in squares on the grid paper or glue down paper squares (prepared). - Each student should have a cup with square tiles (ALL THE SAME COLOR). - “Today, we are going to be working with different arrangements of tiles again!” - Using the Elmo, show an arrangement of tiles, such as the one on page 135.	
2	4.4.2	- Quick Images: Square Tiles AND Six Tiles in All - Do Quick Images activity		

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
		for as long as time and student focus allows. Then, have scholars work on the activity Six Tiles in All again.	- Think Pair Share: “What can you tell your partner about this arrangement?” (It’s like an S.” “There are two squares that stick out on each side.” “There are two rows of three.”) - “Look carefully at the arrangement because I’m going to cover it up. Try to find a way to remember what it looks like so that when it’s covered, you’ll be able to see it in your mind.” - Hide the arrangement and give scholars time to build the arrangement. There will likely be a wide range in how scholars are able to see, remember, and analyze the image. - Show the arrangement one more time, cover it up again, and give scholars a minute or two more to work to build the arrangement. - Finally, show the arrangement one last time and let scholars adjust their work if needed. - Think Pair Share: “When I covered the picture, how did you remember what it looked like so you could build your own just like it?” - Repeat this process once or twice (as time and student attention allows). - Then, tell scholars they will be doing the activity Six Tiles in All again to make their own arrangements. Briefly review the activity from yesterday. - Thinking Job: How can you name or describe your arrangements INVESTIGATION: - All scholars do the activity, “Six Tiles in All.” - As scholars work, they can write or you can their description of their arrangement on their paper. - Notice: - o Do students use 6 tiles? Does each one touch the tile next to it in some way? - o Do students find more than one solution? On their own or with your nudging?	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
			o How do students name and describe their arrangements? Do they focus on the overall image? (It looks like a staircase.). The colors of tiles? (It's green, then red, then yellow.) The number of tiles? (There are 4 on the bottom and then 2. And 4 and 2 makes 6.). (see page 133) o Can students accurately record on grid paper? DISCOURSE: (see pages 158-159 for ideas) • Look-fors when choosing scholars to share: - o Scholars who describe their arrangements in terms of numbers – for example, “Here’s 3 tiles this way, and 3 tiles that way. And 3 and 3 makes 6.” Or “I put 4 on the bottom, and 2 on the top. And 4 and 2 makes 6.” (see page 133). - o Scholars that found more than one arrangement. - o Scholars that recorded accurately. At the end, choose one simple arrangement (such as a letter T), and ask scholars how they would remember it if you asked them to build it. This helps them exercise their visual memory, as with Quick Images.	
3	4.4.3	- All scholars make arrangements of 5-10 tiles - Scholars work should be organized into a book showing at least 2 arrangements of each	LAUNCH: (Use the ELMO throughout.) Note: For recording, scholars can color in squares on the grid paper or glue down paper squares (prepared). - “Today we are going to be thinking how we can arrange numbers other than 6! We’re going to be thinking about the numbers 5-10, and we are going to continue to think about how we can name and describe our arrangements.” - “Now you can make arrangements for any of the numbers 5-10. You can make arrangements for 5 tiles, 6 tiles. 7 tiles, 8 tiles, 9 tiles, or 10 tiles! Let’s try the number 8 as an example.” - Show a set of 8 tiles, and ask the class to count them to double-check that there are 8. - Think Pair Share: “What is one way that we could arrange these 8 tiles? Make	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
		number. - On each page, there should be room for scholars to describe their arrangements using words, numbers, etc.	sure you follow the rule that they all have to touch.” - “Here’s _____’s way. (Show scholars an example on the ELMO.) How many tiles do you think there are in this arrangement? Do you agree there are 8 tiles? How do you know? Does _____’s way follow the rule that all the tiles have to touch in some way? Is there another way we could arrange these tiles to show eight?” - “Here is what another scholar suggested.” Show a different combination of 8. - Think Pair Share: How would you name or describe this arrangement of 8? - Show scholars how to record this arrangement. - “Your job over the next few days is to find different ways to arrange different numbers of tiles. Just as you did when you worked with six, you can make as many arrangements as you like, but you need to record at least two arrangements for each number from five to ten. There, we’ll make your favorite arrangements into a book. There will be a five page, a six page, a seven page, an eight page, a nine page, and a ten page.” - Show scholars an example of a completed book. - Thinking Job: How would you name or describe your arrangements? INVESTIGATION: - All scholars do the activity, “Six Tiles in All.” - As scholars work, they can write or you can their description of their arrangement on their paper. - Notice: - o Do students use 6 tiles? Does each one touch the tile next to it in some way? - o Do students find more than one solution? On their own or with your nudging? - o How do students name and describe their arrangements? Do they focus on the overall image? (It looks like a staircase.). The colors of tiles? (It’s	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
			green, then red, then yellow.) The number of tiles? (There are 4 on the bottom and then 2. And 4 and 2 makes 6.). (see page 133) - o Can students accurately record on grid paper? DISCOURSE: (see pages 158-159 for ideas) • Look-fors when choosing scholars to share: - o Scholars who describe their arrangements in terms of numbers – for example, “Here’s 3 tiles this way, and 3 tiles that way. And 3 and 3 makes 6.” Or “I put 4 on the bottom, and 2 on the top. And 4 and 2 makes 6.” (see page 133). - o Scholars that found more than one arrangement. - o Scholars that recorded accurately. At the end, choose one simple arrangement (such as a letter T), and ask scholars how they would remember it if you asked them to build it. This helps them exercise their visual memory, as with Quick Images. LAUNCH: (Use the ELMO throughout.) Note: For recording, scholars can color in squares on the grid paper or glue down paper squares (prepared).	
4	4.4.3	- Same as Session 3		
5	4.4.3	- Same as Session 3	-	
6	4.4.5	- All scholars play Quick Images in Pairs	LAUNCH: (USE THE ELMO) - Each scholar should have a paper cup with tiles (all the same color) and a piece of grid paper - “Scholars, today we are going to think about tile arrangements of different numbers. We’re going to play Quick Images with our partners!” - Show scholars a piece of student work that shows an arrangement of 5, 6, or 7 tiles. - Go through the process of having scholars create the same image – show, cover, show, cover, show.	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
			- Then, demonstrate with an AT or have two scholar volunteers demonstrate playing the game together. - “_____ is going to show her picture for 5 seconds. Then she’s going to cover it, and _____ is going to build what he remembers.” - “I noticed that the whole time _____ was showing the picture, _____ was looking closely at the tile arrangement. Not that the picture is covered, _____ uses his tiles to try to build the tile arrangement he saw in the picture.” - Student makes first attempt. - “Then, just like we do in class, _____ shows the picture one more time. After looking a second time, _____ makes any changes to his tiles he needs to so it will match the picture.” - “Finally, you work together to compare the tiles with the picture to make sure they are the same.” - Show both arrangements. - Think Pair Share: Are they the same? How do you know? - Now, the partners switch. They take turns building each others pictures. - Thinking Job: How do you know your tile arrangement matches your partner’s tile arrangement? INVESTIGATION: - Notice: - o How do students make sense of and analyze the visual images and quantities? What language do they use to describe how they are the same? Overall image? Colors? Numbers? - o Can students make an accurate copy of their partner’s arrangement? DISCOURSE: - Look-fors for sharing: - o Scholars that use numbers to describe how they know there	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
			arrangements are the same. Example, “On both of our pictures, there are 3 tiles sticking out here, 1 tile under them, and 2 tiles on the side. That makes 6 altogether.”	
7	6.1.5	- All scholars play Racing Bears	LAUNCH: - “Today we are going to be thinking about how we can use or break apart numbers strategically to win a game! You are going to play Racing Bears with your partner, but this time you will have a number cube that goes up to 6. When you are playing Racing Bears, you and your partner are working together to collect 10 buttons in all. When a bear lands on a button, you and your partner get to take that button and keep it.” - Play a demonstration round with scholars. - Make sure you THINK ALOUD about how you think about splitting rolls strategically, highlighting the combinations that make 6, and thinking about how many more spaces you need to move to get to 10. - Think Pair Share: Hmmm, I rolled a 5. Based on where my bears are on the tracks, tell your partner what move or moves you think I should make. - You may want to highlight the fact that scholars should only say “1” and begin counting their moves after they have moved a bear one space (instead of counting the space they started on). Question scholars: Why do you think I should say 1 only after I have moved my bear? How do you know? Why do you agree or disagree? - Play a few more rounds, as time allows. Make sure you really highlight: - o How scholars think about how many more spaces they have to reach 10 - o how scholars can think about splitting their rolls. They should be using the knowledge of number combinations they have been developing over the past week. - o How scholars think about not counting “1” until they have moved one space.	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
			- Thinking Job: How do you make a decision about whether or not you should split a roll? INVESTIGATION: - All scholars play Racing Bears - Notice: - o Do students recognize dot patterns? Or do the dots to determine the number of spaces to move? - o Do they move the correct number of spaces? Do they say one and only one number for each space they move along the track? Do they count the space they started on? - o How do students choose which bear to move? Do they review their options? Do they figure out how many more space a bear has to go to land on 10? - o How do students handle rolls that would take a bear past 10? Do they split their rolls strategically? DISCOURSE: - Sharing Look-Fors: - o Scholars that think strategically about how many more spaces they have til they reach 10 - o Scholars that split their rolls strategically - o Scholars that “just know” the number of dots, instead of needing to count by 1s - o Scholars that know not to say “1” and start counting their moves until after they have moved their bear one space (instead of counting the space they start in)	
8	6.1.1	All scholars do the activity Six Tiles in All (with	LAUNCH: Today scholars are working with tiles that are ALL the SAME color! At the beginning, each scholar should have a cup of same color tiles for Quick Images.	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
		single-colored tiles!) - All students do Six Crayons in All activity	- Today, we're going to think again about the different ways we can arrange 6 tiles. - "I'm going to show you an arrangement of square tiles. Remember, your job is to look carefully to try to find a way to remember what it looks like so that when it's covered, you'll be able to see it in your mind and build a copy." - Show an arrangement of six same color tiles, such as the one on page 29. - Follow the procedure for Quick Images (show, cover, show, cover, show again for scholars to fix their images) - After you have gone through the process, ask: What can you tell me about my arrangement? How did you remember what it looked like? How many squares are there in all? How can you tell there are six in all? - Spend some time discussing the different ways scholars answer these questions. Record the different ways they remembered the design, in particular focusing on the way scholars remembered the number of squares in each part of the image. (see page 30 and 39 for examples of recording). - "We've been looking at pictures made from six tiles. Now, you'll have the chance to make pictures with six tiles. Just like last week, we'll be making arrangements of 6 tiles. BUT the rules are different! - o All the tiles are the same color. - o All the tiles must share one whole side with the tile next to it. (See page 31 for examples) - Show scholars examples of acceptable arrangements that follow the rules (pg. 30). - Model for scholars how to record the arrangement using NUMBERS. They should show how they know there are six tiles in each arrangement by labeling their arrangement recording in some way (see page 30 and 39) - Thinking Job: How can you name or describe your arrangement using numbers? (These descriptions or labeling should be recorded, such as pages	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
			30-39.) INVESTIGATION: - Notice: - o Do students' arrangements follow the rules? - o How accurately do scholars record their strategies? Are the parts oriented correctly? - o How do students record how they know there are six tiles in all? Do they number each square? Do they circle groups of squares and label the number in each group? Or do they use equations? Do the numbers accurately reflect how many squares are in each group? DISCOURSE: - Sharing Look-Fors: - o Scholars that name or describe there arrangement using numbers. - o Scholars that label their recorded arrangement in a variety of ways. (See pages 33, 39, ,and 42 for examples.	
9	4.4.4	- All scholars play Toss the Chips (total of 6) - Scholars can play individually OR in pairs. Decide in advance so you can model partner work if needed.	LAUNCH: (Use the ELMO) - Today, we're going to be working to find different combinations that make 6. But, instead of using square tiles, we're going to be using these counters. We're going to play a game called Toss the Chips. - Show scholars 4 counters. Have the class count to double-check that there are 4. - "I have 4 counters in my hand. These counters are red on one side and yellow on the other. I'm going to drop the counters and see how many land with the red side facing up and how many land with the yellow side facing up." - Toss the counters. - Think Pair Share: What happened? How many counters landed with red up? How many with yellow? How many are there altogether? - Show scholars how to record this information in Student Activity Book page 39	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
		- Make sure you make your chart during Discourse so it can be used in future days for comparison.	- or on M24 from resource masters. - Repeat the activity until scholars understand. - Thinking Job: How many different combinations can you find for each amount? INVESTIGATION: - Scholars play Toss the Chips with 6 counters. - Notice: - o How do scholars figure out the number of red and yellow? Can the just see how many are there? Do they need to count? Do they use one amount to find the other (for example: "I tossed 5 and 4 are red, so 1 must be yellow because 4 and 1 more makes 5")? - o Do scholars recognize the combinations that repeat? - o Do scholars understand that the total number of counts is equivalent to the number of red counters plus the number of yellow counters? - o Do students use numbers to record? Do they use zero appropriately? DISCOURSE: - Look-fors for share: - o Scholars that use one color to figure out the other ("There were 3 red, so 2 are yellow because 3 and 2 makes five.") - o Scholars that notice when combinations repeat. - o Scholars that count on (for example, "There are 4 yellow, so 5, 6 red makes 6 altogether.") - Record different combinations that scholars found for each total. Introduce addition number sentences that could represent these combinations. - o The purpose of introducing the number sentences is EXPOSURE – "This is how a mathematician would show this – NOT that all scholars will be able to do this on their own or in their independent work.	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment																								
			Total Number of Chips: 6 <table><thead><tr><th>Red</th><th>Yellow</th><th>Number Sentence</th></tr></thead><tbody><tr><td>0</td><td>6</td><td>$0 + 6 = 6$</td></tr><tr><td>1</td><td>5</td><td>$1 + 5 = 6$</td></tr><tr><td>2</td><td>4</td><td>$2 + 4 = 6$</td></tr><tr><td>3</td><td>3</td><td>$3 + 3 = 6$</td></tr><tr><td>4</td><td>2</td><td>$4 + 2 = 6$</td></tr><tr><td>5</td><td>1</td><td>$5 + 1 = 6$</td></tr><tr><td>6</td><td>0</td><td>$6 + 0 = 6$</td></tr></tbody></table>	Red	Yellow	Number Sentence	0	6	$0 + 6 = 6$	1	5	$1 + 5 = 6$	2	4	$2 + 4 = 6$	3	3	$3 + 3 = 6$	4	2	$4 + 2 = 6$	5	1	$5 + 1 = 6$	6	0	$6 + 0 = 6$	
Red	Yellow	Number Sentence																										
0	6	$0 + 6 = 6$																										
1	5	$1 + 5 = 6$																										
2	4	$2 + 4 = 6$																										
3	3	$3 + 3 = 6$																										
4	2	$4 + 2 = 6$																										
5	1	$5 + 1 = 6$																										
6	0	$6 + 0 = 6$																										
10	6.4.3	- All scholars play Total of Six - Scholars do not have to record their work with number sentences - Leave plenty of time for Discourse, as it involves an important discussion where scholars look for patterns across the days working with 6	LAUNCH: (Please note, scholars do not have to record their work with number sentences, thought the TERC manual says they do.) - Today, we're going to continue to learn about combinations that make 6! - Show scholars the Total of Six Gameboard (M22) (USE THE ELMO) - "In this game, you are going to be looking for combinations that total 6. - Turn and Talk: "Tell your partner some cards on the gameboard that I could put together to make 6?" - Scaffolded Question if scholars need it: "Hmmm. Here's a 4. I'm going to pick that. What other number do you see that I could add to 4 to make 6?" - If no one suggests using the cube tower, you can bring it up yourself. "How could I use this cube tower to help me figure out which card I could pick to add to 4?" - (see pages 147-148 for detailed explanation) - "After you find cards that go together to make 6, record this on your sheet." Show this in a variety of ways from labeled pictures, pictures of cards, and number sentences. Scholars do NOT have to use equations, but some scholars might do this.																									

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
			- Play another round to make sure scholars understand how to play and record their work. - Thinking Job: How can you figure out which combinations will make six? INVESTIGATION: - Notice: - o What strategies do students use as they play? Do they work randomly, choosing a number to start with and combining it with different numbers to find a way to make six? Do they look for particular combinations? Do they know how many more they need to make six given one card? Given two cards? - o How do students figure out the total amounts? Do they count from 1 each time? Count up from one of the numbers? Use knowledge of number combinations? - o How do students determine that the game is over? Do they keep trying combinations of remaining cards to make sense? DISCOURSE: - Sharing Look-Fors: - o Scholars that count on from one number to find out if both cards equal 6. - o Scholars that are purposeful about how many more they need – “I picked a 4, and I know I need 2 more to make 6.” - o Scholars that use memorized combinations – “I know 3 and 3 make 6.” - o Scholars that record their combinations in an organized way (with or without number sentences). - o Scholars that use number sentences to record their combinations - AT THE END OF DISCOURSE: CREATE A CHART RECORDING THE DIFFERENT NUMBER COMBINATIONS SCHOLARS FOUND (SIMILAR TO THE CHART CREATED DURING TOSS THE CHIPS TOTAL OF 6!)	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
11	6.4.4	- All students do Six Crayons in All activity - Leave plenty of time for Discussion, as it involves an important discussion where scholars look for patterns across the days working with 6	LAUNCH: - Today we are going to continue to learn about combinations of numbers that total 6. - “Today, I need your help in thinking about how boxes of 6 red and blue crayons could be organized. I want to put 6 crayons in a box. I want to have a mix of blue and red crayons, so I need some blue ones and some red ones. How many of each color could I have? How many blues? How many reds? Remember, I need 6 crayons in all.” - Think Pair Share: “Tell your partner one way I could arrange the crayons in a box.” - Share a couple of different ways that the crayons could be arranged, and how these could be recorded. - “Hmmm....so it seems like there is more than one solution to this problem about six red and blue crayons. Your job today is to find different ways to solve the problem, and then use pictures, numbers, or both to show your solutions.” - Thinking Job: How do you know if you have found all the combinations of red and blue crayons that could be in the box? INVESTIGATION: - Notice: - o How do scholars solve the problem? Do they randomly assemble groups of 6 counters, some red and some blue? Do they use a more systematic approach, adjusting one solution to find another? Do they count up from the number of red to figure out how many blue? Do they use knowledge of number combinations? - o Do students find more than one solution? DO they recognize repeated solutions? - o How do students record their solutions? Do they use pictures? Numbers? Words? Notation? Some combination of these? Do they keep	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
			track of the number of blue crayons, red crayons, and the number in all? Do their representations accurately convey their solutions? (see page 140 for sample student work) DISCOURSE: - Sharing Look-Fors (see page 141-142 for Discourse ideas) - o Scholars that systematically find combinations in some way - o Scholars that use knowledge of number combinations - o Scholars that count on to figure out the number of the other color they need - o Scholars that record in an organized way using numbers (see page 140 for examples) - o Scholars that use number sentences to record - AT THE END OF DISCOURSE: CREATE A CHART RECORDING THE DIFFERENT NUMBER COMBINATIONS SCHOLARS FOUND (SIMILAR TO THE CHART CREATED DURING TOSS THE CHIPS TOTAL OF 6!) - o Show scholars the posters the class created for Toss the Chips (with 6), Total of Six, and Six Crayons In All. - o Think Pair Share: Here are the posters we made for Toss the Chips, Total of Six, and Six Crayons in All. Take a moment to look at them carefully. What do you notice? - o Lead scholars through a discussion about the fact that the same number combinations are on each poster (“All of them have 3 and 3 make 6!” “All of them have 5+1=6.” Or “all of them have 4 and 2 equal 6.” ETC. - o Wow! I wonder if that will always happen when we are looking for combinations that make 6!	
12		All scholars do Eight Tiles in All activity	- Follow plan from Day 8, but with 8 tiles.	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
13		- All scholars play Toss the Chips Total of 8 - Scholars can play individually OR in pairs. Decide in advance so you can model partner work if needed.	Follow plan from Session 9. Make sure you create a chart at the end showing combinations scholars found that make 8.	
14		All scholars play Total of 8	- Follow plan from Day 10, but with total of 8. - Make sure you create a chart at the end showing combinations scholars found that make 8.	
15		All scholars do activity 8 Crayons in All	- Follow plan from Day 11, but with total of 8. - Make sure you create a chart at the end showing combinations scholars found that make 8. - Include discussion at the end about the patterns scholars see across the charts from working with combinations that make 8.	
16		All scholars play Toss the Chips Total of 10	- Follow plan from Session 9, but with Total of 10. - Make sure you create a chart at the end showing combinations scholars found that make 8.	
17		All scholars play Total of 10	- Follow plan from Session 10, but with Total of 10. - Make sure you create a chart at the end showing combinations scholars found that make 8.	
18		All scholars do 10	- Follow plan from Day 11, but with total of 10.	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
		Crayons in All Activity	- Make sure you create a chart at the end showing combinations scholars found that make 8. - Include discussion at the end about the patterns scholars see across the charts from working with combinations that make 10.	
19	6.1.5	- All scholars play Racing Bears - This is a great time to assess whether or not scholars are using the combinations they've been learning to figure out how many more spaces they need to move, and how to split strategically.	LAUNCH: - "Today we are going to be thinking about how we can use or break apart numbers strategically to win a game! You are going to play Racing Bears with your partner, but this time you will have a number cube that goes up to 6. When you are playing Racing Bears, you and your partner are working together to collect 10 buttons in all. When a bear lands on a button, you and your partner get to take that button and keep it." - Play a demonstration round with scholars. - Make sure you THINK ALOUD about how you think about splitting rolls strategically, highlighting the combinations that make 6, and thinking about how many more spaces you need to move to get to 10. - Think Pair Share: Hmmm, I rolled a 5. Based on where my bears are on the tracks, tell your partner what move or moves you think I should make. - You may want to highlight the fact that scholars should only say "1" and begin counting their moves after they have moved a bear one space (instead of counting the space they started on). Question scholars: Why do you think I should say 1 only after I have moved my bear? How do you know? Why do you agree or disagree? - Play a few more rounds, as time allows. Make sure you really highlight: - o How scholars think about how many more spaces they have to reach 10 - o how scholars can think about splitting their rolls. They should be using the knowledge of number combinations they have been developing over the past week. - o How scholars think about not counting "1" until they have moved one	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
			space. - Thinking Job: How do you make a decision about whether or not you should split a roll? INVESTIGATION: - All scholars play Racing Bears - Notice: - o Do students recognize dot patterns? Or do the dots to determine the number of spaces to move? - o Do they move the correct number of spaces? Do they say one and only one number for each space they move along the track? Do they count the space they started on? - o How do students choose which bear to move? Do they review their options? Do they figure out how many more space a bear has to go to land on 10? - o How do students handle rolls that would take a bear past 10? Do they split their rolls strategically? DISCOURSE: - Sharing Look-Fors: - o Scholars that think strategically about how many more spaces they have til they reach 10 - o Scholars that split their rolls strategically - o Scholars that “just know” the number of dots, instead of needing to count by 1s - o Scholars that know not to say “1” and start counting their moves until after they have moved their bear one space (instead of counting the space they start in)	
20	Assessment			
21-	Re-teach and/or Extend			

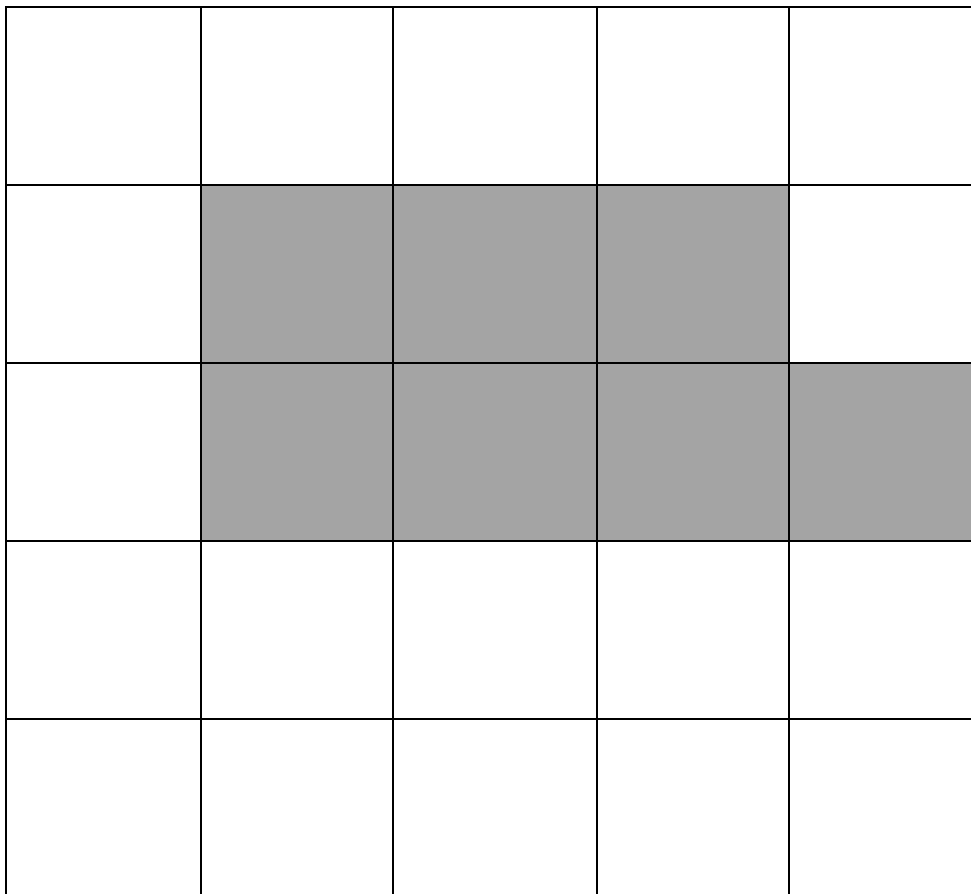


Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
23				

Name: _____

Kindergarten: Unit 6 Math Assessment

1. Label and describe the arrangement below:



2. There are 8 boys and 13 girls playing on the playground.
How many scholars are playing on the playground altogether?
Show your work in the box.

_____ scholars

3. Show all the different combinations of numbers that equal 8.

Did you find all the combinations? _____

How do you know? _____

4. There were 17 people riding on the bus. Then, 8 people got off the bus. How many passengers are still on the bus?

_____ people

5. Write the answer in the blank:

$$3 + 4 = \underline{\hspace{2cm}}$$

$$4 + 4 = \underline{\hspace{2cm}}$$

$$6 + 0 = \underline{\hspace{2cm}}$$

$$2 + 5 = \underline{\hspace{2cm}}$$

$$3 + 7 = \underline{\hspace{2cm}}$$

$$2 + 4 = \underline{\hspace{2cm}}$$

$$1 + 8 = \underline{\hspace{2cm}}$$

10. Curriculum

(d) Sample Unit Plans

Provide at least one sample unit plan for mathematics and one sample unit plan for English language arts for one of the grades that you intend to offer in the first year of operation. These unit plans should minimally include relevant Common Core and other applicable standards, suggested pacing, instructional strategies, methods of assessment, instructional materials identified in other parts of the proposal, and should be consistent with any unique aspects of the proposed educational model or design.

On the pages that follow please see:

- SCN Kindergarten Reading Unit 1: Emergent Storybook
- SCN 1st Grade Writing Unit 3: Writing for an Audience and Writing for Readers
- SCN Kindergarten Math Unit 6: Combinations

1st Grade Writing Unit 3

Writing for An Audience and Writing for Readers

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Unit Goals:

- Scholars will come up with meaningful topics for stories and big ideas they want to show.
- Scholars will write small moment stories around a central idea.
- Scholars will add details to their stories to show a central idea.
- Scholars will write precisely and accurately so that others can easily read their writing.

Parts of the Unit:

PT I: Writers start with a big idea and plan our stories to show that idea.

PT II: Writers add details to our stories that connect to our big idea.

PT III: Writers write for an audience by making our writing easy for others to read.

PT IV: Writers choose, revise, edit, and publish.

Common Core Standards Addressed in this Unit:

- With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.
- Write opinion pieces, in which they introduce the topic or name the book they are writing about, state an opinion, supply a reason for the opinion, and provide some sense of closure.
- With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Setting up for this Unit:

- This unit is about writing for an audience. Specifically, this unit teaches scholars to:
 - 1) Choose compelling ideas.
 - 2) Writing to create mind movies for our readers by bringing out the important details of the narrative.
 - 3) Write precisely and accurately using correct conventions.
- It is critical that during part three of this unit, which focuses on conventions and mechanics, that your model writing continues to be at an incredibly high level in order to keep all you have taught in parts one and two top of mind.
- During this unit scholars will continue to write small moment stories, this time beginning with the idea they want to develop or show. **Throughout this unit scholars should continue to write their big idea on the first page of their booklet to keep it front and center as they write. Scholars should do this for each story, after the lesson that teaches them to do so, even though it is not explicitly mentioned in each individual lesson.**
- At the beginning of this unit, scholars will write for a minimum of 20 focused minutes. By the end of this unit, they will write for a minimum of 25-30 minutes. The benchmark for November 15th is 25 minutes of focused independent writing for all scholars.
- Scholars will continue to write in 3-page booklets during this unit, but the paper choice changes to include more lines, and less space for a picture.
- Add loose paper to your writing center in all varieties of paper choices so that scholars are able to add onto a piece as needed.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

- **Scholars will continue to write 2-3 pages per day.** Writing should be continuous; as soon as scholars finish one piece, they should get more paper and begin another.
- More sophisticated writers will stay with stories longer, adding on pages, and revising as they do. Less sophisticated writers will write more individual small moment stories during this unit.
- Each day scholars may add onto a piece, begin a new one, or a combination of both. If the “try” portion of the mini-lesson sets scholars up to revise/add onto a piece in a specific way, be sure scholars move onto revising another piece, continue adding onto the piece they used during the try, or begin a new piece. This will ensure volume, as well as ensure that scholars have multiple opportunities to practice the teaching point. Scholars will not internalize the teaching point if they just try it one time in one piece.
- Mini-lesson teaching points are cumulative. This means that even though your model writing, and scholar writing should clearly demonstrate the teaching point, the expectation is that both also demonstrate the repertoire of teaching points you have taught previously in this (and past) units.
- During this unit, continue to use your own writing folder, which will look like the folders scholars use. Inside will be the pieces you use to demonstrate in mini-lessons and small groups. Be sure to save the pieces you use to model with throughout the unit. Always show scholars your model writing using the ELMO.
- Throughout the unit you will notice many lessons include the mid-workshop teach and the share. These may be changed based on the needs and strengths of your scholars. You may use this time to: reinforce the teaching point of the mini-lesson, share scholars’ work, reinforce a former teaching point, expand on a skill, etc. You will often do more than one mid-workshop teach on a given day.
- During this unit, assign scholars to long term writing partnerships. They should sit next to this person during the mini-lesson and share, and meet with them whenever a specific lesson calls for partnership work.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

- During Part 3 of this unit, scholars will edit their work each day using a daily editing checklist (see *anchor charts* below). This should take approximately 3 minutes per day. It should never take more than 5 minutes, as this will cut into writing time.
- Throughout the unit, continue to use the chart below to demonstrate where scholars are in the writing process. Prior to starting the unit, post the following chart and move the clothespin along the continuum explicitly telling scholars where the class is in the writing process. This will help them internalize the process they follow during each unit.

Collect	Choose	Revise	Edit	Publish & Celebrate

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Components of THINK Literacy that support this unit:

Read Aloud

- *Personal Narrative/Small Moment Stories*
- *Mentor Texts:*
 - *My Best Friend*
 - *Across the Alley*
 - *Other titles from Unit 3 Read Aloud List*

Shared Writing/Oral Storytelling

- **Continue to dedicate 5 minutes per day to oral storytelling**
 - This can come directly before the writing workshop or at another time of day (after lunch is a great time to do this because scholars have a lot to say).
 - Scholars should work with their writing partners during this time.

Option 1: Retell a shared story

- Retell a shared small moment. Example: When you first entered your new classroom as a class.
- Scholars practice telling the same story with partners.
- Repeat across 2-3 days, each time adding more detail (i.e. dialogue, feelings, thinking, descriptive language, etc.). You may use the following prompts to scaffold scholars:
 - “Tell it again with dialogue.”
 - “Tell it again, but this time show rather than tell how you were feeling.”
 - “Tell it again, but this time describe the setting.”
 - “Tell it again, but this time start the story with the action instead of with dialogue.”

**Class stories can be recorded during shared writing and used for the “try” portion of mini-lessons.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Option 2: Scholars tell their own stories.

- o Scholars “pull a story out of their pockets” and tell their own stories to partners.
 - o Scholars should tell the same stories more than once, revising and adding details as they go to bring out their central idea.
- In addition to telling and writing shared stories to be used during the “try” portion of mini-lessons, use shared writing time to reread mentor texts like readers. See “*things to notice as you read like writers*” in *read aloud section above*.
- Create a mentor text chart that keeps track of what you notice. The chart should be structured as follows:
- What we noticed/Where we noticed it/Examples/Why writers use it.***

Assessment:

- Scholar writing
- Notes from strategy lessons

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Suggestions for Small Group Work:

Ideas

- Generating meaningful topics for writing.
- Identifying your central idea.
- Showing a central idea.

Structure

- Writing 2-3 pages per day.
- Planning stories with beginnings, middles, and ends.
- Rehearsing/planning using quick sketch.
- Focusing on a small moment (not bed-to-bed).
- Zooming in on the most important part.
- Showing events unfold with micro-actions.
- Writing and engaging beginning.
- Writing an ending that shows the central idea.

Details

- Stretching out the story bit-by-bit rather than summarizing.
- Including setting.
- Including dialogue.
- Vivid/Descriptive language.
- Showing rather than telling feelings.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

- Internal thinking.
- Developing important parts.
- Choosing details that show the central idea.

Conventions

- Monitoring for sense: re-reading often to make sure writing is clear.
- Ending punctuation.
- Correct use of capitalization.
- Spelling word wall words correctly.
- Subject/Verb agreement.
- Writing with a consistent verb tense.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Anchor Charts

Charts should be made in front of and with scholars. They should be added to during the mini-lessons, the mid-workshop teach, and the share. Charts should include visuals as well as words when appropriate. Listed below are the charts you will make throughout this unit. Parts of the Writing Workshop:

- *Writers write stories to show big ideas.*
- *Writers show important details in our stories* (You may instead choose to add to *Writer’s Toolbox* chart from the previous unit).
- *Daily Editing Checklist.*
- *Writers revise our stories by* (this chart can be added to from the previous unit).

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Unit 3	Writing for An Audience and Writing For Readers	
Part 1	Writers start with a big idea and plan our stories to show that idea	
PT 1/TP 1	Writers find ideas for stories by thinking of a topic that matters to us, and the big idea we are trying to show.	13
PT 1/TP 2	Writers get ideas for stories by choosing topics that give us big strong feelings. Then we ask ourselves, “What idea am I trying to show?”	16
PT 1/TP 3	Writers plan our stories by sketching across three pages. Then we check that each sketch connects to the big idea we are trying to show.	18
Part 2	Writers add details to our stories that connect to our big idea	
PT 2/TP 1	Writers help our readers make a mind movie by showing the setting throughout the story.	21
PT 2/TP 2	Writers add dialogue to our stories by imagining our stories like a movie, and writing what people said to each other.	23
PT 2/TP 2	Writing partners help each other add realistic dialogue by acting out scenes from each other’s stories.	25
PT 2/TP 3	Writers help our readers make mind movies by breaking actions into smaller steps.	27
PT 2/TP 4	Writers bring our stories to life by choosing juicy, precise words.	29
PT 2/TP 5	Writers show, not tell feelings by describing what the feeling looks like on our face and body.	31
PT 2/TP 6	Writers bring out the inside story by showing what we were thinking.	33
PT 2/TP 7	Writing partners help each other improve our writing by complimenting one thing we did to show our big idea, and suggesting one thing we should try.	35

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Part 3	Writers write for an audience by making our writing easy for others to read	
PT 3/TP 1	Writers write complete, clear sentences by using ending punctuation and capitalizing the first letter of the sentence.	37
PT 3/TP 2	In addition to beginning sentences with capital letters, writers use capital letters for specific names and places. These are called proper nouns.	39
PT 3/TP 3	Writers make sure our writing makes sense by stopping often, rereading, and asking themselves, “Does this make sense?”	41
PT 3/TP 4	Writers write words wall words in a snap by taking a mental picture and writing the whole word.	42
PT 3/TP 5	When writers write words, we do our best to include all of the sounds. We do this by saying the word slowly, and writing it sound by sound. Then we reread to make sure we didn’t miss any.	44
PT 3/TP 6	Writers punctuate dialogue correctly by using quotation marks.	46
PT 3/TP 7	Writing partners become writing coaches by helping each other find places that don’t look right, sound right, or make sense.	48
Part 4	Writers Choose a piece to revise, edit, and publish	
PT 4/TP 1	Writers choose a piece to revise, edit and publish, by rereading all of their stories and deciding which piece they are most proud of.	50
PT 4/TP 2	Writers revise our writing by adding details to an important part that show our big idea.	52
PT 4/TP 3	Writers revise our small moment stories by acting them out and then adding the tiny details they left out the first time.	54
PT 4/TP 4	Writers edit their writing by using their editing checklist and doing multiple reads.	55
PT 5/TP 5	Writers choose a title for their piece that shows their big idea.	57
PT 6/TP 6	Writers get ready to publish by making a title page and adding color.	59

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before this lesson:

1. Scholars have cleaned out writing folders.
2. Writers create new “Heart Maps” for this unit (of ideas, people, things that are important to them).
3. Add teaching point to chart: *Writers write stories to show big ideas.*

PT 1/TP 1	Writers find ideas for stories by thinking of a topic that matters to us, and the big idea we are trying to show.
Connection Capture scholars’ attention.	<i>During our last writing unit, Small Moments, you did fantastic work writing stories from your lives, showing your stories unfold bit-by-bit to make a movie in the mind of your readers. We will continue to do this in our new unit, “Writing for an Audience”. When we write for an audience, or for our readers, there are 2 things we must do. 1. Write interesting stories that hook our readers and make them want to keep readings 2. Write clearly, neatly and carefully so that our audience is able to understand our ideas. During this unit we are first going to work on writing compelling stories with interesting details. Then we will focus on writing with correct conventions like capital letters, and punctuation, and quotation marks to ensure others can easily read and understand our stories.</i> <i>During Read Aloud and Guided Reading we often talk about how our books have main ideas, or an idea the author is trying to show. For example, in <u>My Best Friend</u>, Mary Ann Rodman shows us that Lily is so focused on Tamika being her best friend that she almost misses out on being best friends with Keesha. Mary Ann Rodman planned and wrote her story around this big idea. She did this by choosing an important topic (friendship) and then thinking about what she wanted to show.</i> <i>Today I am going to teach you that writers find ideas for stories by thinking of a topic that matters to us, and the big idea we are trying to show.</i> Refer to your anchor chart

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Teach Teach ONE thing by demonstrating.	<i>Watch me as I find an idea for a story by thinking of a topic that matters to me, and the big idea I am trying to show.</i> Think aloud about a topic that matters to you. This may be a person, a place, an object, or something you love doing. Look at your writing folder or your heart map to help you. For example: <i>Scholars, a topic that really has become important to me is running. Every morning, as the sun comes up I run by myself across the Brooklyn Bridge, and this has become one of the most special parts of my day. So, now I need to think about the idea I want to show. Hmmm, that's harder. I need to think for a moment. Well I guess one idea I could show is that I love running, but I don't think that's all. I think there is more to it than that. Maybe I should think about <u>why</u> I love to run in the morning. That's easy. I love to run in the morning because it is quiet, and peaceful, and I am alone with my own thoughts. Also the sun is so beautiful when it rises like a big orange ball of fire over the river. The rest of my morning is so quick and hectic. So then, the idea I want to show is that running each morning is precious to me because it's incredibly quiet and peaceful. Jot this idea on the top of the first page of your booklet. I am going to jot my idea here so that as I write my small moment, I can make sure my story shows my idea.</i> Quickly sketch on each page as you story tell angling your sketches and your small moment to show your idea. For example: <u>Page 1</u>: Sketch yourself leaving your building wearing your running sneakers and say: <i>My sneakers hit the pavement and I began to run through the dark streets toward the river. With each step, I became a little more awake. I could hear the birds singing their early morning songs. Other than that, everything was quiet. The whole city is asleep except for me, I thought.</i> Continue to sketch and story-tell on pages 2 and 3. <i>Did you see how I found an idea for writing by thinking of a topic that mattered to me, and the big idea I am trying to show?</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Try Scholars must participate and practice to learn.	<i>Now it's your turn to try; you're going to find ideas for writing by thinking of a topic that matters to you, and the big idea you are trying to show.</i> <i>First, think of a topic that matters to you. You can use your writing folder or heart map to help you, like I did. When you've got it, hold it up. Now think of the idea you want to show about that topic. This is more challenging, so take a moment or two to think quietly. As scholars think, quietly coach individual scholars to articulate a big idea.</i> <i>Got your idea at the top of your first page like I did. Now turn and tell your partner the idea you are going to show.</i> <i>Share a few examples of big ideas scholars have written.</i> <i>Great, now whisper into your hand as you story-tell each part of your story. You can touch each page as you story-tell.</i>
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	<i>Today and from now on, remember that writers find ideas for stories by thinking of a topic that matters to us, and the big idea we are trying to show.</i>

Mid-Workshop Teaching: Have scholars stop and reread what they wrote so far and check that each part shows their big idea.

Share: Share examples of scholar work that show big ideas.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before this lesson:

Add teaching point to anchor chart *Writers write stories to show big ideas.*

PT 1/ TP 2	Writers get ideas for stories by choosing topics that give us big, strong feelings. Then we ask ourselves, “what idea am I trying to show?”
Connection Capture scholars’ attention.	<i>Yesterday we wrote our small moment stories thinking about the ideas we wanted to show. We will continue with this work today.</i> <i>Many of our favorite books by published authors are powerful at least in part because they evoke strong feelings in us, the reader. For example, when we read <u>Across the Ally</u>, by Richard Michelson, we can feel the narrator’s hope and fear as he steps up to the pitchers mound to throw his first pitch. We also felt incredibly angry when the people in the temple move away when Willie and his father sit down. The strong feelings these stories evoke help lead us to understand the idea the author is trying to show. For example, in <u>Across the Ally</u>, both of these parts help us understand how in this story the two boys were able to overshadow racism and stereotypes through their friendship and talents.</i> Writers, today I’m going to teach you that writers get ideas for stories by choosing topics that give us big, strong feelings. Then we ask ourselves, “what idea am I trying to show?”
Teach Teach ONE thing by demonstrating.	Watch what I do to choose an idea for a story that gives me a big, strong, feeling. Then I will ask myself, “what idea am I trying to show?” Model choosing a topic for writing that evokes a strong feeling (for you). Then ask and answer the question, “<i>what idea am I trying to show?</i>” Write your big idea at the top of the first page of your booklet as you did yesterday. Quickly sketch on each page of your booklet as you story-tell planning your small moment. For this lesson, have your small moment prewritten. Display it using the ELMO and read it to scholars

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

	so they have a model of what they are aiming for.
	<i>Scholars did you see how I got an idea for a story by choosing a topic that gives me a big, strong feeling? Then I asked myself, “what idea am I trying to show?”</i>
Try Scholars must participate and practice to learn.	<i>Now it's your turn to try. You're going to get an idea for a story by choosing a topic that gives you a big, strong feeling. Then you will ask yourself, “what idea am I trying to show?”</i> Prompt scholars to think of a topic for writing that evokes a strong feeling for them. They can use their writing folder or heart map if they need assistance. After choosing a topic, scholars write the idea they want to show at the top of page one, like they did yesterday. Then prompt scholars to turn and tell their partner the big idea they want to show.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences.	<i>Today and from now on remember that writers get ideas for stories by choosing topics that give us big, strong feelings. Then we ask ourselves, “what idea am I trying to show?”</i> <i>The first thing you will do today is meet with your writing partner at your table stops to plan how your story will go. You will take turns touching each page and story-telling your small moments bit-by-bit.</i>

Mid-Workshop Teaching: 1) Highlight examples of scholars who have stretched out their moment bit-by-bit.

2) Prompt scholars to stop after each page and reread to make sure they are showing their idea.

Share: Share examples of scholar work that are focused, small moments that evoke big, strong feelings, and show big ideas.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before this lesson:

Add teaching point to the chart *Writers write stories to show big ideas.*

PT 1/ TP 3	Writers plan our stories by sketching across three pages. Then we check that each sketch connects to the big idea we are trying to show.
Connection Capture scholars' attention.	<i>Writers, just like published authors, we have been writing small moment stories around important ideas we want to show.</i> <i>Today I want to teach you that when we sketch quickly across 3 pages, this doesn't just help us remember how our story goes, it also helps us to hold onto our important idea and make sure we are carrying across all of the pages of our story.</i> <i>Today I'm going to teach you that writers plan our stories by sketching across three pages. Then we check that each sketch connects to the big idea we are trying to show.</i> <i>Watch what I do; I am going to plan my story by sketching across three pages. Then I will check that each sketch connects to the big idea I am trying to show.</i>
Teach Teach ONE thing by demonstrating.	Model choosing a topic for writing and identifying the idea you want to show. Example: <i>Topic: Taking my niece on the Central Park Carousel</i> <i>Idea: It was meaningful for me to take my niece to my happiest place from my childhood.</i> Plot your big idea on the top of the first page, as you have done during previous lessons. As you sketch across 3 pages, think aloud about connecting each sketch to your idea to make sure you are carrying it across the 3 pages. Example: <i>Hmmm, the idea I am trying to show is that it was incredibly special for me to take Maya to the place I loved the most when I was her age. I am going to make sure to include the biggest, highest horse in my sketch on the first page because this is something I loved the most, and Maya loves too. Then I can remember to write "When the music started, I helped Maya climb atop the biggest, tallest horse, just like I</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

	<i>had loved to do when I was a little girl..."</i> Scholars did you see how I planned my story by sketching across three pages? Then I checked that each sketch connected to the big idea I was trying to show.
Try Scholars must participate and practice to learn.	Now it's your turn to try. You're going to plan your story by sketching across three pages. Then you will check that each sketch connects to the big idea you are trying to show. Prompt scholars to think of 1) A topic for writing 2) The idea they want to show. They should write this idea at the top of their first page, then turn and share their topic, and the idea they will show with their writing partners. Now scholars, right on the rug you are going to quickly sketch across 3 pages as you always do. But this time, be sure to include important events in each sketch that connect to the idea you want to show. Give scholars about 30 second to sketch on each page. Turn and tell your partner 3 things you included in your sketches that connect to the idea you want to show.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	Scholars, today and from now on we will plan our stories by sketching across three pages. Then we will check that each sketch connects to the big idea we are trying to show. <i>Then, before you begin writing you will meet with your partner at your table spots and use your sketch to story-tell the moment bit-by-bit. As you do, make sure you can see your small moment in your mind like a movie, and your partner can, too.</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Mid-Workshop Teaching: 1) Highlight examples of scholars who used their quick sketches to hold onto their big idea as they wrote.
2) Prompt scholars to stop after each page and reread to make sure they are showing their idea.

Share: Share examples of scholar work that are focused small moments that show an idea. Prompt other scholars to turn and talk about the main idea of the story.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before this lesson:

Add teaching point to anchor chart: *Writers include important details in our stories*

PT 2/ TP 1	Writers help our readers make a mind movie by showing the setting throughout the story
Connection Capture scholars' attention.	<i>Writers, during the last unit we learned that writers can draw our readers into our stories by describing the setting. But great writers don't just describe the time and place on the first page; we show it throughout our stories. This allows our reader to constantly envision exactly when and where the action is happening, and to see, hear, smell and feel along with our characters.</i> <i>Richard Michelson does this in <u>Across the Alley</u>.</i> Read a few examples from <u>Across the Alley</u> that show how the author shows the setting throughout the story. Today I am going to teach you that writers help our readers make a mind movie by showing the setting throughout the story.
Teach Teach ONE thing by demonstrating.	Watch what I do, I am going to help my readers make a mind movie by showing the setting throughout the story. Go back to a small moment you have previously written. Setting should be on the first page only. Reread your small moment aloud. Then, go page-by-page, closing your eyes to make a mental movie of your story, and adding multisensory details that show the setting. Rather than stating the setting "It was cold," show it: "I pulled my jacket more tightly around me as I shivered against the wind." Writers, did you see how I helped my readers make a mind movie by showing the setting throughout the story? Now it's your turn to try. You are going to help your readers make a mind movie by showing the setting throughout the story.
Try Scholars must participate and practice to learn.	Scholars reread the story they brought to the rug. Then they put a small post-it on two places where they will show the setting (beyond the first page). Coach scholars to make a mind movie of their

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

	story to really see, smell, hear, and feel details about the setting. <i>Turn and tell your partner how you will show the setting throughout your story. Tell your partner the exact words you will write.</i>
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	<i>Today and from now on remember that writers help our readers make a mind movie by showing the setting throughout the story.</i>

Mid-Workshop Teaching: Remind scholars that they can make a mind movie to help them remember details about the setting and to help them show the setting to their readers. Have scholars re-read their writing to see if they can describe the setting in more detail.

Share: Share examples of scholar writing that showed the setting beyond naming time and place.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before this lesson:

Add teaching point to chart: *Writers include important details in our stories.*

PT 2/ TP 2	Writers add dialogue to our stories by imagining our stories like a movie, and writing what people said to each other.
Connection Capture scholars' attention.	<i>Scholars, during the first part of this unit we learned that writers have an idea we are trying to show and we plan and write our stories in a way that conveys this idea to our readers.</i> <i>*Show an example from a published book, or scholar work.</i> <i>One way that writers convey our big idea to our readers is by including important details that show this idea. During this part of our unit, we are going to focus on including important details as we write our small moment stories just like our favorite authors do.</i> <i>When we read <u>My Best Friend</u> by Mary Ann Rodman, we notice that she uses dialogue to help us understand how badly Lily wants to be friends with Tamika. For example, (show this page of <u>My Best Friend</u>, on the ELMO) when Lily calls "Tamika, where are you?" as soon as she arrives at the pool, we know she cannot contain her excitement at seeing Tamika again.</i> <i>Today I'm going to teach you that writers add dialogue to our stories by imagining our stories like a movie, and writing what people said to each other.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch what I do; I am going to add dialogue by imagining my story like a movie, and writing what people said to each other.</i> <i>Go back to a small moment story you have used previously to model. Reread and then think aloud about where you will add dialogue, and the idea you want the dialogue to show. Make a movie in your mind to remember what people said.</i> <i>For example: I want the dialogue on this page to show how excited Maya and I both were to be riding the carousel together. This will help my reader understand my main idea—how meaningful it was to be sharing with my niece one of the happiest things from my own childhood.</i> <i>Add dialogue to your story in front of scholars, using the ELMO so they can see how you punctuate it</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

	correctly. If there is room on the paper, use an asterisk to add it below. If there is not room, add the dialogue on a big post-it. <i>Did you notice how I added dialogue to my story by imagining my story like a movie, and writing what people said to each other?</i> <i>Now it's your turn to try. You're going to add dialogue to your story by imagining your story like a movie, and writing what people said to each other.</i>
Try Scholars must participate and practice to learn.	Have scholars reread the small moments they brought to the rug and the big idea they wrote at the top of the first page. Then scholars should choose one place they will add dialogue. Prompt them to go back to that part of the story, making a movie in their mind to remember the words people said. Have them write the dialogue they will add to this part into their story, or on a big post it if there is not room. Then prompt scholars to share their dialogue with their partner, as well as the idea that it shows.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences.	<i>Writers, today and from now on, remember that writers add dialogue to our stories by imagining the story like a movie and writing what people said to each other.</i>

Mid-Workshop Teaching: Challenge scholars to use words other than *said* in their writing. Instead, scholars should use more precise tags. Have these charted for scholars' reference. (For example, if a person said something loudly you might use *shouted, yelled, exclaimed, etc.*)

Share: Share examples of scholar work that uses dialogue and what that dialogue shows.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before this lesson:

Add teaching point to chart: *Writers include important details in our stories.*

PT 2/ TP 3	Writing partners help each other add realistic dialogue by acting out scenes from each other's stories.
Connection Capture scholars' attention.	<i>Writers, yesterday we learned that dialogue can be a powerful tool in helping our readers to make mind movies of our stories, and helping our readers understand the main idea we are trying to show. The use of dialogue is most effective when it sounds the most realistic. That means, when it sounds like what people would actually say when they are talking.</i> Show an example from <i>My Best Friend</i>, by Mary Ann Rodman. <i>Sometimes it can be tricky, since many of our small moments happened a long time ago, to remember exactly what the people in our stories said. Our writing partner can help us with this.</i> <i>Today I am going to teach you that writing partners can help each other add realistic dialogue by acting out a scene from each partner's story.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch my partner and me help each other add realistic dialogue by acting out a scene from each partner's story.</i> Reread a small moment you have previously written. Identify one scene where you will add dialogue, and what you want the dialogue to show. Using a co-teacher or a scholar as a writing partner, act out this scene (each of you playing the role of a character). Add the dialogue into your story. <i>Writers, did you see how we helped each other add realistic dialogue by acting out a scene from each partner's story?</i> <i>Now it's your turn to try, you're going to help each other add realistic dialogue by acting out a scene from each partner's story.</i>
Try Scholars must participate and practice to learn.	Go back to a shared small moment story. Reread with scholars. Identify the part of the story to which you will add dialogue together. Reread

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

	just this page. 1) Prompt scholars to turn and talk about what the dialogue should convey (for example, how excited the class was during this part of the small moment). 2) Scholars act out the scene with their writing partners, each taking on the role of a character. 3) Have one partnership act out the scene for the class. (Choose a partnership whose dialogue sounded most realistic.) 4) Add dialogue into the small moment, based on what scholars said when they acted out the scene. Remind scholars of a shared moment they experienced together (a funny thing that happened at recess, the time a mouse ran across the room, etc). Using a large version of the scholar's writing booklets, have part of this story already written out, but missing dialogue. Have scholars practice acting out the story to help notice where you should add dialogue. Then, go back to your booklet and have scholars tell you where to put dialogue and what the characters should say.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences.	<i>Scholars, today and from now on work with a writing partner to help each other add realistic dialogue by acting out a scene from each partner's story.</i>

Mid-Workshop Teaching: After scholars have written for 10-15 minutes: *Put a post-it on one scene to which you want to add dialogue. In a moment you will get together with your writing partner and act out this scene. Then you will add this dialogue to your small moment. Then you will switch. After meeting with your writing partners, you will have time to continue writing independently.*

Share: Share examples of partnerships that successfully helped each other add realistic dialogue to small moment stories.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before this lesson:

Add teaching point to chart: *Writers include important details in our stories.*

PT 2/ TP 4	Writers help our readers make mind moves by breaking actions into smaller steps.
Connection Capture scholars' attention.	<i>Scholars, yesterday our writing partners helped us use realistic dialogue to create mind movies for our readers.</i> <i>Another way to do this is to break actions into smaller steps so that we are showing what happened, rather than just telling it. Let me show you what I mean.</i> <i>In the scene from <u>Across the Alley</u>, Abe throws his first pitch at the baseball game, the author could have just written. I threw my first pitch and it went too high. But that's not edge-of-your-seat writing. Nor does it help us make a mind movie. Listen to what Richard Michelson wrote instead:</i> <i>Display this page on the ELMO.</i> <i>"I'm standing still, but my stomach feels like it's stuck riding the roller coaster. My first pitch flies over the batter's head. I stare down at my feet, but out of the corner of my eye I see Grandpa standing between Willie and Willie's daddy. They're all cheering me on.</i> <i>Michelson breaks the action of throwing the first pitch, and having it go too high into smaller steps so that we as readers can really picture the scene.</i> <i>We also want to be the kinds of writers who do this.</i> <i>So, today I'm going to teach you that writers help our readers make mind movies by breaking actions into smaller steps.</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Teach Teach ONE thing by demonstrating.	<i>Watch me as I help my readers make mind movies by breaking actions into smaller steps.</i> Have your small moment already sketched. Use your sketches to quickly story tell. Then go back to one part and think aloud as you show this part unfold with micro actions rather than summary. Write in front of scholars. <i>Writers, did you see how I helped my readers make mind movies by breaking actions into smaller steps?</i>
Try Scholars must participate and practice to learn.	<i>Now it's your turn to try. You are going to help your readers make mind movies by breaking actions into smaller steps.</i> Scholars take out the small moment story they brought to the rug. 1) Prompt scholars to summarize just the first page by listing big actions. Stress that this is not the way we want to write. 2) Scholars think for a moment about how they will show this page unfold using smaller steps. 3) Scholars write their first page, stretching it out with small actions. Share a few examples.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	<i>Today and from now on remember that writers help our readers make mind movies by breaking actions into smaller steps.</i>

Mid-Workshop Teaching: Have scholars meet with their partners and reread their writing. Partners 1) Compliment a place where the writer has stretched out the scene using small actions. 2) Identify one place they lose their mind movie that the writers should further stretch out with small actions.

Share: Share examples of scholar work that demonstrates big actions being broken down into smaller steps.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before the lesson:

Add teaching point to chart: *Writers include important details in our stories.*

PT 2/ TP 5	Writers bring our stories to life by choosing juicy, precise words.
Connection Capture scholars' attention.	<i>Writers, we've been working on bringing out the important details of our small moment stories, so that our readers are able to see our stories unfold like movies when they read them.</i> <i>Today I am going to show you another way writers do this.</i> Today I'm going to teach you that writers bring our stories to life by choosing juicy, precise words.
Teach Teach ONE thing by demonstrating.	Watch what I do. I'm going to bring my story to life by choosing juicy, precise words. Reread and model adding onto an existing small moment story. As you do, think aloud about choosing precise verbs and adjectives. For example, instead of writing, "I went outside," write, "I bounced outside" to show you were excited. Instead of writing "the pretty box" write "the small, delicate box." Writers, did you notice how I brought my story to life by choosing vivid, precise words?
Try Scholars must participate and practice to learn.	Now it's your turn to try. You're going to bring your story to life by choosing juicy, precise words. Reread the piece you brought to the rug today. Find 3 boring words you want to replace with vivid, precise ones. Write the words you will use instead on a post-it and put it over the original word you wrote.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	<i>Writers, today and from now on, you're going to bring your story to life by choosing juicy, precise words.</i> <i>Using juicy, precise words is another way to create a movie in the minds of our readers.</i>

Mid-Workshop Teaching: Share examples of vivid, precise words scholars have used.

Share: Scholars write their favorite word that they used in their writing today on a post-it. Create a chart of vivid words, making one column for adjectives (describing words) and another for verbs (action words). This chart should stay up in the classroom for scholars to use during writing and whole-class conversation.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before this lesson:

Add teaching point to chart: *Writers include important details in our stories.*

PT 2/ TP 6	Writers show-don't-tell feelings by describing what they look like on our face or body.
Connection Capture scholars' attention.	<i>Writers, in our last writing unit we learned that one way to create a mind movie for our readers is to show, not tell, feelings.</i> <i>For example, in <u>Across the Ally</u>, Richard Michelson could have just written, "I was so nervous," when Abe is telling the part of the story where he throws his first pitch. Instead he writes, "I'm standing still, but my stomach feels like it's stuck riding a the roller coaster." After Abe's first pitch isn't so great, Michelson could have just written, "I was embarrassed." Instead he writes, "I stare down at my feet..." In both cases, the author shows, rather than tells how Abe is feeling. As readers, this lets us really understand how Abe was feeling, and experience his emotions right along with him.</i> <i>So today I am going to teach you that writers show-don't-tell feelings. They do this by describing what the feeling looks like on their face or body.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch me as I show-don't-tell feelings, by describing what they look like on my face or body.</i> Go back to a story in which you have stated the feeling (ex. I was so nervous). Act out this feeling and think aloud about what it looks like on your face and body. Then write in front of scholars as you revise to show, not tell the feeling. <i>Did you notice how I showed rather than told feelings by describing what the feeling looks like on my face or body?</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Try Scholars must participate and practice to learn.	<i>Now it's your turn. You're going to show-not-tell feelings, by describing what they look like on your face or body.</i> Scholars take out the small moment story they brought with them to the rug and locate a place where they stated (told) a feeling. Then they act out how it looks on their face and body and then turn and write on a big, lined post-it how they will show the feeling. Then they turn and share what they will write with their partners. Share a few great examples.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	<i>Today and from now on when you write, you can show-don't-tell feelings by describing what they look like on your face or body.</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before this lesson:

Add teaching point to chart: *Writers include important details in our stories.*

PT 2/ TP 7	Writers bring out the “inside story” by showing what we were thinking.
Connection Capture scholars’ attention.	<i>Writers, we have been working on including dialogue in our stories so that our readers can picture them like a movie. Another way to bring our readers into the world of our story is to not just let them in on what happened or what we said or did (the outside story), but also let them in on what we were thinking (inside story).</i> <i>Let me show you what I mean: In her book, <u>My Best Friend</u>, Mary Ann Rodman writes so her story unfolds with a little bit of action (outside story) and a little bit of thinking (inside story). Then some more action (outside story) and a little more thinking (inside story).</i> <i>For example, (display page on ELMO) “I want to stick out my tongue at Shanice. Tamika, too. THINKING They laugh and laugh. They think it’s funny. ACTION I am not a baby! THINKING I am so mad, I jump into the pool. ACTION “You are a good diver,” says Keesha. ACTION Keesha is nice but she’s not Tamika. THINKING</i> As you say ACTION and THINKING, gesture a certain way for each, and prompt scholars to gesture with you. <i>Today I am going to teach you that writers bring out the “inside story” by showing what we were thinking.</i> <i>Then we write in a way so that our story unfolds with a little bit of outside story, a little bit of inside story, just like Mary Ann Rodman.</i> <i>Watch what I do, I’m going to bring out the inside story by showing what I was thinking.</i>
Teach Teach ONE thing by demonstrating.	Go back to a story you’ve already sketched. Quickly use the sketches to tell scholars how your small moment goes. Then go page by page and write in front of scholars alternating between action, (outside story) and thinking, (inside story). Prompt scholars to whisper and gesture (“ACTION...THINKING”) as you write. Incorporate dialogue and show feelings as well so that your model writing is cumulative of what

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

	you've previously taught. <i>Did you notice how I brought out the inside story by showing what I was thinking?</i> <i>Then, I wrote so that my story unfolds with a little bit of outside story, a little bit of inside story, just like Mary Ann Rodman!</i>
Try Scholars must participate and practice to learn.	<i>Now it's your turn to try. You're going to bring out the inside story by showing what you were thinking.</i> <i>Take out your small moment story you brought to the rug that you've already sketched. Use your sketch to quickly remind yourself how your small moment goes.</i> <i>Now turn to your partner and story-tell the first page, making sure you tell a little bit of action (outside story), and then a little bit of thinking (inside story), then some more action (outside story), and some more thinking (inside story). As one partner story-tells, the other should gesture and whisper ("ACTION...THINKING).</i> Share 1-2 great examples.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences.	<i>Today and from now on, whenever you're writing remember to bring out the inside story by showing what you were thinking.</i> <i>Be sure to write so that your story unfolds with little bit of action (outside story), and then a little bit of thinking (inside story), then some more action (outside story), and some more thinking (inside story).</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

PT 2/ TP 8	Writing partners help each other improve our writing by complimenting one thing we did to show our big idea, and suggesting one thing we should try.
Connection Capture scholars' attention.	<i>Writers, you know many ways to add important details to your writing. Review chart.</i> <i>Today you are going to get some coaching from your writing partner about which of these tools you can use to make your writing even better.</i> <i>Today I am going to teach you that writing partners can help us improve our writing by complimenting one thing we did to show our big idea, and suggesting one thing we should try.</i> <i>Watch me as my writing partner and I help each other improve our writing by complimenting one thing we did to show our big idea and something we should try.</i> Model reading a small moment story to your partner (a co-teacher or a scholar) and telling them your big idea. Hold the piece between you so your partner is able to see it. Your partner should compliment one way you've successfully added important details to your writing, and suggest one thing you should do to improve you writing. Your partner should give a specific example of where you should try it. Revise your story based on your partner's feedback. At every step your writing must be clearly visible to all scholars on the ELMO. <i>Writers did you see how my writing partner helped me improve my writing by complimenting one thing I did to show my big idea, and something I should try?</i>
Teach Teach ONE thing by demonstrating.	<i>Now it's your turn. You're going to be my writing partner and help me improve my writing by complimenting one thing I did to show my big idea and suggesting one thing I should try.</i> Display another small moment you've written on the ELMO. It should be familiar to scholars. Tell scholars they will be your partner. Read your small moment aloud as scholars follow along. Then prompt scholars to turn and tell their partners: 1) One thing you've done successfully to show your big idea. 2) One thing you should try, and where you should add it. Revise your small moment in front of scholars based on their feedback.
Try Scholars must participate and practice to learn.	

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	<i>Writers, today and from now on our writing partners can help us to improve our writing by complimenting one thing we did to show our big idea and suggesting one thing we should try.</i> <i>The first thing you will do today is meet with your writing partner to get their feedback. Then as you write independently you will incorporate your partner's suggestions.</i>

Mid-Workshop Teaching: Share examples of scholars who are revising based on their partner's feedback, or using their partner's feedback as they write a new story.

Share:

Share examples of helpful, specific feedback AND examples of scholars who used their partner's feedback to improve their writing.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before this lesson:

Add teaching point to chart: *Writers make sure our writing is clear and easy to read.*

PT 3/ TP 1	Writers write in complete, clear sentences by using correct ending punctuation and capitalizing the first letter of the sentence.
Connection Capture scholars' attention.	<i>Writers, during the first part of this unit we learned to write for our audience by 1) Writing our small moments to show interesting, meaningful ideas. 2) Making mind movies for our readers by writing so that our stories unfold bit by bit, showing important details. We will continue to do all of these things as we move into the next part of this unit.</i> <i>For the next couple of weeks, we will focus on another aspect of writing for our audience. We will make sure that our writing is clear, easy to read, and makes sense.</i> <i>Today I'm going to teach you that writers write with complete, clear sentences by using ending punctuation and beginning sentences with capital letters.</i> <i>This tells our readers exactly how to read our stories.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch me as I write with complete, clear sentences by using ending punctuation and beginning sentences with capital letters.</i> Quickly reread. Then, continue where you left off with the story you used to model yesterday. As you add to your story, remind scholars that you are going to focus on ending every sentence with a period, question mark, or exclamation point and starting every sentence with a capital letter. As you write, think aloud about your process for figuring out where a sentence ends and what type of punctuation you should use based on your meaning. <i>Did you notice how I wrote with complete, clear sentences by using ending punctuation and beginning sentences with capital letters?</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Try Scholars must participate and practice to learn.	<i>Now it's your turn. You're going to write with complete, clear sentences by using ending punctuation and beginning sentences with capital letters.</i> Prompt scholars to take out the unfinished piece they brought to the rug. First, have scholars reread what they've written so far. Tell scholars they will add on to their stories, and that as they do, they will focus on using ending punctuation and beginning all sentences with a capital letter. Give scholars enough time to write a few sentences. Then prompt scholars to share with their partner what they have written, focusing on ending punctuation and beginning capitalization. Show a few crystal clear examples using the ELMO.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	<i>Today and from now on when you write you can write with complete, clear sentences by using ending punctuation and beginning sentences with capital letters.</i>

Mid-Workshop Teaching: We can check to see if we have ending punctuation in the right place by reading our writing out loud (quietly) to ourselves and listening for where our voice is supposed to stop. If it's a big stop, the end of a complete thought, then it's probably the end of a sentence and we need to use ending punctuation and start the next sentence with a capital letter.

Prior to share: Add teaching point to daily editing checklist.

Share: Introduce the daily editing checklist (you will add an item each day, based on your mini-lessons and scholars will take 3 minutes to check their work before coming to the rug for the share). Scholars edit their work using the daily editing checklist.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before this lesson:

Add teaching point to chart: *Writers make sure our writing is clear and easy to read.*

Chart proper and non proper nouns (places and people) with scholars: school vs. Harlem Success, my teacher versus Ms. Beckford.

PT 3/ TP 2	In addition to beginning sentences with capital letters, writers use capital letters for specific names and places. These are called proper nouns.
Connection Capture scholars' attention.	<i>We have been working on making our writing crystal clear and easy for others to read.</i> <i>Today I'm going to teach you that in addition to beginning sentences with capital letters, writers use capital letters for specific names and places. These are called proper nouns.</i> Also, it might be helpful to go through a few examples of names/ places that would or would not require a capital letter (e.g). <i>Watch me as I use capital letters for specific names and places. These are called proper nouns.</i>
Teach Teach ONE thing by demonstrating.	Teacher think aloud/modeling: As you add to your story, focus on using capital letters for specific names and places (proper nouns). Do so in the context of writing well, continuing to demonstrate bit-by-bit writing and detail taught earlier in this unit. <i>Did you see how I used capital letters for specific names and places? These are called proper nouns.</i> <i>Now it's your turn. You're going to use capital letters for specific names and places. These are called proper nouns.</i>
Try Scholars must participate and practice to learn.	Have scholars take out their writing folders that they've been sitting on and take out a story they have already begun. First, prompt scholars to reread what they've written to put themselves back into their stories. Tell scholars as they add they should focus on using capital letters to begin specific names and places (proper nouns). Give scholars enough time to write a few sentences, and then have scholars show their partner proper nouns (specific names and places) they chose to capitalize. Share a few examples, using the ELMO.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	<i>Today and from now on, in addition to beginning sentences with capital letters, use capital letters for specific names and places. These are called proper nouns.</i>

Share: Share work that strategy group did on subject/verb agreement and add to Daily Editing Checklist.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

PT 3/ TP 3	Writers make sure their writing makes sense by stopping often, rereading, and asking themselves, “Does this make sense?”
Connection Capture scholars’ attention.	<i>We have been writing small moment stories. Yesterday we learned that writers zoom in on small moments by asking themselves, “Which part do I most want my reader to know about?”</i> <i>Today I am going to teach you that writers make sure their writing makes sense by stopping often, rereading, and asking themselves, “Does this make sense?”</i> <i>Watch me as I write, stop often, reread, and ask myself, “Does this make sense?”</i>
Teach Teach ONE thing by demonstrating.	<i>Have your small moment already sketched and the first page written. Recap your small moment and reread the first page to scholars. As you write the second page in front of them, stop after every 1-2 sentences and reread to make sure your writing makes sense. When it does not, fix it so it does, and reread.</i> <i>Did you notice how as I wrote I stopped often, reread, and asked myself, “Does this make sense?” If it made sense, I kept writing. If it didn’t make sense, I went back, reread it again, figured out what was wrong and fixed my mistake.</i>
Try Scholars must participate and practice to learn.	<i>Now it’s your turn to try. You’re going to make sure your writing makes sense, by stopping after each sentence, rereading, and asking yourself, “Does this make sense?”</i> <i>Take out your small moment story that you will continue writing today. Reread it. Now write the beginning of the next page right here on the rug. After each page, stop and ask yourself, “does this make sense?” If it does, keep writing. If it doesn’t, fix it up.</i> Share a few examples of scholars who fixed their writing so it made sense.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	<i>Today and from now on after you write a sentence you need to stop, reread, and ask yourself, “Does this make sense?”</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before this lesson:

Add teaching point to chart: *Writers make sure our writing is clear and easy to read.*
And daily editing checklist

PT 3/ TP 4	Writers write word wall words in a snap by taking a mental picture and writing the whole word.
Connection Capture scholars' attention.	<i>Scholars, as we continue to write our stories bit by bit, just like our mentor authors we are also focused on making our writing incredibly clear and easy for others to read.</i> <i>Today I'm going to teach you that writers write word wall words in a snap by taking a mental picture and writing the whole word.</i> <i>Just like when we read, writing with fluency means writing quickly and accurately.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch me as I write word wall words in a snap by taking a mental picture and writing the whole word.</i> Model rereading and continuing to add onto a story you have previously used to model. As you add to your story, remind scholars that there are some words they need to sound out, but there are other words that they've already learned—word wall words—that they can write in a snap. Sight words should pop into our heads like a picture (seeing the word), or a chant (hearing how to spell it), and then we can write that word in a snap without having to sound it out. Example: <i>"Yesterday I was writing a story about the time I thought my sister was coming to visit me, but then she called me a few days before to tell me that she wasn't going to make it. So now I want to add to that story. When my sister asked me why I sounded so upset, I told her it was because I missed her. (Model adding on to your story, but stopping when you come to a sight word so you can model writing it in a snap.) Ok, I want to write the word 'because.' I know that word, it's a word wall word and I can spell it in a snap. I can see a picture of the word in my mind, and I can spell it as I see it. (Model adding that word and the rest of that sentence to your story). When we write words in a snap, we hear the word we need to write, and then we check to see if a picture of the word pops up in our head, or we listen to see if we hear the list of letters like a chant in our minds. Remember, if you know a word is on our</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

	<i>word wall, you should be able to write it in a snap. If you can't, use the word wall to take a mental picture of that word, and then try to write it correctly. If you lose your mental picture, strike through the word, take another picture, and write it again from the beginning.</i> Model writing a few more word wall words as you write your story. Remember to keep your model writing at a high level even though the focus is conventions. Your writing should reflect the various ways to add detail you have previously taught. <i>Did you notice how I wrote word wall words in a snap by taking a mental picture and writing the whole word?</i>
Try Scholars must participate and practice to learn.	<i>Now it's your turn. You're going to write word wall words in a snap by taking a mental picture and writing the whole word.</i> Prompt scholars to take out the dry erase boards and markers they brought to the rug. As you continue to write your story, prompt scholar to help you write word wall words by focusing on a mental picture of the word and writing them on their white board. Do with 3-4 words. <i>Today and from now on when you write remember to write word wall words in a snap by taking a mental picture and writing the whole word.</i>
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences.	

Mid-Workshop Teaching:

1. Share an example of a scholar who crossed out and started again when she lost her mental picture of a word wall word. This will ensure she sees the word as a whole word, not letter by letter and help her write with fluency.
2. Share an example of detailed, bit-by-bit writing.
3. Prompt scholars to edit their writing for 3 minutes using the daily editing checklist to which today's teaching point has been added.

Share: Share some of the different strategies scholars have been using to spell tricky words. Begin a chart entitled, "Strategies for Spelling Longer Words." Remind scholars that they always need to keep their readers in mind when they are writing and to write in a way that will be easy to read.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before this lesson:

Add teaching point to chart: *Writers make sure our writing is clear and easy to read.*

PT 3/ TP 5	When writers write words, we do our best to include all of the sounds. We do this by saying the word slowly, and writing it sound by sound. Then we reread to make sure we didn't miss any.
Connection Capture scholars' attention.	<i>Writers, we are working on making our writing crystal clear and easy for others to read. This is a huge aspect of writing for an audience.</i> <i>Just like how we want to always stretch out our small moments bit-by-bit, we also want to stretch out longer, more sophisticated words bit-by-bit to make sure we are including all sounds. It's important to take spelling risks and include longer, more interesting words in our writing.</i> <i>Today I am going to teach you that when writers write words, we do our best to include all of the sounds. We do this by saying the word slowly, and writing it sound by sound. Then we reread to make sure we didn't miss any.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch me as I do my best to write all of the sounds in words. I will do this by saying the word slowly, writing it sound by sound then, rereading it to make sure I didn't miss any sounds.</i> Model adding onto a story you have already begun. Reread before writing. As you get to longer, more sophisticated words, show scholars explicitly how you say the word slowly a few times, listening to each sound, then carefully write it sound by sound, then reread it slowly to check that you included all the sounds you heard. <i>Did you notice how I did my best to write all of the sounds in words by saying the word slowly, writing it sound by sound, then rereading it to make sure I didn't miss any sounds?</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Try Scholars must participate and practice to learn.	<i>Now it's your turn. You're going to do your best to write all of the sounds in words by saying the word slowly, writing it sound by sound, then rereading it to make sure you didn't miss any sounds.</i> Prompt scholars to take out their markers and white boards. As you continue writing, have scholars help you write longer, more sophisticated words by saying them slowly, listening to each sound, and carefully writing it sound by sound on their white boards. Finally, prompt scholars to reread the words they have written slowly, checking that they included all sounds they hear. (e.g. wondering, frustrated, understand, explain, etc). For each word, go through the steps of saying it several times and breaking down the sounds, having scholars write the word independently on their boards sound by sound, and then rereading the word slowly while pointing to the letters to make sure they didn't miss any sounds. As you add these words to your writing based on what scholars have written, make sure to spell conventionally.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	<i>Today and from now on when you write remember when writers write words, we do our best to include all of the sounds. We do this by saying the word slowly, and writing it sound by sound. Then we reread to make sure we didn't miss any.</i>

Mid-Workshop Teaching: 1. Highlight some examples of scholars who are taking risks and writing longer, more interesting words bit-by-bit.

2. Scholars edit for 3 minutes using the daily editing checklist to which today's teaching point has been added.

Share: Share some of the different strategies scholars have been using to spell tricky words. Add to chart "Strategies for Spelling Longer Words."

- Stretch it out bit by bit.
- Listen for little words you know in the big word.
- Use words you know how to spell to write words you don't.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before this lesson:

Add teaching point to chart: *Writers make sure our writing is clear and easy to read.*

Have scholars put a small post it on a place in the story they bring to the rug, where they will add dialogue in order to set them up for the try portion of the lesson.

PT 3/ TP 6	Writers punctuate dialogue correctly by using quotation marks.
Connection Capture scholars' attention.	<i>Writers, we've been focused on writing with precision and accuracy. Today I am going to show you another way writers make our reading easy for others to read and understand.</i> <i>Today I am going to teach you that writers punctuate dialogue correctly by using quotation marks.</i> Remind scholars that, just like in the books you've read, when writers use quotation marks only the words that actually were said out loud go inside the quotation marks, whereas phrases like 'he said' go outside the quotation marks. Show scholars what this looks like by showing a page from a book that contains dialogue on the ELMO.
Teach Teach ONE thing by demonstrating.	<i>Watch me as I punctuate dialogue correctly by using quotation marks.</i> Teacher think aloud/modeling: Model for scholars how you can pick up where you left off with the story you were working on yesterday by rereading before you begin to write. As you add to your story, focus on punctuating dialogue correctly by using quotation marks. As you write, think aloud about your process for knowing when to use quotation marks, making sure that only the words people actually said go inside the quotation marks. <i>Did you notice how I punctuated dialogue correctly by using quotation marks?</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Try Scholars must participate and practice to learn.	<i>Now it's your turn. You're going to punctuate dialogue correctly by using quotation marks.</i> Have scholars take out the story they brought to the rug. First have scholars reread what they've written so far. Tell scholars you're going to give them a chance to add on to their stories, and that they should focus on punctuating dialogue correctly by using quotation marks. Remind them they've already put a post it on a spot where they will add dialogue, so they will begin adding on to this part. Give scholars enough time to write a few sentences, and then have scholars show their partner what they wrote today and how they used quotation marks correctly.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	<i>Today and from now on when you write you can punctuate dialogue correctly by using quotation marks.</i>

Mid-Workshop Teaching: Have scholars edit their work using the updated Daily Editing Checklist.

Share: Share examples of scholars who have written their stories bit by bit, creating mind movies for their readers.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

PT 3 / TP 7	Writing partners can be coaches by helping each other find places that don't look right, sound right, or make sense.
Connection Capture scholars' attention.	<i>Writers, over the last few days we have revised our writing in preparation to publish.</i> <i>Today we are going to move onto the editing phase of this unit. This means we are going to fix up our writing to make it easier for others to read and understand.</i> Move the clothespin on the Writing Process Chart to editing. <i>Today I'm going to teach you that writing partners can be coaches by helping each other find places that don't look right, sound right, or make sense.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch me as I show you how writing partners can be coaches by helping each other find places that don't look right, sound right, or make sense.</i> Teacher think aloud/modeling: Using the piece you have chosen to publish, model rereading your story with a partner and checking to make sure it looks right, sounds right, and makes sense. They should stop you when something does not look right, sound right, or make sense, and you should make corrections in real time. Depending on what you've noticed your scholars succeeding or struggling with, you can focus on specific sub-skills (e.g. more work with capital letters and punctuation OR checking to see if any words are missing or repeated, OR checking to see that grammar is correct, etc). Because you really want to show scholars both how to be helpful coaches, as well as how to take suggestions from a partner, model this with another teacher or a scholar you have prepared beforehand. Your writing should be clearly visible to all scholars on the ELMO. <i>Did you notice how my writing partner and I were coaches by helping each other find places that don't look right, sound right, or make sense?</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Try Scholars must participate and practice to learn.	<i>Now it's your turn. You and your writing partner are going to be coaches by helping each other find places that don't look right, sound right, or make sense.</i> <i>First you will be my partner.</i> Move onto the next page of your story. The text should be clearly visible to scholars. As you reread your writing, they should put up a hand to signal when something doesn't look right, sound right, or make sense. Then they should turn and talk about what you should change. Make corrections to your writing in real time after each turn and talk.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences.	<i>Today, and from now on when you write, you and your writing partner can be coaches by helping each other find places that don't look right, sound right, or make sense.</i> <i>You will work with your partners to edit your writing when you leave the rug today.</i>

Share: Fishbowl an example of excellent coaching and show the changes the writer has made based on her partner's feedback.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

PT 4/ TP 1	Writers choose a piece to revise, edit and publish, by re-reading all of our stories and deciding which piece we are most proud of.
Connection Capture scholars' attention.	<i>Writers, today is a very exciting day. For the past few weeks you have been working incredibly hard during writing workshop, writing with your audience in mind. We have been collecting many small moment stories. Now it's time to choose one piece of writing to revise, edit, and publish. Remember, when we publish a story we make it beautiful and put it out into the world. First we must choose the piece.</i> Move clothespin on Writing Process chart from "Collect" to "Choose". <i>Today I am going to teach you that writers choose a piece to revise, edit and publish, by re-reading all of their stories and deciding which piece they are most proud of.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch me as I choose a piece to revise, edit and publish, by re-reading all of my stories deciding which piece I am most proud of.</i> Model reading through all of the different small moment stories you've written in your mini-lessons throughout this unit and choosing the piece that you want to work to revise, edit, and publish. Think aloud about how you will be working on publishing this one piece for several days so you really want to choose a piece and a story that you love and want to stay with. <i>Did you notice how I chose a piece to revise, edit and publish, by re-reading all of my stories deciding which piece I am most proud of?</i>
Try Scholars must participate and practice to learn.	<i>Now it's your turn. You're going to choose a piece to revise, edit and publish, by re-reading all of your stories and deciding which piece you are most proud of.</i> Scholars tell their partner what they noticed you do, how you thoughtfully looked through all the pieces in your folder and chose the one that is the most meaningful to you.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	<i>Today, and from now on, when you're choosing a piece to revise, edit and publish, you can re-read all of your stories and ask yourself, "Which piece is most meaningful to me? Which one do I want to stay with?"</i>

Share: Scholars should bring the piece they chose to publish to the rug. Scholars then share with their partners the piece they chose and why they chose it.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Materials: Writing Folders

Before this lesson:

Add teaching point to chart: *Writers show the important details of our stories chart.*
Writing Process Chart

PT 4 / TP 2	Writers revise our writing by adding details that show our big idea to an important part.
Connection Capture scholars' attention.	<i>Yesterday we each chose a piece that we are going to revise, edit, and publish. Today we are going to begin revising our small moment stories. That is, we will be adding on and taking things away to make our stories better.</i> Move clothespin on Writing Process Chart. <i>Earlier in this unit we learned that writers have a big idea we are trying to show. Often, important parts of the story show this big idea.</i> <i>For example, Across the Alley by Richard Michelson adds details to the part of the story when Willie plays the violin in temple. Look and listen as I reread this part. Display the book on the ELMO. Turn and tell your partner why this part of the story is important. Quickly share scholar responses. Now as I read it again, listen for the kinds of details the author uses. Turn and tell your partner what you notice. (Show-don't tell, precise words, small actions...).</i> <i>Yes, scholars, these details help show the big idea that Willie's talent overcomes racial stereotypes.</i> <i>Today I am going to teach you that writers revise our writing by adding details that show our big idea to an important part.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch me as I revise my writing by adding details that show my big idea to an important part.</i> Reread the piece you chose for publishing. Identify your big idea (it should be written on the top of the first page.) Model for scholars how you can reread your writing and find an important part. Think aloud about how you will add details to show your main idea. Then write in front of scholars, adding these details.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

	<i>Did you notice how I revised my writing by adding details that show my big idea to an important part?</i>
Try Scholars must participate and practice to learn.	<i>Now it's your turn. You're going to revise your writing by adding details that show your big idea to an important part.</i> Have scholars take out the story they chose for publishing and reread their writing and identify the big idea (written at the top of the first page), and an important part that gives them the strongest feeling. Have scholars turn to their partners and tell them the details they will add to this part to show their big idea.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	<i>Today and from now on, remember that writers revise our writing by adding details that show our big ideas to important parts.</i>

Note: After scholars add details to one part, they should add to another.

Share: Share examples of how scholars developed the heart of their story to show their main (central) idea.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

PT 4/ TP 3	Writers revise their small moment stories by acting them out and then adding in the tiny details they left out the first time.
Connection Capture scholars' attention.	<i>We have been learning the importance of adding details to our small moment stories to make them come alive and bring out our main idea. Yesterday you focused on developing the heart of your story by using important details.</i> <i>Today I am going to teach you that writers revise their small moment stories by acting them out and then adding in the tiny details they left out the first time.</i> <i>Watch me as I revise one of my small moment stories by acting it out and adding tiny details I left out the first time.</i> Model rereading your small moment story, acting it out bit-by-bit and adding in the tiny details that you left out the first time. <i>Did you notice how I revised my small moment story by acting it out and then adding in the tiny details I left out the first time?</i> <i>Now it's your turn to revise your small moment story by acting it out and then adding in the tiny details you left out the first time.</i> Take out the small moment story that you selected to publish. Reread your first page to your writing partner. Now, act out the first page of your story, remembering any details you forgot. Jot on your post-it the important details you will add to this part. (Repeat so both partners have a turn.)
Teach Teach ONE thing by demonstrating.	
Try Scholars must participate and practice to learn.	
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences.	<i>Today and from now on when you write you can revise your writing by acting it out and adding tiny details you left out the first time.</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Before this lesson:

- * For this lesson, your scholars will need their to-be-published stories during the ‘Try’ piece. If you have collected their stories, be sure to distribute them prior to the mini-lesson.
- * For this lesson, you will be modeling using the “Editing Checklist” to edit your own writing, so be sure you have some errors already embedded in your writing so that you can show your scholars how to correct these mistakes.
- * Create an editing checklist using the rubric. Be sure to include one column for scholars to use to check their own writing, and another for their partners to use.

PT 4 / TP 4	Writers edit their writing by using their editing checklist and doing multiple reads.
Connection Capture scholars’ attention.	<i>Writers throughout this unit you have used our editing checklist to edit your writing each day. As we prepare to publish we will use the same checklist to make sure our writing is as near to perfect as possible. Our writing must be easy for others to read in order for them to understand our ideas.</i> Today I am going to teach you that writers edit their writing by using an editing checklist and doing multiple reads. This means we read our piece one time to check for each item. Post a large copy of the editing checklist for scholars to see. Watch me as I edit my writing by using an editing checklist and do multiple reads.
Teach Teach ONE thing by demonstrating.	Model reading your piece focusing on <u>one</u> item from the editing checklist (i.e. read once only checking for capitalization, once only in search of word wall words, etc.). Did you notice how I edited my writing by using an editing checklist? Doing multiple reads allows me to check carefully for each item.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Try Scholars must participate and practice to learn.	<i>Now it's your turn. You're going to edit using our editing checklist. Like I did, you will do multiple reads, checking for one item on our checklist each time.</i> Assign scholars the same checklist item you checked for as you read your piece. As scholars edit, they make corrections then and there.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences.	<i>Today, and from now on, when you're writing you can edit your writing by using an editing checklist. During writing time today, read your piece many times, focusing on one item on our checklist each time you read.</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

PT 4/TP 5	Writers choose a title that shows the big idea.
Connection Capture scholars' attention.	<i>Writers, you have all written your small moment stories to show a central (or main) idea. The last thing we must do is choose titles that connect to our main ideas.</i> <i>Today I am going to teach you that writers choose a title that shows the central idea.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch me as I choose a title that shows a central idea.</i> Model re-reading your story and thinking aloud about the main idea. Example: <i>Hmm...Ok I just read my story and my main idea is that I learned that I need to keep closer tabs on my dog; my heart felt like it was going to break when I thought she was lost. Of course, my story is about the time we thought our dog was lost but really she was in my sister's closet chewing on her shoes. Ok, so my title could be... 'The Time I Came Home From School And Couldn't Find My Dog and Thought She Was Lost But Really She Was Chewing Shoes in My Sister's Closet.' No, that's not a good title—that's way too long! Most titles are just a few words, like <u>Peter's Chair</u>. Maybe my title could be 'The Not-So-Lost Dog' or 'Where's Missy?' or 'Missy's Big Adventure' Hmm...I'm going to make my title 'The Not-So-Lost Dog' because that's interesting and tells about my story in just a few words. Also, it's catchy! It connects to my main idea, because I learned my lesson through thinking my dog was lost. I think this title will make my readers want to read my story.</i> Model writing the title/author on your cover page (example: "The Not-So-Lost Dog" by Ms. Kirshner) and making an illustration to match this big idea. <i>Did you notice how I chose a title that shows the central idea?</i>

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

Try Scholars must participate and practice to learn.	<i>Now it's your turn. You're going to choose a title that shows your central idea.</i> Scholars reread their stories, and identify the main idea. Then they jot a few possible titles on a post it that connect to the main idea by showing what the story is mostly about. Tell scholars that when they go back to their seats they will choose the best one to write on their cover page. Share a few examples of interesting titles.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	<i>Today and from now on choose a title that shows your central idea.</i>

Mid-Workshop Teaching: Remind scholars that this is their last chance to fix up their work before the publishing celebration tomorrow. Have scholars check in with their partners to see if there is anything they should add or change in their writing.

Grade 1: Writing Unit 3: Writing for an Audience and Writing for Readers

PT 4 / TP 6		Writers get ready to publish their work by making a cover and adding color.
Connection Capture scholars' attention.		<i>Scholars we have finished revising and editing our small moment stories and now we are ready to prepare to publish!</i> <i>This means we will illustrate our small moments in color, and make a cover!</i> Move the clip to "Publish" on the "Writing Process" chart.
		<i>Today I'm going to teach you that writers get ready to publish their work by making a cover and adding color.</i> <i>Watch me as I get ready to publish my work by making a cover and adding color.</i>
Teach Teach ONE thing by demonstrating.		Model making a title page and adding color.
		<i>Did you notice how I got ready to publish my work by making a cover and adding color?</i>
Try Scholars must participate and practice to learn.		<i>Now it's your turn. You're going to get ready to publish your work by making a cover and adding color.</i>
		Have scholars turn and talk about what they will write on their title page, and the illustration they will create to match their title.
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences.		<i>Today and from now on when you write you can get ready to publish your work by making a cover and adding color.</i>

**Celebration idea: Set up your desks in a U-shape. Invite other classes to come in and read the stories written by your Authors' Panel.*

Kindergarten Emergent Storybook: Unit 1

Through this Emergent Storybook Unit we will:

- Teach scholars a sense of story and bolster their sense of how stories tend to go.
- Teach scholars to think more deeply about the various elements of a story, such as characters, setting, dialogue, and plot.
- Develop our scholars' oral storytelling language and use of expression.
- Familiarize our scholars with the language structures and syntax used in books.
- Teach scholars to make the connection between oral and written language.
- Deepen our scholars' comprehension.
- Bring books to life for our scholars so that they develop a love of literature.
- Increase vocabulary inventory.
- Solidify concepts of print.
- Teach scholars to work with a partner, read together, talk and listen to each other, and independently problem solve

Parts of the Unit:

PT 1: Setting up the Management for a Successful Emergent Storybook Unit

PT 2: The Art of Storytelling

PT 3: Readers Theatre

Setting Up The Unit:

- During the first days of school, you will want to establish routines and expectations:
 - Setting up the room for reading. ***Set up routine happens prior to your mini-lesson each day.*
 - Private Reading (chairs back to back)
 - Buddy Reading (chairs shoulder to shoulder)
 - Book Bins on tables containing multiple copies of Emergent Storybooks you have repeatedly read aloud
 - Turn and Talk routines
 - Rug Behavior Expectations
- During the first few weeks of school, you will want to build the amount of time for which scholars both read their ESBs independently, and in partnerships. You can do this by

- setting a timer and adding 1-2 minutes to independent reading time each day. Start with 2-3 minutes. Let kids in on your goals for independent and buddy reading each day.
- Even though scholars will not yet be in “permanent” reading partners, start the routine of having them meet with the same “reading buddy.” They should have the same partners at the rug, and at their reading spots.
 - Approximate timing of Emergent Storybook Reading
 - Set-up routine (2 minutes) *Scholars set up all of their materials prior to reading*
 - Mini-lesson (5-10 minutes)
 - Private Reading time with emergent storybooks (5-10 minutes)
 - Partner/buddy reading time with emergent storybooks (5-10 minutes)
 - Teaching share time about emergent storybook reading (3-5 minutes) *Share can be extended to include Readers’ Theater.*
 - Make bins for each table. At least one copy of each title should be in each table bin. There should be enough books in each table bin for each scholar to independently “read” 1-2 Emergent Storybooks per day. ***Scholars should and will re-read books often. Do not change the titles in table bins each day. Rather, add copies of books after you repeatedly read them aloud to the class.*

- Continue this unit to perform the books for one another, or to organize a Storytelling Readers Theatre event for the scholars' families. Example: Each Kindergarten Class chooses an Emergent Storybook to act out, and all of the kindergarten classes gather together and watch each other perform.

Common Core Standards Addressed in this Unit:

- Read emergent-reader texts with purpose and understanding.
- With prompting and support, ask and answer questions about key details in a text.
- With prompting and support, identify the main topic and retell key details of a text.
- With prompting and support, describe the connection between two individuals, events, ideas, or pieces of information in a text.
- With prompting and support, ask and answer questions about unknown words in a text.
- Identify the front cover, back cover, and title page of a book.
- With prompting and support, name the author and illustrator of a story and define the role of each in telling the story.
- With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts).
- With prompting and support, identify the reasons an author gives to support points in a text.
- Actively engage in group reading activities with purpose and understanding.
- Demonstrate understanding of the organization and basic features of print.
 - a. Follow words from left to right, top to bottom, and page by page.
 - b. Recognize that spoken words are represented in written language by specific sequences of letters.
 - c. Understand that words are separated by spaces in print.
 - d. Recognize and name all upper- and lowercase letters of the alphabet.

Components of THINK Literacy that Support the Unit

Read Aloud:

Emergent Storybook read alouds are done in addition to NOT instead of Read Aloud with Whole Class Conversation

- Emergent storybook read alouds are different than Read Aloud with whole-class conversation in that during ESB read alouds, you read straight through, not stopping for think alouds or turn and talks. Your reading should be fast-paced and engaging. Invite scholars to join in on repeated refrains and gesture as you read.
- Read aloud the Emergent Storybooks as often as possible so that scholars become incredibly familiar with these books. You are recreating the internalization of books that happens when small children are read the same favorite books over and over at home until they have practically memorized them.
- Teachers should introduce the Emergent Storybooks by reading (and re-reading) them to the scholars each day.
- Suggested texts for the first three weeks: *The Three Billy Goats Gruff*, *The Three Little Bears*, *The Little Red Hen*, *The Carrot Seed*.
- Suggested texts for the second three weeks: *Caps for Sale*, *Corduroy*, *Harry the Dirty Dog*, *Milton the Early Riser*.

Oral Storytelling:

- **Dedicate 5-10 minutes per day to oral storytelling**
 - Fairytale Fridays: Orally storytell famous fairytales to the scholars, such as Jack and the Beanstalk, or Rapunzel.
 - Allow students to storytell their own stories daily. **See Writing Workshop Unit 1 for details

Assessment:

- Informally place scholars into various levels of development, using Elizabeth Sulzby's different stages. Stages are not an exact science, meaning that a scholar's reading of emergent storybooks may exhibit characteristics of multiple stages. Expect scholars to move quickly and fluidly through ESB stages
- Teach small groups of 6 or more scholars daily (3 or 4 partnerships). During this time you will name and give scholars practice with one teaching point that will improve their comprehension, sense of story, oral language or story telling. ***See Reading Strategy Lessons in THINK Literacy binder for architecture, timing, and examples.*** Your small groups will allow you to assess scholars' progress and move them rapidly through ESB stages. ***See small group strategy lessons in this overview for specific groups.*** Pull

scholars together who will benefit from the same strategy. All do NOT need be in the same ESB stage.

Emergent Storybook Stages

1. Labeling and Commenting

- At the beginning, some children may simply label or respond to the pictures on each page with little or no understanding of the larger story. Ex: *I see a man.*

2. Following the action

- Children will progress to describing action in the story, frequently in present tense, based on the picture that is in front of them. Ex: *The peddler is walking through town.*

3. Dialogic Storytelling

- Next, children will make a transition between oral and written language. They will “read” the story using the pictures adding some dialogue and language from the story, which they have internalized from hearing the story over and over again.

4. Reading and Storytelling Mixed

- Scholars move between reading almost verbatim, using the pictures to tell the story, and adding dialogues as in the previous stage.

5. Reading very close to real story

- If you close your eyes, you think you are listening to the real story although there may be some inconsistencies.
- Around this stage, often scholars realize that the print hold the “message” and refuse to use the pictures struggling to read only the print instead.

6. Reading Verbatim

- Finally, children will orchestrate what they know about print, their memories of the text, and the pictures to read conventionally.

Small Group Strategy Lessons:

➤ **Labeling and Commenting**

- Using the character's name
- Saying what is happening in the picture
- Finding the main character and saying what he's doing
- Noticing more than one thing in the picture
- Saying where the main character is and describing the setting

➤ **Following the Action**

- Find the main character and imagine what he might be saying
- Looking at the page before to remind ourselves what is happening
- Saying more about what the character is doing
- Using storybook language such as "next," or "then," to connect the pages
- Connecting the pages by saying how the character gets from one page to the next

➤ **Dialogic Storytelling**

- Saying what the character is doing first, and then saying what he's saying
- Adding what the characters are saying by using "he said" and "she said"
- Asking yourself what they are going to say on each page
- Checking the page before to help us read the next page

➤ **Reading and Storytelling Mixed**

- Imagining how the character would sound by thinking about what’s going on in the story and thinking about how the character would say it
- Staying longer on a page by thinking about what the other characters are doing
- Reading it like a storyteller by using the author’s words
- Asking yourself, “Does that sound like a storyteller?”
- Using the pictures and cover to help remember how the story goes

➤ **Reading Verbatim**

- Keeping track of what’s happening in the story
- Generating ideas about the text, such as, “This reminds me of....” Or “I’m thinking....”
- Making your voice sound like the characters

Anchor Charts

Charts should be made in front of and with students. They can and should be added to during shares, as well as during mini-lessons. All charts should include visuals as well as words. Listed below are the charts you might possibly make throughout the unit.

- Part I: Setting up the Management for a Successful Emergent Storybook Unit
 - What does the room look like and sound like during reading?
 - Feels peaceful

- Scholars using whisper voices
- Sharing nicely
- Taking turns
- How do we set up for buddy and private reading time?
 - Chairs side by side for buddy reading
 - Chairs back to back for private reading
- Part II: The Art of Storytelling
 - Parts of a Story
 - Characters
 - Setting
 - Dialogue
 - Feelings
- Part III: Readers Theatre
 - Chart the characters in each emergent storybook, so that scholars know how many parts there are

Further Reading

If you are interested in reading more about Emergent Storybook reading, and the storytelling development of Kindergarteners, these are great books and articles to check out.

- Paley, Vivian, *The Boy Who Would Be a Helicopter*, 1991
 - This book was written by a kindergarten teacher and has great ideas/resources for further work in storytelling and readers theatre.
- Sulzby, Elizabeth. *Children's emergent reading of favorite storybooks: A developmental study*. *Reading Research Quarterly*, 1985
 - Sulzby studies the progression of developmental levels in early childhood students as they read, and re-read, favorite books.
- Unit 2, *Readers Read, Think, and Talk about Emergent Storybooks and Invent Fun Things to Do with Them*, Teachers College Reading and Writing Project, 2009
 - This is an overview for a similar unit that is a part of the Teacher College Reader's Workshop. It includes helpful background information and tips for teachers.

	Teaching Point	Page
PART I	Setting Up the Management for a Successful Emergent Storybook Unit	
PT 1/ TP 1	Readers use the pictures to story-tell our favorite books.	19
PT 1/ TP 2	Storytellers use Whisper Voices to retell the story so that the classroom feels peaceful.	31
PT 1/ TP 3	Storytellers share the book by putting it in the middle and holding it gently.	23
PT 1/ TP 4	Storytellers retell the book with a partner by taking turns: “I story-tell a page, you story-tell a page.”	27
PT 1/ TP 5	Storytelling partners listen to one another by keeping bubbles in our mouths and our eyes on the book while our partner is retelling the story.	30
PART II	The Art of Storytelling	
PT 2/ TP 1	Before reading, storytellers say the title and the author’s name, and talk about the cover of the book.	33
PT 2/ TP 2	Storytellers use the character’s name when retelling the story.	36
PT 2/ TP 3	Storytellers retell the story by saying what’s happening in the picture.	38
PT 2/ TP 4	Storytellers retell the story by finding the main character and saying what he/she is	40

	doing on each page.	
PT 2/TP 5	Storytellers tell at least 3 things that are happening in each picture.	42
PT 2/ TP 6	Storytellers describe the setting and tell about where the main character is.	44
PT 2/ TP 7	Storytellers find the main character and imagine what he/she might be saying by using “He said, ‘ ___ ’” and “She said, ‘ ___ ’”	47
PT 2/ TP 8	Storytellers look at the previous page to remind ourselves what has just happened.	50
PT 2/ TP 9	Storytellers say more about what the main character is doing on each page.	52
PT 2/ TP 10	Storytellers use “first,” “next,” and “then” to retell a story.	54
PT 2/ TP 11	Storytellers connect the pages by saying how the character gets from one page to the next.	56
PT 2/ TP 12	Storytellers tell what the character is <i>doing</i> , and then tell what the character is <i>saying</i> .	59
PT 2/ TP 13	Storytellers also describe what the other characters on the page are doing and saying.	61
PT 2/ TP 14	Readers become storytellers by using the same words as the author.	64
PT 2/ TP 15	Storytellers make our voices sound like the characters by thinking about how the character is feeling.	67
PT 2/ TP 16	Storytellers use gestures and facial expressions to make the story more interesting.	69
PT 2/ TP 17	Storytellers use partners to take turns acting out the story: “I story-tell, you act. You story-tell, I act.”	71

PART III	Readers Theatre	
PT 3/ TP1	A quiet audience member sits in Magic 5 and shows silent excitement during the storytelling.	73
PT 3/ TP2	Storytellers in Readers Theatre use loud and proud voices.	76
PT 3/ TP 3	The narrator remembers all of the author's words and reads in an especially loud and proud voice.	79
PT 3/TP 4	Storytellers on stage know when to speak and what to say.	83
PT 3/ TP 5	Storytellers on stage re-create the setting by using our imaginations.	85
PT 3/TP 6	Storytellers take turns acting out the story and are excited for our friends even when it's not our turn.	88

Prior to the Lesson:

- * Scholars are assigned to reading partners and are sitting next to them during the mini-lesson
- * Prepare your copy of The Three Billy Goats Gruff

PT 1 /TP 1	Readers use the pictures to story-tell our favorite books.
Connection Capture students' attention	<i>Storytellers, we have been reading some of our favorite Emergent Storybooks together each day. You have been doing such an excellent job reading these Emergent Storybooks with me, and now it's time for you to start learning how to read them all on your own and with your partners.</i> Today, I am going to teach you that readers use the pictures to story-tell our favorite books. <i>The pictures help us remember exactly how the story goes.</i>
Teach Teach ONE thing by demonstrating.	Watch me as I use the pictures to retell one of our favorite books. Using the pictures as scholars will do, story-tell the first few pages of <i>Caps for Sale</i>. Keep your storytelling close to the book by using specific language from the book. Think aloud as you use the pictures to remember who the characters are and what they doing. For example, "Oh there's the peddler. He's walking through town, very straight so as not to upset his caps!" He is calling, "<i>Caps for sale! Caps for sale!</i>"
The Try Students must participate and practice to learn.	Readers, did you see how I used the pictures to story-tell one of our favorite books? Now it's your turn to try. When I turn the page you are going to use the picture to story-tell with your partner. Turn to the next page of <i>Caps for sale</i>.

	<i>Scholars, take a moment to really study the picture and remember what's happening on this page. Turn and talk: story-tell this page with your partner.</i> Walk around and praise/redirect students so that they are all storytelling the page you have displayed. Use this as an opportunity to reinforce qualities of good storytelling such as using the characters' names and saying what they are doing. For example: <i>I love the way that ____ and her partner used the picture to help retell the story.</i> Call scholars back together and share out a great example of storytelling you heard.
Link Restate teaching point and connect it to ongoing student work in one or two sentences	<i>Remember scholars: Readers use the pictures to story-tell our favorite books.</i> <i>Today you will have 3 minutes to do this on your own with the book you chose when we set up before we came to the rug. It's waiting for you at your reading spot. Each day, we will increase the amount of time for which we read our books!</i>

Kindergarten: Emergent Storybook Unit 1
Success Academies

Prior to the Lesson:

- *Prepare your copy of The Three Billy Goats Gruff
- *Make sure you've had scholars set up their reading spots prior to the mini-lesson (bins on tables, chairs back-to-back, book scholars have chosen to read first at reading spots)

PT 1 /TP 2	Storytellers use Whisper Voices to retell the story so that the classroom feels peaceful.
Connection Capture students' attention	<i>Readers, yesterday you read some of our favorite books independently and with partners. You did an excellent job using the pictures to story-tell! I noticed though, that during independent reading, even though our chairs were back to back, the room got a bit loud, and it was difficult for readers to focus on their books.</i> Today, I am going to teach you that Storytellers use <i>Whisper Voices</i> to retell the story so that the classroom feels peaceful. Using a <i>Whisper Voice</i> is important because we do our best reading and thinking when the room is quiet and peaceful.
Teach Teach ONE thing by demonstrating.	Watch me as I use my <i>Whisper Voice</i> to retell the story so that the classroom feels peaceful. Using the pictures as scholars will do, story-tell the first few pages of <i>The Three Billy Goats Gruff</i> in a whisper voice. Keep your retelling close to the book, using a lot of the language from the book. Even though your storytelling voice is quiet, it should of course be expressive.
	Storytellers, did you see how I used my <i>Whisper Voice</i> to retell the story so that the classroom feels peaceful? Now it's your turn. Let's all practice using our <i>Whisper Voices</i> to retell the story so that the classroom feels peaceful.

The Try Students must participate and practice to learn.	Turn to the next page of The Three Billy Goats Gruff. <i>Let's retell this page together in our Whisper Voices. I want you to whisper this page into your hand.</i> Students retell the second page of The Three Billy Goats Gruff in their Whisper Voices, whispering into their hands. Walk around and praise/redirect students so that they are all using a Whisper Voice. Use this as an opportunity to restate the teaching point. Example: <i>I love the way that ___ used a Whisper Voice to retell the story. They really helped make the classroom feel peaceful.</i>
Link Restate teaching point and connect it to ongoing student work in one or two sentences	Remember Storytellers, we use <i>Whisper Voices</i> to retell a story so that the classroom feels peaceful. Using a <i>Whisper Voice</i> is important because we do our best reading and thinking when the room is quiet and peaceful.

Kindergarten: Emergent Storybook Unit 1
Success Academies

Prior to the Lesson:

- * Make sure you have scholars set up their reading spots (bins on tables, books at read spots, chairs back-to-back with partners)
- * Name partners “peas” and “carrots” or “peanut butter” and “jelly” so that you have a way to decide which partner goes first
- * Assign partners beforehand to minimize disruptions during the lesson
- * Prepare an emergent storybook to demonstrate with, preferably *The Three Billy Goats Gruff*

PT 1 / TP 3	Storytellers share the book by putting it in the middle and holding it gently.
Connection Capture students’ attention	<i>Storytellers, yesterday we did such a wonderful job reading our Emergent Storybooks in our Whisper Voices. We read our books for 4 minutes! Now that we know how to keep the room quiet and peaceful, we are ready to start working with a partner. Every day after you read your books alone, you will turn your chairs and read with your partners!</i> Today, I am going to teach you that Storytellers share the book by putting it in the middle and holding it gently. Sharing books is important because both partners need to be able to see the book at all times. Watch me as I share the book with a partner by putting it in the middle and holding it gently.
Teach Teach ONE thing by demonstrating.	Ask one scholar to come up and volunteer. (NOTE: If management is under control, you might choose to have the AT come up and be your partner. This would be beneficial and create a higher level of modeling. But if management is an issue, use a scholar volunteer, because the AT might need to be a second set of adult eyes on the scholars.) Show scholars how to determine where the middle is and how to hold the book gently. <i>We find the middle by seeing where our knees touch, and by making sure that the book opens above both of our knees.</i>

	<i>We hold the book gently by touching the corners of the book. I touch this corner, and my partner touches the other corner. We help each other turn the pages gently by only touching the corners of the pages. Watch as we turn a page gently.</i> Turn a few pages with your partner, keeping the book in the middle. <i>Storytellers, did you see how we shared the book by putting it in the middle and holding it gently?</i>
The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to share the book with a partner by putting it in the middle and holding it gently.</i> <i>Sit shoulder to shoulder with your partner. I am going to give you and your partner a book to share. I am going to watch you put the book in the middle and hold it gently.</i> Pass out <i>The Three Billy Goats Gruff</i>, <i>The Three Bears</i>, <i>The Carrot Seed</i>, and <i>The Little Red Hen</i> so that each partnership has one book. <i>Practice turning a few pages with your partner. Make sure that the book stays in the middle and that you are both holding the book gently, touching the corners.</i> Walk around and praise/redirect students. Share out student praise, and frame it in a way that restates the teaching point. Example: <i>I love the way that ___ and ___ put the book right above where their knees touch. They put the book in the middle.</i> <i>I love the way that ___ and ___ are holding the book. They're touching only the corners and turning the pages so gently.</i>

Link Restate teaching point and connect it to ongoing student work in one or two sentences	Remember Storytellers, we must share the book by putting it in the middle and holding it gently. Sharing books is important because both partners need to be able to see the book at all times. Today we will set the timer for 5 minutes during independent reading. When it is time to turn your chairs and story-tell with your partner, I will signal you. I will also let you know whose book you will read first today.

After independent reading, teach scholars how to transition to partner reading:

First, let's set up the room. You will gently drag your chairs so that you are sitting shoulder to shoulder with your partner at a table.

Show scholars how to gently move the chairs so that they are shoulder to shoulder with their partners. Remember, partnerships are consistent so that scholars' partner at the rug is also their partner for buddy reading time.

I am not going to lift my chair up from the carpet, and I am not going to drag it in an unsafe way. Chairs are heavy and can really hurt someone if I'm not careful...

Peas, you and your partner are going to read your book today. I am going to watch you put the book in the middle and hold it gently. Remember to use your Whisper Voices so that the room is peaceful. Also, don't forget: I story-tell a page, you story-tell a page.

Walk around and praise/redirect students. Stop and share out praise in a way that restates the teaching point. Example:

I love the way ____ and ____ set up so nicely for buddy reading time! They are taking turns, reading together, and sharing so nicely.

Kindergarten: Emergent Storybook Unit 1
Success Academies

Prior to the Lesson:

- ** Name the partners “peas” and “carrots” or “peanut butter” and “jelly” so that you have a way to decide which partner goes first
- * Prepare an emergent storybook to demonstrate with
- **Have peanut butter bring the ESB they chose during the set-up routine to the rug and sit on it. Partnerships will use this book to practice during the “try.”

PT 1 /TP 4	Storytellers retell the book with a partner by taking turns: “I story-tell a page, you story-tell a page.”
Connection Capture students’ attention	<i>Storytellers, yesterday we did a wonderful job sharing the books with our partners by putting the book in the middle and holding it gently. You did such a nice job working together, I think you are ready to start retelling the book with your partner.</i> Today, I am going to teach you that Storytellers retell the book with a partner by taking turns: “I story-tell a page, you story-tell a page.” Taking turns is important because each partner needs to have a chance to retell the book.
Teach Teach ONE thing by demonstrating.	Watch me as I retell the book with a partner by taking turns: “I story-tell a page, you story-tell a page.” Ask one scholar to come up and volunteer. (Or use an AT) <i>Today carrots are going to read first. I’m a carrot, so I’m going to story-tell a page first, and then you are going to story-tell a page next. Remember: we have to take turns! “I story-tell a page, you story-tell a page”</i> Use a Whisper Voice to retell the first page of The Three Billy Goats Gruff. Make sure the book is

	in the middle and you are sitting knee to knee with your partner, just as you want the scholars to do. <i>Now it's my partner's turn to story-tell a page. I was a carrot, so now it's the pea's turn to story-tell. Remember: I story-tell a page, you story-tell a page. We are going to gently turn to the next page by only touching the corners, and I am going to listen as my partner story-tells the next page.</i> Model being an active listener as your partner retells the second page. <i>Storytellers, did you see how we retold the book with our partner by taking turns? 'I storytell a page, you story-tell a page.'</i>
Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to retell the book with your partner by taking turns: "I story-tell a page, you story-tell a page."</i> <i>Sit shoulder to shoulder with your partner. I am going to give you and your partner a book to share. I am going to watch you put the book in the middle and hold it gently. Remember to use your Whisper Voices so that the room is peaceful.</i> Pass out The Three Billy Goats Gruff, The Three Bears, The Carrot Seed, and The Little Red Hen so that each partnership has one book. <i>Retell the book with your partner by taking turns. Carrots go first. So first the carrots will story-tell a page, then the peas will story-tell a page. Don't forget: I story-tell a page, you story-tell a page. Carrots, then peas, carrots, then peas, carrots, then peas, etc...</i> Walk around and praise/redirect students. Stop and share out praise in a way that restates the teaching point. Example:

	<i>I love the way that ___ and ___ are taking turns so nicely.</i>
Link Restate teaching point and connect it to ongoing student work in one or two sentences	<i>Remember Storytellers, we must retell the book with a partner by taking turns: "I story-tell a page, you story-tell a page."</i> Taking turns is important because each partner needs to have a chance to retell the book. <i>Since we read independently for 5 focused minutes yesterday, today I will set the timer for 6 minutes during independent reading. I will signal you like yesterday when it is time for partner reading.</i>

Kindergarten: Emergent Storybook Unit 1
Success Academies

Prior to the Lesson:

- * Have book bins ready so that each partnership may easily get a book during the “Try” portion of the lesson
- * Assign partners beforehand to minimize disruptions during the lesson
- * Name the partners “peas” and “carrots” or “peanut butter” and “jelly” so that they know which partner goes first
- * Prepare an emergent storybook to demonstrate with, preferably *The Three Billy Goats Gruff*

PT 1 /TP 5	Storytelling partners listen to one another by keeping bubbles in our mouths and our eyes on the book while our partner is retelling the story.
Connection Capture students’ attention	<i>Storytellers, yesterday we did a great job taking turns and retelling the book with our partners. But I noticed that some of us were having some trouble listening to our partner. Today it’s time for us to practice being great listeners.</i> <i>Today, I am going to teach you that storytelling partners listen to one another by keeping bubbles in our mouths and our eyes on the book while our partner is retelling the story. This is important because we must listen to one another as we read. We want our partner to listen to us when it’s our turn, so we have to show them that we are also listening to them when it’s their turn to retell the story.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch me as I listen to my partner by keeping a bubble in my mouth and my eyes on the book while my partner is retelling the story.</i> Ask one scholar to come up and volunteer. (Or use an AT) <i>Today peas are going to read first. I’m a carrot, so I’m going to listen to my partner retell the first page by keeping a bubble in my mouth and my eyes on the book.</i> Use an exaggerated bubble to model what you want the scholars to look like as their partner is reading.

	<i>Now it's my partner's turn to listen while I retell the next page from the story. Let's watch as my partner keeps a bubble in their mouth and their eyes on the book.</i> Model reading in a Whisper Voice and sharing the book in the middle, exactly the way you want the scholars to do it when they are on their own. Storytellers, did you see how we listened to one another by keeping a bubble in our mouths and our eyes on the book as our partner retold the story? Now it's your turn to try. I want you to listen to one another by keeping a bubble in your mouth and your eyes on the book while your partner is retelling the story. <i>Sit shoulder to shoulder with your partner. I am going to give you and your partner a book to share. I am going to watch you put the book in the middle and hold it gently. Remember to use your Whisper Voices so that the room is peaceful. Also, don't forget: I story-tell a page, you story-tell a page. Today it's going to go peas, then carrots, peas, then carrots, etc...</i> Pass out The Three Billy Goats Gruff, The Three Bears, The Carrot Seed, and The Little Red Hen so that each partnership has one book. <i>Retell the book with your partner by taking turns. Peas go first. Peas, you are going to retell the first page in a Whisper Voice while the carrots keep a bubble in their mouth and their eyes on the book.</i> Walk around and praise/redirect students. Stop and share out praise in a way that restates the teaching point. Example: <i>I love the way ____ has a big bubble in their mouth and they are keeping their eyes on the book while their partner retells the story.</i> Ask the partners to switch so that both scholars have a chance to try it.
The Try Students must participate and practice to learn.	

	<i>Now it's the carrot's turn to read in a Whisper Voice, while the peas listen nicely by keeping a bubble in their mouth and their eyes on the book.</i> Continue to walk around and praise/redirect students. Share out again for the second group of partners. Example: <i>I love the way that ___ and ___ are listening to one another. They have big bubbles in their mouths, are keeping their eyes on the book, and are using such a nice Whisper Voice</i> Remember Storytellers, we must listen to one another by keeping bubbles in our mouths and our eyes on the book while our partner is retelling the story. This is important because we must listen to one another as we read. We want our partner to listen to us when it's our turn, so we have to show them that we are also listening to them when it's their turn to retell the story.
Link Restate teaching point and connect it to ongoing student work in one or two sentences	

Kindergarten: Emergent Storybook Unit 1
Success Academies

Prior to the Lesson:

- *During the rest of the unit, the structure of the workshop will continue to be *Set-up, independent reading, partner reading, share*
- * Reinforce key concepts from Part I (Whisper Voices, bubbles, sharing the book, etc...)
- *Both partners should bring the book they have chosen to read first during the set-up to the rug and sit on it. They will share it with their partners during the “try.”

PT 2 /TP 1	Before reading, storytellers say the title and the author’s name, and talk about the cover of the book.
Connection Capture students’ attention	<i>Storytellers, yesterday we did a wonderful job listening to one another and working together as partners. Now that you’ve had plenty of time to practice retelling the books with your partners, I’m going to teach you some new and interesting things storytellers do as they read to captivate their audience.</i> <i>Today, I am going to teach you that before reading, storytellers say the title and the author’s name, and talk about the cover of the book. This is important because the cover tells us lots of important information about the book.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch me as I say the title and author’s name, and talk about the cover of the book before reading.</i> Point to the title and author of the book. <i>First I read the Title and the Author’s Name. The title is the name of the story, and the author is the person who wrote the book. The title of this book is The Three Billy Goats Gruff. And this book was written by a famous author named Paul Galdone.</i> Read “The Three Billy Goats Gruff”, by Paul Galdone in a Whisper Voice.

	Model observing the cover and exaggeratedly studying the picture. <i>Now I am going to talk about the cover of the book. Hmmm, I notice that the cover of The Three Billy Goats Gruff has three billy goats on it. The first billy goat is very small, the second one is a little bit bigger, and the third billy goat is very large. I see that they are eating flowers and grass. I notice that they have very fat bellies and they are all smiling.</i> Storytellers, did you see how I said the Title and the Author's Name, and talked about the cover of the book before reading?
Try Students must participate and practice to learn.	Now it's your turn to try. I want you to say the Title and Author's Name, and talk about the cover of the book before reading. <i>Sit shoulder to shoulder with your partner. Carrots, take out the book you brought to rug. Place the book in the middle. Remember to use your bubbles and Whisper Voices so that the room is peaceful. Also, don't forget to take turns. Carrots, you are going to go first. They will tell their partners the title of their book, say the author's name, and talk about the cover of their book first. Then the peas are going to say their book's title, author's name, and talk about the cover of their book.</i> <i>Carrots, tell your partner the title, author's name, and talk about the cover of your book first.</i> Walk around and praise/redirect students. Stop and share out praise in a way that restates the teaching point. <i>I love the way ____ noticed ____ (Ex: I love the way Jayden noticed that The Three Bears was also written by Paul Galdone.)</i> <i>Now it's the pea's turn to tell their partner the title, author's name, and to talk about the cover of their book.</i>

	Continue to walk around and praise/redirect students. Restate teaching point by praising scholars. <i>I love the way that ___ noticed that ___ (Ex: I love the way Ameer noticed The Little Red Hen has a picture of a red hen on the cover carrying lots of tools for work.)</i>
Link Restate teaching point and connect it to ongoing student work in one or two sentences	Remember Storytellers, before reading, we must say the title and the author's name, and talk about the cover of the book. <i>This is important because the cover tells us lots of important information about the book.</i>

PT 2 /TP 2	Storytellers use the characters' names when retelling the story.
Connection Capture students' attention	Storytellers, yesterday we practiced saying the Title, the Author's Name, and talking about the cover of the book. Today we are going to learn another way that storytellers make the stories more interesting. Today, I am going to teach you that storytellers use the character's name when retelling the story. This is important because the story is much more interesting when the audience knows the names of the characters.
Teach Teach ONE thing by demonstrating.	Watch me as I use the character's name when retelling the story. <i>If I were storytelling The Three Bears, and I just called this character, "the girl" instead of using her name, that would be boring! Calling this character "Goldilocks" makes my storytelling much more precise—it helps me sound just like the book!</i> <i>Instead of talking about the mean, ugly man in the story of The Three Billy Goats Gruff, I am going to use his name and call him the "Troll." And instead of just calling them goats, I am going to call them by their names "The Youngest Billy Goat Gruff," the "Second Billy Goat Gruff," and the "Big Billy Goat Gruff." (NOTE: The Three Billy Goats Gruff might not be the best book to use for this lesson, because the names change from "youngest" to "tiniest," and "third" to "big." Feel free to substitute/switch emergent storybooks to model with for this particular lesson.)</i> Model retelling a few pages from the story, using the character's names. Storytellers, did you see how I used the characters names when retelling the story?

The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to use the characters' names when retelling the story.</i> Turn to the next page of the book you used to model. <i>Peas, say the names of the characters you see on this page. Carrots, story-tell the page using the characters' names</i> As you listen in, praise/redirect students. Stop and share out praise in a way that restates the teaching point. Example: <i>I love the way ____ used the name "The Little Red Hen" instead of just saying "chicken."</i> Turn to the next page and repeat, switching the roles of Peas and Carrots.
Link Restate teaching point and connect it to ongoing student work in one or two sentences	<i>Remember storytellers, we must use the character's name when retelling the story. This is important because it makes the story much more interesting and helps captivate our audience when they know the names of the characters in the story. We do this when we read independently and when we read with our partners.</i>

PT 2 /TP 3	Storytellers retell the story by saying what’s happening in the pictures.
Connection Capture students’ attention	Storytellers, yesterday we used the character’s name when retelling the story. You did such a nice job remembering and using all of the characters names when you were storytelling. Today we’re going to use another great storytelling strategy to help us retell the story. Today, I am going to teach you that storytellers retell the story by saying what’s happening in the picture. This is important because the picture gives us lots of information and helps us remember what is happening on each page.
Teach Teach ONE thing by demonstrating.	Watch me as I retell the story by saying what’s happening in the picture. Turn to Pg. 26. This is the page where the big Billy Goat Gruff is butting the Troll with his horns. <i>I am looking at the picture and studying it so I know what is happening.</i> Model studying the picture in an exaggerated way. <i>Watch now as I say what’s happening in the picture. The Big Billy Goat Gruff butts the Troll with his horns. The troll flies through the air. The troll looks frightened, and the Big Billy Goat Gruff doesn’t look afraid at all. The Billy Goat lifts up his hard hooves to trample the troll. The Troll screams and yells in terror. The Big Billy Goat Gruff defeats that mean, ugly troll.</i> Storytellers, did you see how I retold the story by saying what was happening in the pictures?

The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to retell the story by saying what's happening in the picture.</i> Turn to the next page in the book you have used to model/ <i>Carrots, retell the first page to your partner by using the pictures to say what is happening. Peas, be great listeners with giant bubbles and eyes on the book.</i> Walk around and praise/redirect students. Stop and share out praise in a way that restates the teaching point. Example: <i>I love the way ____ is using all the details in the picture to say everything that is happening on this page. I love how__ is including the actual words the author wrote</i> Turn to the next page in the book. <i>Now it's the pea's turn to retell the second page of the story by using the pictures to say what is happening. Carrots, remember to be good listeners.</i>
Link Restate teaching point and connect it to ongoing student work in one or two sentences	<i>Storytellers, always remember to retell the story by saying what's happening in the picture.</i> <i>This is important because the picture gives us lots of information and helps us remember what is happening on each page.</i>

PT 2 /TP 4	Storytellers retell the story by finding the main character and saying what he/she is doing on each page.
Connection Capture students' attention	Storytellers, yesterday we used the pictures to help us retell the story. Today we are going to use the main character, and the picture, to help us retell the story in an interesting way. Today, I am going to teach you that storytellers retell the story by finding the main character and saying what he or she is doing on each page. This is important because the main character is the most interesting part of the story, and we want to keep our readers interested by always telling them what the main character is doing on each page.
Teach Teach ONE thing by demonstrating.	Watch me as I retell the story by finding the main character and saying what he or she is doing on the page. Turn to Pg. 13. This is the page where the Troll yells at the Youngest Billy Goat Gruff. <i>The troll is the main character here. I'm going to look at this page and retell what the troll is doing on this page. The troll yells at the tiniest Billy Goat Gruff. When the tiniest Billy Goat Gruff asks to go to the meadow and make himself fat, the Troll doesn't let him. He says, "No you're not! For I'm coming to gobble you up!" The troll shakes his finger at the tiniest billy goat gruff and yells at him in a scary voice, reaching towards him to gobble him up. The tiniest Billy Goat Gruff says, "Oh please don't take me! I'm too little that I am." And asks the troll to wait for his brother, the second Billy Goat Gruff, because he's much bigger. The troll thinks about this and says, "Well then, be off with you!" and points to the other side of the bridge. He lets the tiniest billy goat pass so he can gobble up his bigger brother instead.</i> Storytellers, did you see how I retold the story by finding the main character and saying what he was doing on this page?

The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to retell the story by finding the main character and saying what he is doing on the page.</i> Display a page from another familiar Emergent Storybook. As scholars turn and talk, they identify the main character and what he or she is doing on that page. Go to the next page and repeat.
Link Restate teaching point and connect it to ongoing student work in one or two sentences	<i>Storytellers, we must always retell the story by finding the main character and saying what he is doing on each page. This is important because the main character is the most interesting part of the story, and we want to keep our readers interested by always telling them what the main character is doing on each page. We do this when we read independently and when with read with our partners!</i>

PT 2 /TP 5	Storytellers say at least 3 things that are happening in each picture.
Connection Capture students' attention	Storytellers, yesterday you did an excellent job finding the main character and telling what he or she was doing on each page. Today we are going to practice saying even more about each page. Today, I am going to teach you that storytellers say at least 3 things that are happening in each picture. This is important because oftentimes there are lots of things going on in the picture, and it's important that we tell about <u>all</u> the different things we see in the picture so that our audience can understand <u>everything</u> that's going on in the story.
Teach Teach ONE thing by demonstrating.	Watch me as I tell about more than one thing that are happening in each picture. Turn to Pg. 31. This is the page where the troll is in the water, and the Billy Goats Gruff are eating in the meadow. As you say 3 things that are happening, have scholars put up one finger at a time to keep track. <i>I'm going to look at this page and tell about more than one thing that's happening in the picture. Hmmm, I see the Big Billy Goat Gruff going up the hillside to join his brothers in the meadow. That's one thing. But I want to be sure and tell about more than one thing that's happening in the picture. What else do I see? Wow, there's a lot going on in this picture! I see the troll floating in the water. The Big Billy Goat Gruff defeated that mean ugly troll and he's in the river. The billy goats are eating daisies, grass, and flowers in the meadow. They are smiling and happy. They're going to eat and eat and eat and get fat.</i> Storytellers, did you see how I said at least 3 things that are happening in each picture?

The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to tell about more than one thing that's happening in the picture.</i> Turn to another page in the book you used to model. <i>Peas, tell your partner at least 3 things that are happening on this page. Carrots, use your 3 fingers to help your partner keep track.</i> Turn to the next page <i>Carrots tell your partner at least 3 things that are happening on this page. Peas, use your 3 fingers to help your partner keep track.</i>
Link Restate teaching point and connect it to ongoing student work in one or two sentences	<i>Storytellers, we must always tell at least 3 things that are happening in the picture. This is important because oftentimes there are lots of things going on in the picture, and it's important that we tell about <u>all</u> the different things we see in the picture so that our audience can understand <u>everything</u> that's going on in the story.</i>

PT 2 /TP 6	Storytellers describe the setting by telling about where the main character is.
Connection Capture students' attention	<i>Storytellers, yesterday we told about more than one thing that was happening in the picture. Today we are going to learn about something new that storytellers include when they're retelling a story to capture their audience. The setting, where the story takes place, is one of the most important parts of any great story.</i> Today, I am going to teach you that storytellers describe the setting by telling about where the main character is. This is important because knowing the setting, and telling the audience about where the story takes place allows us to really picture the story in our minds like a movie.
Teach Teach ONE thing by demonstrating.	<i>Storytellers, sometimes the setting changes from one page to the next. In the Three Billy Goats Gruff, the setting changes from a valley to a bridge to a meadow. In other stories, the setting stays the same on each page. It's important that we always describe the setting when we story-tell by telling about <u>where</u> the main character is.</i> Watch me as I describe the setting by telling about where the main character is. Turn to Pg. 6. This is the page where the Billy Goats are looking up the hillside to the meadow. <i>The setting is where the story takes place. On this page, the main characters are in the valley looking at the meadow on the hillside. The valley is the setting in this picture. I am going to describe the valley and tell about <u>where</u> the Billy Goats are.</i> Model describing the setting. <i>The Three Billy Goats are in a valley where there is very little grass. There is not enough food for</i>

	them to eat in this valley. They have to cross the rushing river to get to the meadow on the hillside, where there is more to eat. The meadow is full of green grass. They must cross the river, and leave the valley, to get to the meadow full of grass. Storytellers, did you see how I described the setting and told about where the main characters were?
The Try Students must participate and practice to learn.	Now it's your turn to try. I want you to describe the setting by telling about where the main character is. Display the next page of the book you have used to model or another familiar Emergent Storybook. <i>Peas, describe the setting on the first page to your partner by telling about where the main character is. Carrots, be great listeners with your eyes on the book.</i> Walk around and praise/redirect students. Stop and share out praise in a way that restates the teaching point. Example: <i>I love the way ____ is describing the setting. ____ described the woods where the Three Bears lived and talked about the trees and their little log cabin.</i> Turn to the next page <i>Now it's the carrots' turn to describe the setting by telling about where the main character is. Peas, remember to be great listeners.</i>

Link

Restate teaching point and connect it to ongoing student work in one or two sentences

Storytellers, we must always describe the setting and tell about where the main character is. This is important because knowing the setting, or where the story takes place, makes the story much more interesting and allows us to really picture it like a movie. Do this from now on when you read your books alone, and when you read with partners.

PT 2 /TP 7	Storytellers find the main character and imagine what he/she might be saying by using “He said, ‘ ___ ’ and she said, ‘ ___ ’”
Connection Capture students’ attention	Storytellers, yesterday we learned how to describe the setting and talk about where the story takes place. You did an excellent job describing the farm where the Little Red Hen works, the house where the Three Little Bears live, and the spot where the little boy decided to plant his seed and watch it grow. I’m very proud of all the great storytelling you did yesterday. Today we are going to use our imaginations to make the characters in our stories more interesting. <i>Today, I am going to teach you that storytellers find the main character and imagine what he/she might be saying by using “He said, ‘ ___ ’ and She said, ‘ ___.’” This is important because when we add in all the words that the characters actually might say in the story, it makes our storytelling come alive for our audience!</i>
Teach Teach ONE thing by demonstrating.	Watch me as I find the main character and imagine what he might be saying by using, “He said, ‘ ___.’” Turn to Pg. 28. This is the page where the Troll is falling into the river. <i>I am going to imagine what the Troll might be saying by using “He said, ‘ ___.’” The Troll is the main character. I found him, he’s right here.</i> Point to the troll. Model imagining what the troll might be saying. <i>Now I’m going to imagine what he might be saying. Hmmm, he’s falling into the river. I am going to imagine what he might be saying as he falls. Got it! Now I’m going to use “he said” and say what I think the troll might be saying. He said, “Ahh! Oh no! That Big Billy Goat has defeated me! I don’t even know how to swim! I’m going to drown in this river. Someone help me! Throw me a lifesaver.</i>

	<i>Ahh! I'm afraid of fish. Oh no! Those tricky Billy Goats have outsmarted me."</i> Storytellers, did you see how I found the main character and imagined what he might be saying by using, "He said, ' ____'."
The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to find the main character and imagine what he/she might be saying by using, "He said, ' ____' and She said, ' ____'."</i> Turn to a new page in the book you used to model, or in another familiar ESB. <i>Carrots, find the main character on this page and imagine what he/she might be saying by using, "He said, ' ____' and She said, ' ____'." Peas, be good listeners with giant bubbles and eyes on the book.</i> Walk around and praise/redirect students. Stop and share out praise in a way that restates the teaching point. Example: <i>I love the way ____ is imagining what the little boy is saying. He might be saying, "I can't wait for my carrot to grow. I'm so excited to see it come up."</i> Turn to a new page. <i>Now it's the pea's turn to find the main character and imagine what he/she might be saying on the second page. Carrots, remember to be great listeners.</i> Continue to walk around and praise/redirect students. Restate teaching point by praising scholars.

Link

Restate teaching point and connect it to ongoing student work in one or two sentences

Storytellers, we must always find the main character and imagine what he/she might be saying by using "He said, '___' and "She said, '___.'" This is important because when we add in all the words that the characters actually might say in the story, it makes the characters come alive in our minds and for our audience!

PT 2 /TP 8	Storytellers look at the previous page to remind ourselves what has just happened.
Connection Capture students' attention	Storytellers, yesterday we had so much fun imagining what the characters in the stories might be saying. You used your imaginations and came up with some wonderful dialogue. Today we're going to practice something else that storytellers do before they read to help them remember all of the important parts. <i>Today, I am going to teach you that storytellers look at the previous page –the one that came before- to remind ourselves what has just happened. This will help us connect the different pages in the book so that the whole story makes sense.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch me as I look at the previous page before I read to remind myself what has just happened.</i> <i>I am just about to read my favorite page in <u>Caps for Sale</u>, the one where the peddler realized the monkeys have taken his caps. Before I do though I am going to flip back and look at the previous page-the one that came before-to remind myself what has just happened. Think aloud as you study the page. Oh! I remember how the story goes. The peddler falls asleep under the tree. He sleeps for a long time! The monkeys take the peddler's caps while he is napping!</i> <i>Storytellers, did you see how I looked at the page before I read to remind myself what has just happened?</i>

The Try Students must participate and practice to learn.	<i>Now it's your turn to try. You are going to practice looking at the previous page-the one that came before-to remind yourself what has just happened.</i> <i>Scholars, I thought we could read this page of <u>Milton the Early Riser</u>, where Milton works and works and puts things right. But I think it's important that we first use the page before to remind ourselves why Milton has to work so hard.</i> Turn to the previous page <i>Scholars, let's remind ourselves what is happening. Turn and tell your partner what's happening on this page. How does flipping back and looking at this page help us understand why Milton must work so hard?</i>
Link Restate teaching point and connect it to ongoing student work in one or two sentences	<i>Storytellers, we must always look at the page before we read to remind ourselves what is happening. Doing so will help us connect the pages of the book so that the whole story makes sense.</i>

PT 2 /TP 9	Storytellers say more about what the main character is doing on each page.
Connection Capture students' attention	Storytellers, yesterday we looking back to make sure we are connecting the pages as we are reading. You were such great storytellers as you used the previous page to remind yourselves what had just happened. Today we are going to notice even more things about each page. Just like as writers, we try our best to include many details on each page, we also want to be the kind of storytellers who tell many details on each page! So, today, I am going to teach you that storytellers say more about what the main character is doing on each page. This is important because we don't want our audience to be bored when we tell our story, so we have to tell them everything the main character is doing, not just one little thing.
Teach Teach ONE thing by demonstrating.	Watch me as I say more about what the main character is doing on each page. Turn to Pg. 15. This is the page where the Troll is yelling at the second Billy Goat. <i>I am going to say more about what the main character is doing on this page. I could just say, "He's yelling at the goat." But that's boring. I want to say more about what the troll is doing to make my story more interesting. Watch as I say <u>more</u> about what the troll is doing on this page. The bridge is making a noise. The troll hears someone coming. He roars with his big booming voice and demands to know who dares try to cross his bridge. He reaches out his hands and shakes his head from side to side, making his voice as loud as he possibly can. He stands up on the two tallest rocks under the bridge and roars "Who's that tripping over my bridge!" His voice echoes from under the bridge and he looks up in anticipation for a response from the trespasser.</i> Storytellers, did you see how I said more about what the main character was doing on this page?

The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to say more about what the main character is doing on each page.</i> Turn to another page in the book you used to model. <i>Carrots, say more about what the main character is doing on this page. Peas, be great listeners with giant bubbles and eyes on the book.</i> Share out scholars' responses. Then turn to a new page. <i>Peas, say more about what the main character is doing on this page.</i> Share out scholars' responses.
Link Restate teaching point and connect it to ongoing student work in one or two sentences	Storytellers, we must always say more about what the main character is doing on each page. <i>This is important because we need to remember to retell as many things as we possibly can about what the main character is doing. Just like when we are writing, we don't want our audience to be bored when we tell our story, so we have to tell them <u>all of the details of what</u> the main character is doing on each page.</i>

PT 2 /TP 10	Storytellers use “first,” “next,” and “then” to retell a story.
Connection Capture students’ attention	Storytellers, yesterday we said more about what the main character was doing on each page. I was so impressed by the great storytelling you did with your partners. Today we are going to practice using fancy storytelling words to spice up our stories and make them more interesting. Today, I am going to teach you that storytellers use “first,” “next,” and “then” to retell a story. This is important because we need to let our audience know the order in which the story happens. We don’t want our listeners to be confused, so we must use these words to help them realize the flow of the story and to help them know when the story is about to move on and go to something new.
Teach Teach ONE thing by demonstrating.	Watch me as I use “first,” “next,” and “then” to retell a story. Retell the first three pages of The Three Billy Goats Gruff using “first,” “next,” and “then.” You do not have to read the pages verbatim, but simply retell the story, emphasizing and adding in transition words. Storytellers, did you see how I used “first,” “next,” and “then” to retell the story of The Three Billy Goats Gruff? Now it’s your turn to try. I want you to use “first,” “next,” and “then” to retell a story.
The Try Students must participate and practice to learn.	Sit shoulder to shoulder with your partner. I am going to give you and your partner a book to share. Today we are going to try something new and different. Instead of taking turns on each page, we are going to take turns storytelling three pages of the book at a time. The peas are going to story-tell the first three pages of the book to the carrots, and then the carrots are going to story-tell the next three pages of the book to the peas. We are going to take turns storytelling three pages of the book to our partners, using the words “first,” “next,” and “then” to retell the story, just as you saw me

	<i>do with The Three Billy Goats Gruff.</i> <i>Remember to use your bubbles and Whisper Voices so that the room is peaceful.</i> <i>Please, take out the books you brought to the rug. Read the first three pages of the book to your partner, using the words “first,” “next,” and “then.” Carrots, be good listeners with giant bubbles and eyes on the book.</i> <i>As you listen in, praise/redirect students. Stop and share out praise in a way that restates the teaching point. Example:</i> <i>I love the way ____ is using the word “first” to retell what is happening on the first page.</i> <i>Now it’s the carrot’s turn to read the next three pages of book to their partner. Peas, remember to be good listeners.</i> <i>Stop scholars and restate the teaching point again to praise a scholar. Example:</i> <i>I love the way ____ used the word “then” to describe what happened next in the story.</i>
Link Restate teaching point and connect it to ongoing student work in one or two sentences	Storytellers, we must always use “first, “next,” and “then” to retell a story. This is important because we need to let our audience know the order in which the story happens. We don’t want our listeners to be confused, so we must use these words to help them realize the flow of the story and to help them know when the story is about to move on and go to something new.

PT 2 /TP 11	Storytellers connect the pages by saying how the character gets from one page to the next.
Connection Capture students' attention	Storytellers, yesterday we used "first," "next," and "then" to retell the story. You did a wonderful job using these words to connect the pages of the book. Today we are going to learn more about how to make our stories flow together and connect, so that they make sense. <i>Today, I am going to teach you that storytellers connect the pages by saying how the character gets from one page to the next. This is important because we need to explain to our listeners how the characters move from one setting to another, from place to place. We must help ourselves, as well as our audience understand how the character moves throughout the story. Our stories must make sense.</i> Watch me as I connect the pages by saying how the character gets from one page to the next.
Teach Teach ONE thing by demonstrating.	Storytellers, this is one of our favorite books, <i>Caps for Sale</i>. I am going to say how the peddler gets from one page to the next. I am going to start by studying the very first page and saying what the peddler is doing. Read the first page of <i>Caps for Sale</i>. Pause and look at the first page of <i>Caps for Sale</i>. <i>On the first page the peddler is standing by his house, with lots of caps on top of his head.</i> Turn and look at the next page. Model thinking how the character would get from one page to the next. <i>Hmmm, how can I connect this page to the page before? How did he get to this page? On the first page he was standing by his house, and now he is in the street in the middle of the village. I need to say how the peddler got to this part of the story, how the peddler got to the street in the village. I am</i>

	going to say, “The peddler walked into town and began trying to sell his caps.” Read the second page of Caps for Sale. <i>Storytellers, did you see how I connected the first two pages of Caps for Sale by saying how the peddler got from one page to the next?</i> <i>Now it’s your turn to try. I want you to connect the pages by saying how the character gets from one page to the next.</i> <i>Sit shoulder to shoulder with your partner. I am going to give you and your partner a book to share.</i> <i>The carrots are going to story-tell three pages to the peas first, and then the peas are going to story-tell three pages of the book to the carrots next. We are going to take turns storytelling three pages of the book to our partners, connecting the pages by saying how the character gets from one page to the next.</i> <i>Carrots, take out the book you brought to the rug. Read three pages of the book to your partner, connecting the pages by saying <u>how</u> the character gets from one page to the next. Peas, be great listeners with your eyes on the book.</i> <i>As you listen in, praise/redirect students. Stop students and restate the teaching point by praising a scholar. Example:</i> <i>I love the way ____ is connected the first two pages of Corduroy by saying that Corduroy was sitting on a shelf waiting for the store to open, then the store opened and a little girl came along. ____ used our fancy storytelling words from yesterday to connect the first two pages.</i> <i>Now it’s the peas’ turn to read the next three pages of the book to their partner. Carrots, remember</i>
The Try Students must participate and practice to learn.	

	<i>to be great listeners.</i> Continue to listen in, praising/redirecting scholars. Stop students and restate the teaching point again by praising a scholar. Example: <i>I love the way ____ connected the page where Milton sees the Nincompoops sleeping to the page where he explores and finds that all the animals are sleeping by saying, "Milton kept exploring and looking everywhere, but all the animals were sound asleep no matter where he looked."</i>
Link Restate teaching point and connect it to ongoing student work in one or two sentences	Storytellers, we must always connect the pages by saying how the character gets from one page to the next. This is important because we need to explain to our listeners how the characters move from one setting to another, from place to place. We must help ourselves and our audience understand how the character moves throughout the story so that our reading makes sense!

PT 2 /TP 12	Storytellers tell what the character is <i>doing</i> , and then tell what the character is <i>saying</i> .
Connection Capture students' attention	Storytellers, yesterday we connected the pages in the stories by saying how the character got from one page to the next. You did a wonderful job explaining how the characters moved throughout the story. Today we are going to learn how to make our storytelling more interesting by telling more about the characters' actions and dialogue. Actions and dialogue are the things that the characters are doing and saying in the story. Today, I am going to teach you that storytellers say what the character is <u>doing</u>, and then tell what the character is <u>saying</u>. This is important because characters do and say lots of interesting things in the story, and we want to make sure to tell our listeners all of the things our characters are doing and saying so that they get a better understanding of what's happening in the story. Watch me as I tell what the character is doing, and then tell what the character is saying.
Teach Teach ONE thing by demonstrating.	<i>I am going to tell what the peddler is doing, and then tell what the peddler is saying in the book Caps for Sale.</i> Turn to the page of Caps for Sale where the peddler is shaking his finger at the monkeys. Pause and look at the page in the book. <i>I am going to look at this page and tell what the peddler is doing and then what the peddler is saying. Hmm, what is the peddler doing? The peddler is shaking his finger at the monkeys. And what is the peddler saying? The peddler is saying, "You monkeys, you, give me back my caps!" I need to tell both what the peddler is doing, and what the peddler is saying.</i> Read the first part of the page.

	<i>"You monkeys, you," he said, shaking a finger at them, "you give me back my caps."</i> <i>Storytellers, did you see how I told what the peddler was doing, and then told what the peddler was saying?</i>
The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to tell what the character is doing, and then tell what the character is saying.</i> Display another page in the book you used to model. <i>Peas, tell the carrots what the character is doing and saying. Carrots, be great listeners with your eyes on the book!</i> Share scholars' responses. Display another page in the same book. <i>Carrots, tell the peas what the character is doing and saying...</i> <i>I love the way ___ told what Corduroy was doing and saying on this page. He/she said that Corduroy is looking at his button, frowning with a sad face, saying "I didn't know I'd lost a button!"</i>
Link Restate teaching point and connect it to ongoing student work in one or two sentences	<i>Storytellers, we must always say what the character is <u>doing</u>, and then tell what the character is <u>saying</u>. This is important because characters do and say lots of interesting things in the story, and we want to make sure to tell our listeners all of the things our characters are doing and saying so that they get a better understanding of what's happening in the story.</i>

PT 2 /TP 13	Storytellers also describe what other characters on the page are doing and saying.
Connection Capture students' attention	Storytellers, yesterday we told what the character in the story was doing and saying. You made your stories much more interesting by adding in the character's dialogue and actions. Today we are going to learn how to tell even more about the other characters in the story. Today, I am going to teach you that storytellers also describe what other characters on the page are doing and saying. This is important because in many stories there are lots of different characters doing and saying lots of different things, and it's important that we tell our audience all of the many things the characters are doing and saying so that our story is as interesting as possible.
Teach Teach ONE thing by demonstrating.	Watch me as I tell what other characters on the page are doing and saying. The main character is the person the book is mostly about. But stories have many other characters as well. Most books have lots and lots of characters. <i>In Caps for Sale, the peddler is the "main character" and the monkeys are the "other characters" in the story. I am going to tell what the monkeys are doing, and then tell what the monkeys are saying in the book Caps for Sale.</i> Turn to the page of Caps for Sale where the peddler is shaking his finger at the monkeys. Pause and look at page in the book. <i>I am going to look at this page and tell what the monkeys are doing and also what the monkeys are saying. Hmm, what are the monkeys doing? The monkeys are shaking their fingers at the peddler. And what are the monkeys saying? The monkeys are saying, "Tsz, Tsz, Tsz." I need to tell both of these things, what the monkeys are doing, and what the monkeys are saying. The monkeys are also important characters in the book even though they are not the main character, and I need to tell what they are doing and saying too.</i>

	Read the second part of the page. <i>The monkeys only shook their fingers back at him and said, "Tsz, Tsz, Tsz."</i> Storytellers, did you see how I told what the other characters on the page were doing and saying?
The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to tell what the other characters on the page are doing and saying.</i> Turn to a new page in the book you used to model, or in another familiar ESB. <i>Carrots, read this page to your partner, telling the peas what the other characters on the page are doing and saying. Peas, be good listeners with giant bubbles and eyes on the book.</i> Turn to a new page. <i>Now it's the pea's turn to read the one page of the book to their partner, telling the carrots what the other characters are doing and saying on their page. Peas, remember to be good listeners.</i> <i>I love the way ____ told what Milton's mother and father were doing on this page. He/she said that Milton's parents were waking him up, saying "Rise and shine!"</i>
Link Restate teaching point and connect it to ongoing student work in one or two sentences	Storytellers, we must always describe what other characters on the page are doing and saying. This is important in many stories there are lots of different characters doing and saying lots of different things, and it's important we tell our audience all of the many things the characters are doing and saying so that our story is as interesting as possible.



Kindergarten: Emergent Storybook Unit 1
Success Academies

PT 2 /TP 14	Readers become storytellers by using the same words as the author.
Connection Capture students' attention	Storytellers, yesterday we told what all the other character in the story were doing and saying. You made your stories much more interesting by adding in the character's dialogue and actions. Today we are going to learn how to sound like expert storytellers. Today, I am going to teach you that readers become storytellers by using the same words as the author. This is important because the author carefully chose all of the words that are in the story and we want to try to tell it exactly the way that the author wanted us to when they wrote the book.
Teach Teach ONE thing by demonstrating.	Watch me as I become a storyteller by using the same words as the author. <i>I am going to try my very best to use all of the author's words in the book Caps for Sale. I am not going to make up my own words. I am going to try to say all of the words the author, Esphyr Slobodkina, put into the story.</i> Turn to the first page of Caps for Sale. <i>Can I make up my own words and say, "This is a story about a man with a moustache who sold lots of different colored hats from on top of his head?" No! I can't say those words because those aren't the author's words. I need to try to remember all of the author's words. Oh, I remember, the author called this man a peddler and talked about how he sold caps. So I have to use the words "peddler" and "caps." I also remember this page started "Once there was..." because this is the way a lot of stories I like begin. And I remember the way the author told about the hats because he named all the colors, starting at the bottom and working his way up to the red caps. I am going to try to read like a story-teller by using the same words as the author.</i>

	Read the first page of Caps for Sale word for word, just as it is written. <i>Storytellers, did you see how I became a storyteller by using the same words as the author?</i>
The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to try your very best to become a storyteller by using the same words as the author.</i> Display a familiar page from <i>Caps for Sale</i>! <i>Peas, read this page to your partner, using all the same words as the author. Carrots, be great listeners with giant bubbles and eyes on the book.</i> <i>I love the way ___ remembered the way the author used the words "flip-flopped" and "flop-flipped" on this page. ___ did a really nice job using the same words as Gene Zion, the author of Harry the Dirty Dog.</i> Display a new page. <i>Now it's the carrot's turn to read the one page of the book to their partner, using all the same words as the author. Peas, remember to be great listeners.</i> <i>I love the way ___ used the same words as the author. He remembered the words that Don Freeman used on the second page. ___ said that "no one ever seemed to want a small bear in green overalls." Those are exactly the same words that the author used on this page!</i>

Link

Restate teaching point and connect it to ongoing student work in one or two sentences

Readers, we must always become storytellers by using the same words as the author. This is important because the author carefully chose all of the words that are in the story and we want to try to tell it exactly the way that the author wanted us to when they wrote the book.

PT 2 /TP 15	Storytellers make our voices sound like the character’s voice by thinking about how the character is feeling.
Connection Capture students’ attention	Storytellers, yesterday we used all of the same words as the author to tell our stories. Some of you sounded just like Don Freeman and Gene Zion! I was very impressed by how many of the authors’ words you used when telling your stories to your partners. Today we are going to learn how to sound like expert storytellers, by using our voices in a fun and exciting way. Today, I am going to teach you that storytellers make our voices sound like the character’s voice by thinking about how the character is feeling. This is important because we want to make sure to show our audience when a character is feeling a certain way, by changing our voice to show that feeling.
Teach Teach ONE thing by demonstrating.	Watch me as I make my voice sound like the character’s voice by thinking about how the character is feeling. <i>I am going to try to make my voice sound like the peddler in Caps for Sale.</i> Turn to the page where it says the peddler felt quite angry and he stamped his foot. <i>Before I try to make my voice sound like the peddler’s, I need to think about how he is feeling on this page. Hmmm. He’s lost of all his caps. The monkeys won’t give him his caps back. The monkeys keep mimicking him. I remember that the words even tell us that the peddler was quite angry. I need to use a very angry voice.</i> Read the first part of this page, making your voice sound overly angry: “YOU MONKEYS, YOU! YOU BETTER GIVE ME BACK MY CAPS!”

	<i>Storytellers, did you see how I made my voice sound like the peddler's voice by thinking about how the peddler was feeling on this page?</i> <i>Now it's your turn to try. I want you to make your voice sound like the character's voice by thinking about how the character is feeling.</i> Display a page from a familiar ESB. It should be one that includes dialogue. <i>Carrots, read this page to your partner, making your voice sound like the character's by thinking about how the character is feeling. Peas, be great listeners with giant bubbles and eyes on the book.</i> <i>I love the way ___ used a sad, sad voice when they read the page in Corduroy where he discovers he lost a button. They said the words, "I didn't know I'd lost a button" in such a sad, sad voice because they knew that Corduroy was probably very sad to lose his button.</i> Display another page from the same book that contains dialogue. <i>Now it's the pea's turn to read the one page of the book to their partner, making their voice sound like the character's by thinking about how the character is feeling. Carrots, remember to be good listeners.</i> <i>I love the way ___ used a happy voice to say the words, "It's Harry! It's Harry!" on this page, when the family discovers that the dirty dog is actually their pet, Harry.</i>
The Try Students must participate and practice to learn.	Storytellers, we must always make our voices sound like the character's by thinking about how the character is feeling. This is important because we want to make sure to show our audience when a character is feeling a certain way, by changing our voice to show that feeling.
Link Restate teaching point and connect it to ongoing student work in one or two sentences	

PT 2 /TP 16	Storytellers use gestures and facial expressions to make the story more interesting.
Connection Capture students' attention	Storytellers, yesterday we made our voices sound just like the characters in our stories. I loved the way you sounded just like the angry peddler, or sleepy Milton. Today we are going to learn how to use our bodies when we story-tell, to captivate our audience and keep them even more interested in the story. Today, I am going to teach you that storytellers use gestures and facial expressions to make the story more interesting. This is important because when we make gestures with our hands and our bodies, and use big expressions on our faces, it spices up our stories and makes them more interesting for our audience. Watch me as I use gestures and facial expressions to make the story more interesting. <i>I am going to use my hands and body to make gestures as I story-tell this page in Caps for Sale. I'm also going to use my mouth, my nose, and my eyebrows to make facial expressions.</i> Turn to the page where it says the peddler felt quite angry and he stamped his foot. <i>Watch how I use my body to make the peddler and monkey's gestures in the story. It's going to spice up my storytelling and make the story much more interesting.</i> Read the page and stamp your feet, shake your fists, move your head. Use your body to make gestures as you read. <i>Now watch how I use facial expressions to show that the peddler is angry. I'm going to scrunch up my mouth, burrow my eyebrows and frown to show how mad he is.</i> Read the page again, this time with gestures and facial expressions.
Teach Teach ONE thing by demonstrating.	

	Storytellers, did you see how I used gestures and facial expressions to make the story more interesting? Now it's your turn to try. I want you to use gestures and facial expressions to make the story more interesting. Display a page from a familiar ESB. <i>Together, with your partner, use gestures and facial expressions to make the story more interesting as you read this page.</i> Repeat with another page. <i>I love the way ___ used a gesture to show that Harry grabbed the scrub brush and ran away to bury it in the back yard.</i> <i>I love the way ___ used a gesture to show that the Creeps, the Whippersnappers, and the Nincompoops were all asleep. ___ used a gesture to make the story more interesting. ___ put his hands to his head to show that they were all sleeping.</i>
The Try Students must participate and practice to learn.	Storytellers, we must always use gestures and facial expressions to make the story more interesting. This is important because when we make gestures with our hands and our bodies, and use big expressions on our faces, it spices up our stories and makes them more interesting for our audience.
Link Restate teaching point and connect it to ongoing student work in one or two sentences	

PT 2 /TP 17	Storytellers use partners to take turns acting out the story: “I story-tell, you act. You story-tell, I act.”
Connection Capture students’ attention	Storytellers, yesterday we read with such great expression. We used our bodies to make gestures as we read, and our stories were much more interesting. Today we are going to learn how to work with a partner to act out our stories. You’ve been using excellent teamwork and working together so nicely, and I can’t wait to see you act out the stories today. <i>Today, I am going to teach you that storytellers use partners to take turns acting out the story: “I story-tell, you act. You story-tell, I act.” This is important because we show how much we understand a story by acting it out with a partner.</i> <i>Watch me as I use a partner to take turns acting out the story: “I story-tell, you act. You story-tell, I act.”</i>
Teach Teach ONE thing by demonstrating.	Ask one scholar to come up and volunteer. (NOTE: If management is under control, you might choose to have the AT come up and be your partner.) <i>Today peas are going to story-tell first, carrots are going to act first. I’m a carrot, so I’m going to act out a page first while my partner story-tells. Then we will switch and my partner is going to act out a page, and I am going to story-tell. Remember: we have to take turns!</i> Act out the story as your partner reads the first page. Use courteous actions, so as to not take away from the storytelling. <i>Storytellers, did you notice how I acted out the story in a nice way? I did not make too much noise. I wanted to show that I understood the story, and act it out in a way that would make you more interested. But I was also very friendly and kind to my partner, allowing them to do their best storytelling while I acted out the story.</i>

	<i>Now it's my partner's turn to act out the story. Let's watch and see if they are going to be courteous and use actions that allow me to do my best storytelling.</i> Let the partner act out the second page of the book. <i>Storytellers, did you see how we used partners to take turns acting out the story? "I story-tell, you act. You story-tell, I act."</i>
The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to use partners to take turns acting out the story: "I story-tell, you act. You story-tell, I act."</i> Display another page from the book you used to model. <i>Peas, story-tell this page. Carrots, act out the story.</i> <i>I love the way ___ and ___ worked together so nicely. I can tell that ___ understood the story because they pretended to be Milton and they stretched and yawned as ___ read the words "Milton woke up early."</i> Display another page from the same book. <i>Now it's carrot's turn to story-tell the next page from the book. Peas, act out the story. Carrots story-tell, peas act.</i> <i>I love the way ___ and ___ were a great team. ___ acted just like a busy shopper trying to buy all sorts of things, and acted out a sad and ignored Corduroy, while ___ read the second page of the book. They took turns acting out the story so nicely.</i>

Link

Restate teaching point and connect it to ongoing student work in one or two sentences

Storytellers, we must use partners to take turns acting out the story: "I story-tell, you act. You story-tell, I act." This is important because we show how much we understand a story by acting it out with a partner.

Prior to the Lesson:

- * Ensure that all scholars have internalized the Emergent Storybooks and that they know/understand all of the stories

PT 3/ TP 1	A quiet audience member sits in Magic 5 and shows silent excitement during the storytelling.
Connection Capture students' attention	<i>Storytellers, yesterday we acted out the stories with a partner. I am so excited because today we are going to do something new and different. Today we are going to act out the stories as a class, just like a Readers Theatre.</i> Today, I am going to teach you that a quiet audience member sits in Magic 5 and shows silent excitement during the storytelling. It's very important that the audience is especially quiet because the narrator and storytellers on stage need to be heard. The audience is the most important part of Readers' Theatre because they are the ones who get to enjoy the storytelling!
Teach Teach ONE thing by demonstrating.	Watch me as I show you how a quiet audience member sits in Magic 5 and shows silent excitement during the storytelling. Model how to sit in Magic 5 and show silent excitement. <i>I am going to sit with my hands in my lap. If I like a certain part of the story, I am going to wiggle my hands and show silent excitement. I am going to keep a big bubble in my mouth and be extra quiet, so that I do not interrupt the storytelling on stage. I know that if I want to be on stage, I have to be a quiet and respectful audience member so that maybe I can get a turn next time.</i> Ask two volunteers to come up and act out/read the first page of Caps For Sale. <i>I am going to be a quiet audience member. I am going to sit in Magic 5 and use silent excitement as they act out Caps for Sale. I know that if I want to be an actor next time, I have to be a good</i>

	<i>audience member and enjoy the storytelling in a quiet way.</i> The two volunteers read the first page of Caps for Sale. Stay in Magic 5 and show Silent Excitement when they talk about the colors of caps. <i>I didn't say "yay" or make any noise when they acted out my favorite part about all the different colored caps. I showed silent excitement and stayed in Magic 5.</i> <i>Storytellers, did you see how I sat in Magic 5 and showed silent excitement during the storytelling?</i>
The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to sit in Magic 5 and show silent excitement during the storytelling.</i> <i>Let's practice being good audience members by acting out the first three pages of Caps for Sale. I am going to pick one scholar to be the narrator and story-tell the first three pages. I am going to pick another scholar to be the peddler and say all the words that the peddler speaks in the story. And I am going to pick many of you to be the audience members, which is the most important part of Readers Theater. Remember, if you want a part on stage next time, you must be a good audience member by sitting in Magic 5 and showing silent excitement.</i> Call on one scholar with a strong memory and an excellent retelling of Caps For Sale. Choose a student with a loud speaking voice and a leader in the classroom. Call on a similar scholar to be the peddler. Have the scholars stay at the rug. Ask the narrator to sit in the Teacher's Chair, and ask the peddler to stand up on the "stage."

	<i>Narrator, please do not begin until you feel like you have a quiet audience. Do not start until you see everyone in a beautiful Magic 5.</i> Walk around and praise/redirect students. Share out praise in a way that restates the teaching point. Example: <i>I love the way ___ is sitting in such a nice Magic 5. They are showing silent excitement because they are so excited to enjoy the first three pages of Caps For Sale.</i>
Link Restate teaching point and connect it to ongoing student work in one or two sentences	Storytellers, we must remember that a quiet audience member sits in Magic 5 and shows silent excitement during the storytelling. It's very important that the audience is especially quiet because the narrator and storytellers on stage need to be heard. The audience is the most important part of Readers' Theatre because they are the ones who get to enjoy the storytelling!

Prior to the Lesson:

- * Ensure that all scholars have internalized the Emergent Storybooks and that they know/understand all of the stories

PT 3/ TP 2	Storytellers in Readers Theatre use loud and proud voices.
Connection Capture students' attention	<i>Storytellers, yesterday we practiced being quiet audience members so that everyone could hear and enjoy the storytelling. Today we are going to practice another important part of Readers Theatre that allows everyone to hear and enjoy the storytelling</i> Today, I am going to teach you that storytellers in Readers Theatre use loud and proud voices. It's very important that the audience hears the story and is able to understand the words that the story-teller is saying.
Teach Teach ONE thing by demonstrating.	Watch me as I show you how storytellers in Readers Theatre use loud and proud voices. Read the first page in a quiet, mumbled, Whisper Voice. Read much too quickly. <i>Was that a loud and proud voice? Were you able to hear and understand the story? No! I was speaking so quietly you couldn't even hear me. And I was saying the words much too slowly. I need to use a loud and proud voice.</i> Read the first page again, this time screaming in a loud/unpleasant manner. Say the words extra slowly in a monotone voice. <i>That was a very loud voice, but was it a proud voice? Am I proud of the storytelling I just did? No way, I was screaming so loudly I sounded absolutely atrocious. You couldn't even really understand me because I was screaming in such an unpleasant manner. And I was reading way too slowly. Let me try again.</i>

	Read the first page a third time, this time in a loud/proud voice, overly enunciating and articulating every sound. <i>Storytellers, did you see how I used a loud voice, but it wasn't too loud? I didn't speak too quickly or too slowly. I used a voice that made me very proud of the great storytelling I was doing.</i> <i>Storytellers, did you see how I used my loud and proud voice?</i>
The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to use loud and proud voices.</i> <i>Let's take turns using a loud and proud voice with a partner. Sit shoulder to shoulder with your partner. Today carrots are going to read the first page of the book to the peas in a loud and proud voice. And then the peas are going to read the next page to the carrots in a loud and proud voice. I story-tell a page, you story-tell a page. Remember, make sure not to story-tell in a voice that is too loud, too soft, too fast, or too slow. Just like Goldilocks, you want your loud and proud voice to be "just right."</i> Display a page of a familiar ESB. <i>Carrots, read this page to the peas in a loud and proud voice. Peas, remember to be good audience members for your partner.</i> <i>I love the way ___ is sitting in such a nice Magic 5. They are being such a good audience member.</i> <i>I love the way ___ is using such a loud and proud voice. They are speaking very clearly, but not too quickly or too loudly. Their voice is just right.</i> <i>Now it's time for the peas to read one page of the book in a loud and proud voice. Carrots, remember</i>

	<i>to be good audience members for your partners.</i> Display a new page.
Link Restate teaching point and connect it to ongoing student work in one or two sentences	<i>Storytellers, we must remember that storytellers in Readers Theatre use loud and proud voices. It's very important that the audience hears the story and is able to understand the words that the story-teller is saying.</i>

Kindergarten: Emergent Storybook Unit 1
Success Academies

Prior to the Lesson:

- * Ensure that all scholars have internalized the Emergent Storybooks and that they know/understand all of the stories
- * You might want to show scholars a quick clip of the video on edutube of Cristian Cruz narrating *The Carrot Seed*

PT 3/ TP 3	The narrator remembers all of the author's words and reads in an especially loud and proud voice.
Connection Capture students' attention	<i>Storytellers, yesterday we practiced using our loud and proud voices. Today we are going to learn about the narrator and how the narrator has an extra special job during Readers Theatre.</i> Today, I am going to teach you that the narrator remembers all of the author's words and reads in an especially loud and proud voice. It's very important for the narrator to remember the story and tell it in a very clear voice, so that the actors and the audience know what is happening.
Teach Teach ONE thing by demonstrating.	Watch me as I show you how the narrator remembers all of the author's words and reads in an especially loud and proud voice. <i>Storytellers, if I am the narrator, it's my job to read the story to the audience and the actors. Everyone is depending on me to keep the story moving. It's my job to let everyone know what is happening in the story, so I have to be extra, extra loud and proud when I read.</i> <i>If I skip an important part of the story, everything gets mixed up and the actors don't know what to do and the audience is confused. It is so important that I try to remember all of the author's words and retell every single part of the story so that the audience and actors know what is happening.</i> Read the first page in a quiet, mumbled, Whisper Voice. Read much too quickly. Make up the words and say something completely outlandish. <i>Once upon a time there was a man with a moustache that loved to eat ice cream. He hid his ice</i>

	<i>cream in his hats. He loved to skip and sing and sell ice cream from his hats. He used the hats as bowls and carried tiny spoons in his pockets.</i> <i>Storytellers, do you see how confused the actors and the audience would be if I didn't remember all of the author's words and didn't read in a loud and proud voice? That isn't how the story is supposed to go at all! Let me try again.</i> Study the page. Nod in understanding, as though you are remembering what the words say. <i>This time I am going to try to remember all of the author's words and read in an especially loud and proud voice so that everyone understands the story.</i> Read the first page again, this time reading in an extra clear voice, narrating the first page for the audience. Storytellers, did you see how I remembered all of the author's words and read in an especially loud and proud voice?
The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to be the narrator and I want you to remember all of the author's words and read in an especially loud and proud voice.</i> <i>Let's take turns being the narrator and reading one page from a story, remembering all of the author's words and reading in a loud and proud voice. Sit shoulder to shoulder with your partner.</i> <i>Peas take out the book you brought to the rug.</i> <i>Today peas are going to be the narrator first. The peas are going to remember all of the author's words and read one page in an especially loud and proud voice. Carrots, remember to be a good audience member and sit in Magic 5.</i>

	Walk around and praise/redirect students. Share out praise in a way that restates the teaching point. Example: <i>I love the way ___ is sitting in such a nice Magic 5. They are being such a good audience member.</i> <i>I love the way ___ is remembering all of the author's words and using such a loud and proud voice.</i> <i>Now it's time for the carrots to be the narrators. Carrots, you are going to remember all of the author's words and read the next page in an especially loud and proud voice. Peas, be good audience members.</i>
Link Restate teaching point and connect it to ongoing student work in one or two sentences	<i>Storytellers, we must keep in mind that the narrator remembers all of the author's words and reads in an especially loud and proud voice. It's very important that the narrator remembers the story and tells it in a very clear voice, so that the actors and the audience know what is happening.</i>

Prior to the Lesson:

- * Ensure that all scholars have internalized the Emergent Storybooks and that they know/understand all of the stories

PT 3/ TP 4	Storytellers on stage know when to speak and what to say.
Connection Capture students' attention	Storytellers, yesterday we practiced being narrators. We practiced remembering all of the author's words and using our especially loud and proud voices. Today we are going to learn another important part of how to become excellent actors and storytellers in Readers Theatre. Today, I am going to teach you that storytellers on stage know when to speak and what to say. It's very important that storytellers take turns talking, and let all of the characters in the story speak. This helps bring all of the characters in our stories to life.
Teach Teach ONE thing by demonstrating.	Watch me as I show you how storytellers on stage know when to speak and what to say. Storytellers, it's very important that we take turns and let all of the characters on stage speak when it's their turn. The narrator's job is to tell the story and say all of the author's words. The other storytellers' jobs are to tell the words that the characters actually say out loud, the dialogue, the words that are meant to come out of the characters' mouths. Turn to the second page of Caps for Sale. <i>If I am the narrator, it's not my job to say "Caps! Caps for sale! Fifty cents a cap!" Those are the peddler's words. The storyteller on stage that is the peddler is the one who says the words that the peddler speaks in the story. It is their job to say, "Caps! Caps for sale! Fifty cents a cap!"</i>

	<i>I am going to ask one volunteer to come up and be the narrator, and I am going to be the storyteller on stage playing the part of the peddler. So the narrator is going to say the stories' words, and I am going to say all of the peddler's words.</i> Turn to the next page of Caps for Sale. Pick one scholar who remembers the words to this story especially well to come up and be the narrator. (You may want to use an AT to be the narrator instead.) As the narrator reads, act out the story. Pretend to be walking for a long time. Look up and see a tree. Stretch/yawn and pretend to be tired. When the narrator comes to the dialogue, say out loud, "That's a nice place for a rest!" Continue to act out the rest of the page, sitting down very slowly, leaning back against the tree trunk carefully, feeling/checking the hats to make sure they're straight, etc... <i>Storytellers, I hope you were watching how the narrator and I took turns talking. I only said out loud the words that the character in the story says. I only said out loud the peddler's words. The narrator told the rest of the story.</i> <i>Storytellers, did you see how I knew when to speak and what to say?</i>
The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to try knowing when to speak and what to say.</i> <i>This time one of you is going to be the narrator, and the other partner is going to be the actor. (I story-tell, you act. You story-tell, I act.)</i> <i>The peas are going to be the narrator, and the carrots are going to be the actors. The peas are going to be the narrators and say the author's words, and the carrots are going to read the character's words and say the dialogue.</i>

	Display a page from a familiar ESB that includes dialogue. <i>Peas, read this page and be the narrator. Carrots, when the narrator gets to the part where you talk, read the character's words and say the dialogue.</i> <i>I love the way ___ is being such an excellent narrator. They stopped when they got to the dialogue and let their partner say the words that the character speaks in the story. They are taking turns so nicely.</i> <i>I love the way ___ is remembering exactly what the character says. They are using Corduroy's exact words.</i> <i>Now it's time for the carrots to be the narrators, and the peas to be the actors. The carrots are going to say the author's words, and the peas are going to speak the character's words.</i> Display another page from the same book.
Link Restate teaching point and connect it to ongoing student work in one or two sentences	<i>Storytellers, we must remember that the storytellers on stage know when to speak and what to say. It's very important that storytellers take turns talking, and let all of the characters in the story speak. This helps bring all of the characters our stories to life.</i>

Prior to the Lesson:

- * Ensure that all scholars have internalized the Emergent Storybooks and that they know/understand all of the stories

PT 3/ TP 5	Storytellers on stage recreate the setting by using our imaginations.
Connection Capture students' attention	Storytellers, yesterday we practiced knowing when to speak, and what to say when it was our turn to talk. I loved seeing the actors on stage bring our stories to life. Today we are going to talk more about the setting. Remember, the setting is where the story takes place. Today, I am going to teach you that storytellers on stage recreate the setting by using our imaginations. It's very important that the storytellers recreate the setting for the audience, so that the audience members are not confused about where the story is happening. The audience members need to know where the story takes place.
Teach Teach ONE thing by demonstrating.	Watch me as I show you how to recreate the setting by using our imaginations. Storytellers, one of the most important parts of a story is its setting, which is where the story takes place. In <i>The Three Billy Goats Gruff</i>, the story takes place in a valley, a river, and a meadow. In <i>Caps for Sale</i>, the story takes place in a village and under a tree. We must recreate the setting on stage for our audience, so that they are able to understand where the story takes place. We recreate the setting by using our imaginations. We have to make sure that everyone sees the tree that the peddler falls asleep against. We have to make sure that the audience sees the rushing river that the troll falls into. We have to make sure that the audience sees the broken chair of the little wee bear. These are all very important parts of the setting that we have to bring to life for our audience. We want them to see the setting in their minds. We do this by using our imaginations. Turn to the page in <i>Caps for Sale</i> where the peddler looks to the right and left of him.

	<i>If I am an actor on stage, I am going to recreate the setting by using my imagination. Let me close my eyes and see the tree that the peddler falls asleep against. Ahh, yes, there it is! Right there.</i> Point to an imaginary tree. <i>It is a tall tree in the corner. I can imagine its leaves and branches, the cool relaxing shade it created for me to fall asleep and take a nap. I hope that you can all see the tree that the peddler falls asleep against; I hope that you can all see the setting on stage.</i> Walk over to an imaginary tree and pretend to take a nap. <u>Storytellers, did you see how I recreated the setting by using my imagination?</u>
The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to recreate the setting by using your imagination.</i> <i>We are going to take turns imagining the setting.. You are going to describe your book" setting to your partner, by using your imagination. I want you to see where the different parts of the setting would be on stage, and tell them to your partner.</i> <i>Carrots, you go first. Take out the books you have been sitting on. Recreate the setting by using your imagination. Peas, remember to be good listeners. Try to see the setting that your partner is recreating.</i> <i>I love the way ____ is recreating the setting by using their imagination and describing where the bridge would be on stage. He/she really brought the bridge to life by telling about how big and dark and scary the creaky bridge is.</i>

	Now it's time for the peas to recreate the setting by using your imagination. Peas take out the books you have been sitting on. Carrots, put your books back under you. Carrots, remember to be good listeners. Try to see the setting that your partner is recreating.
Link Restate teaching point and connect it to ongoing student work in one or two sentences	<i>From now on, we must always remember that the storytellers on stage (the actors and the narrator) must recreate the setting by using our imaginations. It's very important that the storytellers recreate the setting for the audience, so that the audience members are not confused about where the story is happening. They need to know where the story takes place.</i>

Prior to the Lesson:

- * Ensure that all scholars have internalized the Emergent Storybooks and that they know/understand all of the stories

PT 3/ TP 6	Storytellers take turns acting out the story, and are excited for our friends even when it's not our turn.
Connection Capture students' attention	<i>Storytellers, yesterday we used our imaginations to recreate the setting on stage for our audience. I loved the way we brought the story to life by imagining where it takes place. But, storytellers, I've been noticing that some of us are having trouble taking turns. We can't all be the actors on stage each and every time. Today we're going to learn how to take turns nicely.</i> <i>Today, I am going to teach you that storytellers take turns acting out the story and are excited for our friends even when it's not our turn. It's very important that we all get a chance to act out the story, so that means we won't always get a turn every single time. Sometimes we'll have to be a part of the audience.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch me as I show you how storytellers take turns acting out the story, and are excited for our friends even when it's not our turn.</i> <i>Storytellers, let's brainstorm a list of all the characters in Caps for Sale.</i> <i>Hmm, there's the peddler, there are about six monkeys, and we would also need a narrator. There are ____ scholars in our class. Hmm, if there are only (count the parts aloud for the scholars) 8 parts on stage, that means there are ____ scholars that will have to be a part of the audience. There aren't enough parts for everyone to be on stage all at once.</i> <i>But you know what? If you are an extraordinary audience member, sitting in Magic 5 and showing silent excitement, then maybe next time you'll get to be one of the scholars on stage.</i>

	Ask the AT to come up and pretend to pick parts. Have her intentionally not pick you for a part. Model being angry/disappointed. <i>Ugh, that's not fair. I never get a part. Waaaa! I don't like this school. I didn't even want a stupid part anyway. Ugh.</i> <i>Scholars, uh-oh, I don't think that was very friendly and kind. I bet that next time my teacher is picking scholars to act out the parts on stage, she won't pick me since I couldn't be happy and excited for my friends. Let's try that again.</i> Ask the AT to repeat the same thing, have her pick parts and intentionally not give you one. This time smile and model showing silent excitement. <i>Scholars, did you see how this time I had a big smile on my face? Did you see how friendly I was? I showed silent excitement and was so happy for my friends that got chosen. I bet that tomorrow, or maybe the next day, since I took turns so nicely and didn't get sad when it wasn't my turn, I bet that my teacher will pick me for a part on stage very soon.</i> <i>Storytellers, did you see how I took turns acting out the story, and was excited for my friends even when it wasn't my turn.</i>
The Try Students must participate and practice to learn.	<i>Now it's your turn to try. I want you to take turns acting out the story, and show you are excited for your friends even when it isn't your turn.</i> <i>Sit knee to knee with your partner. We are going to show our partner our happy, excited faces. I want you to show your partner what you are going to look like when it isn't your turn, show them what you will look like when you don't get chosen to be an actor on stage.</i>

	Help scholars sit knee to knee with their peas and carrots partner. <i>Peas, you go first. Show your partner your happy, excited face. Show your partner you know how to take turns. Show your partner how excited you are going to be when they are chosen to act out a part on stage, instead of you.</i> <i>I love the way ___ is smiling so big! ___ is showing silent excitement and seems really happy for their partner, even though they probably really wanted a turn for themselves.</i> <i>Now it's time for the carrots to show the peas their excited, happy faces. Carrots, show your partner you know how to take turns. Show your partner how excited you are going to be when they are chosen to act out a part on stage.</i>
Link Restate teaching point and connect it to ongoing student work in one or two sentences	<i>From now on, we must always remember that storytellers take turns acting out the story and are excited for our friends even when it's not our turn. It's very important that we all get a chance to act out the story, so that means we won't always get a turn every single time. Sometimes we'll have to be a part of the audience.</i>



Kindergarten: Emergent Storybook Unit 1
Success Academies

K SCN Math Unit 6: Combinations (20 days)

What are the big math ideas in this unit?

- Whole Number Operations
 - Making sense of and developing strategies to solve addition and subtraction problems with small numbers
 - Decomposing numbers in different ways
 - Finding combinations of 5 and 6
 - Considering combinations of a number (e.g. 6 is 3 and 3 and also 5 and 1)
- Counting and Quantity
 - Developing and analyzing visual images for quantities up to 10
 - Developing strategies for accurately counting and keeping track

What are the key benchmarks (CORE and NYS)?

OPERATIONS AND ALGEBRAIC THINKING:

Understand addition as putting together and adding to, and understand subtraction as taking apart and taking from.

1. Represent addition and subtraction with objects, fingers, mental images, drawings, sounds (e.g., claps), acting out situations, verbal explanations, expressions, or equations.
2. Decompose numbers less than or equal to 10 into pairs in more than one way, e.g., by using objects or drawings, and record each decomposition by a drawing or equation (e.g., $5 = 2 + 3$ and $5 = 4 + 1$).
3. For any number from 1 to 9, find the number that makes 10 when added to the given number, e.g., by using objects or drawings, and record the answer with a drawing or equation.
4. Fluently add and subtract within 5.

How will the benchmarks be assessed?

- ✓ Daily exit tickets
- ✓ Checklists
- ✓ End of unit assessment
- ✓ 5 Interim Assessments throughout the year.

Unit 6 Routines		
Description	Focus	How Often Should I Do This Routine?
- Attendance Recording Sheet (see 1.1.1) - Counting Around the Circle (see 1.1.2) - Attendance Stick (see 1.1.6) - Rekenrek Attendance Chart - Include: - o Does order matter when we count? Ex: What will happen if we start with a different scholar? Will the total be the same? - o Pause several times while Counting Around the Circle. How many do we have so far? Help students see that the number you stop on is the number you have counted so far, and the last number is the total number of scholars present.	- Developing strategies for counting accurately - <i>Considering whether order matters when you count</i> - Comparing quantities - Counting forwards AND backwards	Daily attendance can be taken/discussed in 3 ways: - Pointing and Counting (1.1.1) - Counting Around the Circle (1.1.2) - Using Attendance Stick (1.1.6) - Rekenrek Attendance Chart Attendance should also be recorded each day.
- General Calendar Routine (see 1.1.3)	- Using the calendar as a tool for keeping track of	Daily

- Special Days on the Calendar (see 1.1.4) - Include: - o Emphasis on ensuring all students know the days of the week. ▪ Ex: Remove two of the days of the week cards and have students Think Pair Share about which ones are missing. Share out correct answer. ▪ Sing the days of the week song ▪ Review days of week, and discuss which ones are school days and which ones are weekend (nonschool) days. - o Using the calendar to determine the number of days until a special class event or holiday this month. Discuss strategies for determining number of days. - o Remove two dates from the monthly calendar. Have students Think Pair Share about which ones are missing. Listen in, and share out strategies students used for accurately determining which date cards are missing.	time - Developing strategies for counting accurately	<i>Note: Special Days should be introduced each month, and revisited at appropriate times throughout the month.</i>
Today's Question: - See Sessions 1.3.1 and 1.3.5 for explanation of routine - Ideas for data collection: - o Are you a boy or a girl? - o Do you have a pet? - o Do you prefer grapes or oranges? - o Do you like blue or orange better? - o Do you have a sibling?	- Collecting, counting, representing, describing, and comparing data - Examples of Discussion Questions: - o How can we make our recording more organized? - o How many more scholars like _____ than _____.	1-2 days per week
Quick Images: - See 4.2.5 for ideas on introducing the routine - See Resource Masters M17 - Do not always use Ten Frames - Use large foam dice cubes! - Students do not need to use counters to rebuild what they saw	- Counting, Creating automaticity with visual images for numbers/ quantities, Part-Part-Whole combinations and Composing/Decomposing Numbers	2-3 days per week

all the time. Instead, students can Think Pair Share about what they saw, and then you can share out or have students share the strategies they used for quickly counting.		
Patterns on the Pocket Chart: - Literacy Connection: Many A-G books have a increasingly complex patterns, so it will be important for scholars to know what a pattern is and be able to talk about it as they move from level to level in guided reading. - See unit 3 for ideas for introducing the routine	- Determining what comes next in a repeating pattern - Describing Repeating Patterns	1-2 days per week

Investigations Workshop Lessons:

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
1	4.4.1	The focus of the discourse shouldn't be, "Share your favorite arrangement." Instead, as usual, you choose who should share based on efficiency and sophistication of strategies.	LAUNCH: (Use the ELMO throughout) Note: For recording, scholars can color in squares on the grid paper or glue down paper squares (prepared). - "Today, you are going to be working with the number 6!" - Lay out 6 square tiles and have the class count with you to double-check that there are six. - "You are going to make arrangements of six tiles. You are going to take 6 square tiles and arrange and organize them. Your arrangements need to follow a special rule – each tile needs to touch another tile in some way." - o Tiles must touch in some way. - o Tiles can touch at the corners. - o Tiles can share part of a side. - o Tiles can share all of a side. - Show scholars several different examples, so that they understand the rules of arranging. (see pages 129-130). - As you show examples, Think Aloud about how you could name or describe your arrangement. How do you know it's six? - Think Pair Share: "How do you know this is still six? (I counted by ones, I see 3 there and 3 there, and 3 and 3 makes 6, etc.)" - Model for scholars how to record their work on graph paper (student activity book page 37, resource masters M23) - Thinking Job: How can you name or describe your arrangements? (see page 132 for examples) INVESTIGATION: - All scholars do the activity, "Six Tiles in All." - As scholars work, they can write or you can their description of their	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
			arrangement on their paper. - Notice: - o Do students use 6 tiles? Does each one touch the tile next to it in some way? - o Do students find more than one solution? On their own or with your nudging? - o How do students name and describe their arrangements? Do they focus on the overall image? (It looks like a staircase.). The colors of tiles? (It's green, then red, then yellow.) The number of tiles? (There are 4 on the bottom and then 2. And 4 and 2 makes 6.). (see page 133) - o Can students accurately record on grid paper? DISCOURSE: (see pages 158-159 for ideas) • Look-fors when choosing scholars to share: - o Scholars who describe their arrangements in terms of numbers – for example, “Here’s 3 tiles this way, and 3 tiles that way. And 3 and 3 makes 6.” Or “I put 4 on the bottom, and 2 on the top. And 4 and 2 makes 6.” (see page 133). - o Scholars that found more than one arrangement. - o Scholars that recorded accurately. • At the end, choose one simple arrangement (such as a letter T), and ask scholars how they would remember it if you asked them to build it. This helps them exercise their visual memory, as with Quick Images.	
2	4.4.2	- Quick Images: Square Tiles AND Six Tiles in All - Do Quick Images activity	LAUNCH: (Use the ELMO throughout) Note: For recording, scholars can color in squares on the grid paper or glue down paper squares (prepared). - Each student should have a cup with square tiles (ALL THE SAME COLOR). - “Today, we are going to be working with different arrangements of tiles again!” - Using the Elmo, show an arrangement of tiles, such as the one on page 135.	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
		for as long as time and student focus allows. Then, have scholars work on the activity Six Tiles in All again.	- Think Pair Share: “What can you tell your partner about this arrangement?” (It’s like an S.” “There are two squares that stick out on each side.” “There are two rows of three.”) - “Look carefully at the arrangement because I’m going to cover it up. Try to find a way to remember what it looks like so that when it’s covered, you’ll be able to see it in your mind.” - Hide the arrangement and give scholars time to build the arrangement. There will likely be a wide range in how scholars are able to see, remember, and analyze the image. - Show the arrangement one more time, cover it up again, and give scholars a minute or two more to work to build the arrangement. - Finally, show the arrangement one last time and let scholars adjust their work if needed. - Think Pair Share: “When I covered the picture, how did you remember what it looked like so you could build your own just like it?” - Repeat this process once or twice (as time and student attention allows). - Then, tell scholars they will be doing the activity Six Tiles in All again to make their own arrangements. Briefly review the activity from yesterday. - Thinking Job: How can you name or describe your arrangements INVESTIGATION: - All scholars do the activity, “Six Tiles in All.” - As scholars work, they can write or you can their description of their arrangement on their paper. - Notice: - o Do students use 6 tiles? Does each one touch the tile next to it in some way? - o Do students find more than one solution? On their own or with your nudging?	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
			- o How do students name and describe their arrangements? Do they focus on the overall image? (It looks like a staircase.). The colors of tiles? (It's green, then red, then yellow.) The number of tiles? (There are 4 on the bottom and then 2. And 4 and 2 makes 6.). (see page 133) - o Can students accurately record on grid paper? DISCOURSE: (see pages 158-159 for ideas) • Look-fors when choosing scholars to share: - o Scholars who describe their arrangements in terms of numbers – for example, “Here’s 3 tiles this way, and 3 tiles that way. And 3 and 3 makes 6.” Or “I put 4 on the bottom, and 2 on the top. And 4 and 2 makes 6.” (see page 133). - o Scholars that found more than one arrangement. - o Scholars that recorded accurately. At the end, choose one simple arrangement (such as a letter T), and ask scholars how they would remember it if you asked them to build it. This helps them exercise their visual memory, as with Quick Images.	
3	4.4.3	- All scholars make arrangements of 5-10 tiles - Scholars work should be organized into a book showing at least 2 arrangements of each	LAUNCH: (Use the ELMO throughout.) Note: For recording, scholars can color in squares on the grid paper or glue down paper squares (prepared). - “Today we are going to be thinking how we can arrange numbers other than 6! We’re going to be thinking about the numbers 5-10, and we are going to continue to think about how we can name and describe our arrangements.” - “Now you can make arrangements for any of the numbers 5-10. You can make arrangements for 5 tiles, 6 tiles. 7 tiles, 8 tiles, 9 tiles, or 10 tiles! Let’s try the number 8 as an example.” - Show a set of 8 tiles, and ask the class to count them to double-check that there are 8. - Think Pair Share: “What is one way that we could arrange these 8 tiles? Make	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
		number. - On each page, there should be room for scholars to describe their arrangements using words, numbers, etc.	sure you follow the rule that they all have to touch.” - “Here’s _____’s way. (Show scholars an example on the ELMO.) How many tiles do you think there are in this arrangement? Do you agree there are 8 tiles? How do you know? Does _____’s way follow the rule that all the tiles have to touch in some way? Is there another way we could arrange these tiles to show eight?” - “Here is what another scholar suggested.” Show a different combination of 8. - Think Pair Share: How would you name or describe this arrangement of 8? - Show scholars how to record this arrangement. - “Your job over the next few days is to find different ways to arrange different numbers of tiles. Just as you did when you worked with six, you can make as many arrangements as you like, but you need to record at least two arrangements for each number from five to ten. There, we’ll make your favorite arrangements into a book. There will be a five page, a six page, a seven page, an eight page, a nine page, and a ten page.” - Show scholars an example of a completed book. - Thinking Job: How would you name or describe your arrangements? INVESTIGATION: - All scholars do the activity, “Six Tiles in All.” - As scholars work, they can write or you can their description of their arrangement on their paper. - Notice: - o Do students use 6 tiles? Does each one touch the tile next to it in some way? - o Do students find more than one solution? On their own or with your nudging? - o How do students name and describe their arrangements? Do they focus on the overall image? (It looks like a staircase.). The colors of tiles? (It’s	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
			green, then red, then yellow.) The number of tiles? (There are 4 on the bottom and then 2. And 4 and 2 makes 6.). (see page 133) - o Can students accurately record on grid paper? DISCOURSE: (see pages 158-159 for ideas) • Look-fors when choosing scholars to share: - o Scholars who describe their arrangements in terms of numbers – for example, “Here’s 3 tiles this way, and 3 tiles that way. And 3 and 3 makes 6.” Or “I put 4 on the bottom, and 2 on the top. And 4 and 2 makes 6.” (see page 133). - o Scholars that found more than one arrangement. - o Scholars that recorded accurately. At the end, choose one simple arrangement (such as a letter T), and ask scholars how they would remember it if you asked them to build it. This helps them exercise their visual memory, as with Quick Images. LAUNCH: (Use the ELMO throughout.) Note: For recording, scholars can color in squares on the grid paper or glue down paper squares (prepared).	
4	4.4.3	- Same as Session 3		
5	4.4.3	- Same as Session 3	-	
6	4.4.5	- All scholars play Quick Images in Pairs	LAUNCH: (USE THE ELMO) - Each scholar should have a paper cup with tiles (all the same color) and a piece of grid paper - “Scholars, today we are going to think about tile arrangements of different numbers. We’re going to play Quick Images with our partners!” - Show scholars a piece of student work that shows an arrangement of 5, 6, or 7 tiles. - Go through the process of having scholars create the same image – show, cover, show, cover, show.	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
			- Then, demonstrate with an AT or have two scholar volunteers demonstrate playing the game together. - “_____ is going to show her picture for 5 seconds. Then she’s going to cover it, and _____ is going to build what he remembers.” - “I noticed that the whole time _____ was showing the picture, _____ was looking closely at the tile arrangement. Not that the picture is covered, _____ uses his tiles to try to build the tile arrangement he saw in the picture.” - Student makes first attempt. - “Then, just like we do in class, _____ shows the picture one more time. After looking a second time, _____ makes any changes to his tiles he needs to so it will match the picture.” - “Finally, you work together to compare the tiles with the picture to make sure they are the same.” - Show both arrangements. - Think Pair Share: Are they the same? How do you know? - Now, the partners switch. They take turns building each others pictures. - Thinking Job: How do you know your tile arrangement matches your partner’s tile arrangement? INVESTIGATION: - Notice: - o How do students make sense of and analyze the visual images and quantities? What language do they use to describe how they are the same? Overall image? Colors? Numbers? - o Can students make an accurate copy of their partner’s arrangement? DISCOURSE: - Look-fors for sharing: - o Scholars that use numbers to describe how they know there	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
			arrangements are the same. Example, “On both of our pictures, there are 3 tiles sticking out here, 1 tile under them, and 2 tiles on the side. That makes 6 altogether.”	
7	6.1.5	- All scholars play Racing Bears	LAUNCH: - “Today we are going to be thinking about how we can use or break apart numbers strategically to win a game! You are going to play Racing Bears with your partner, but this time you will have a number cube that goes up to 6. When you are playing Racing Bears, you and your partner are working together to collect 10 buttons in all. When a bear lands on a button, you and your partner get to take that button and keep it.” - Play a demonstration round with scholars. - Make sure you THINK ALOUD about how you think about splitting rolls strategically, highlighting the combinations that make 6, and thinking about how many more spaces you need to move to get to 10. - Think Pair Share: Hmmm, I rolled a 5. Based on where my bears are on the tracks, tell your partner what move or moves you think I should make. - You may want to highlight the fact that scholars should only say “1” and begin counting their moves after they have moved a bear one space (instead of counting the space they started on). Question scholars: Why do you think I should say 1 only after I have moved my bear? How do you know? Why do you agree or disagree? - Play a few more rounds, as time allows. Make sure you really highlight: - o How scholars think about how many more spaces they have to reach 10 - o how scholars can think about splitting their rolls. They should be using the knowledge of number combinations they have been developing over the past week. - o How scholars think about not counting “1” until they have moved one space.	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
			- Thinking Job: How do you make a decision about whether or not you should split a roll? INVESTIGATION: - All scholars play Racing Bears - Notice: - o Do students recognize dot patterns? Or do the dots to determine the number of spaces to move? - o Do they move the correct number of spaces? Do they say one and only one number for each space they move along the track? Do they count the space they started on? - o How do students choose which bear to move? Do they review their options? Do they figure out how many more space a bear has to go to land on 10? - o How do students handle rolls that would take a bear past 10? Do they split their rolls strategically? DISCOURSE: - Sharing Look-Fors: - o Scholars that think strategically about how many more spaces they have til they reach 10 - o Scholars that split their rolls strategically - o Scholars that “just know” the number of dots, instead of needing to count by 1s - o Scholars that know not to say “1” and start counting their moves until after they have moved their bear one space (instead of counting the space they start in)	
8	6.1.1	All scholars do the activity Six Tiles in All (with	LAUNCH: Today scholars are working with tiles that are ALL the SAME color! At the beginning, each scholar should have a cup of same color tiles for Quick Images.	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
		single-colored tiles!) - All students do Six Crayons in All activity	- Today, we're going to think again about the different ways we can arrange 6 tiles. - "I'm going to show you an arrangement of square tiles. Remember, your job is to look carefully to try to find a way to remember what it looks like so that when it's covered, you'll be able to see it in your mind and build a copy." - Show an arrangement of six same color tiles, such as the one on page 29. - Follow the procedure for Quick Images (show, cover, show, cover, show again for scholars to fix their images) - After you have gone through the process, ask: What can you tell me about my arrangement? How did you remember what it looked like? How many squares are there in all? How can you tell there are six in all? - Spend some time discussing the different ways scholars answer these questions. Record the different ways they remembered the design, in particular focusing on the way scholars remembered the number of squares in each part of the image. (see page 30 and 39 for examples of recording). - "We've been looking at pictures made from six tiles. Now, you'll have the chance to make pictures with six tiles. Just like last week, we'll be making arrangements of 6 tiles. BUT the rules are different! - o All the tiles are the same color. - o All the tiles must share one whole side with the tile next to it. (See page 31 for examples) - Show scholars examples of acceptable arrangements that follow the rules (pg. 30). - Model for scholars how to record the arrangement using NUMBERS. They should show how they know there are six tiles in each arrangement by labeling their arrangement recording in some way (see page 30 and 39) - Thinking Job: How can you name or describe your arrangement using numbers? (These descriptions or labeling should be recorded, such as pages	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
			30-39.) INVESTIGATION: - Notice: - o Do students' arrangements follow the rules? - o How accurately do scholars record their strategies? Are the parts oriented correctly? - o How do students record how they know there are six tiles in all? Do they number each square? Do they circle groups of squares and label the number in each group? Or do they use equations? Do the numbers accurately reflect how many squares are in each group? DISCOURSE: - Sharing Look-Fors: - o Scholars that name or describe there arrangement using numbers. - o Scholars that label their recorded arrangement in a variety of ways. (See pages 33, 39, ,and 42 for examples.	
9	4.4.4	- All scholars play Toss the Chips (total of 6) - Scholars can play individually OR in pairs. Decide in advance so you can model partner work if needed.	LAUNCH: (Use the ELMO) - Today, we're going to be working to find different combinations that make 6. But, instead of using square tiles, we're going to be using these counters. We're going to play a game called Toss the Chips. - Show scholars 4 counters. Have the class count to double-check that there are 4. - "I have 4 counters in my hand. These counters are red on one side and yellow on the other. I'm going to drop the counters and see how many land with the red side facing up and how many land with the yellow side facing up." - Toss the counters. - Think Pair Share: What happened? How many counters landed with red up? How many with yellow? How many are there altogether? - Show scholars how to record this information in Student Activity Book page 39	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
		- Make sure you make your chart during Discourse so it can be used in future days for comparison.	- or on M24 from resource masters. - Repeat the activity until scholars understand. - Thinking Job: How many different combinations can you find for each amount? INVESTIGATION: - Scholars play Toss the Chips with 6 counters. - Notice: - o How do scholars figure out the number of red and yellow? Can the just see how many are there? Do they need to count? Do they use one amount to find the other (for example: "I tossed 5 and 4 are red, so 1 must be yellow because 4 and 1 more makes 5")? - o Do scholars recognize the combinations that repeat? - o Do scholars understand that the total number of counts is equivalent to the number of red counters plus the number of yellow counters? - o Do students use numbers to record? Do they use zero appropriately? DISCOURSE: - Look-fors for share: - o Scholars that use one color to figure out the other ("There were 3 red, so 2 are yellow because 3 and 2 makes five.") - o Scholars that notice when combinations repeat. - o Scholars that count on (for example, "There are 4 yellow, so 5, 6 red makes 6 altogether.") - Record different combinations that scholars found for each total. Introduce addition number sentences that could represent these combinations. - o The purpose of introducing the number sentences is EXPOSURE – "This is how a mathematician would show this – NOT that all scholars will be able to do this on their own or in their independent work.	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment																								
			Total Number of Chips: 6 <table><thead><tr><th>Red</th><th>Yellow</th><th>Number Sentence</th></tr></thead><tbody><tr><td>0</td><td>6</td><td>$0 + 6 = 6$</td></tr><tr><td>1</td><td>5</td><td>$1 + 5 = 6$</td></tr><tr><td>2</td><td>4</td><td>$2 + 4 = 6$</td></tr><tr><td>3</td><td>3</td><td>$3 + 3 = 6$</td></tr><tr><td>4</td><td>2</td><td>$4 + 2 = 6$</td></tr><tr><td>5</td><td>1</td><td>$5 + 1 = 6$</td></tr><tr><td>6</td><td>0</td><td>$6 + 0 = 6$</td></tr></tbody></table>	Red	Yellow	Number Sentence	0	6	$0 + 6 = 6$	1	5	$1 + 5 = 6$	2	4	$2 + 4 = 6$	3	3	$3 + 3 = 6$	4	2	$4 + 2 = 6$	5	1	$5 + 1 = 6$	6	0	$6 + 0 = 6$	
Red	Yellow	Number Sentence																										
0	6	$0 + 6 = 6$																										
1	5	$1 + 5 = 6$																										
2	4	$2 + 4 = 6$																										
3	3	$3 + 3 = 6$																										
4	2	$4 + 2 = 6$																										
5	1	$5 + 1 = 6$																										
6	0	$6 + 0 = 6$																										
10	6.4.3	- All scholars play Total of Six - Scholars do not have to record their work with number sentences - Leave plenty of time for Discourse, as it involves an important discussion where scholars look for patterns across the days working with 6	LAUNCH: (Please note, scholars do not have to record their work with number sentences, thought the TERC manual says they do.) - Today, we're going to continue to learn about combinations that make 6! - Show scholars the Total of Six Gameboard (M22) (USE THE ELMO) - "In this game, you are going to be looking for combinations that total 6. - Turn and Talk: "Tell your partner some cards on the gameboard that I could put together to make 6?" - Scaffolded Question if scholars need it: "Hmmm. Here's a 4. I'm going to pick that. What other number do you see that I could add to 4 to make 6?" - If no one suggests using the cube tower, you can bring it up yourself. "How could I use this cube tower to help me figure out which card I could pick to add to 4?" - (see pages 147-148 for detailed explanation) - "After you find cards that go together to make 6, record this on your sheet." Show this in a variety of ways from labeled pictures, pictures of cards, and number sentences. Scholars do NOT have to use equations, but some scholars might do this.																									

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
			- Play another round to make sure scholars understand how to play and record their work. - Thinking Job: How can you figure out which combinations will make six? INVESTIGATION: - Notice: - o What strategies do students use as they play? Do they work randomly, choosing a number to start with and combining it with different numbers to find a way to make six? Do they look for particular combinations? Do they know how many more they need to make six given one card? Given two cards? - o How do students figure out the total amounts? Do they count from 1 each time? Count up from one of the numbers? Use knowledge of number combinations? - o How do students determine that the game is over? Do they keep trying combinations of remaining cards to make sense? DISCOURSE: - Sharing Look-Fors: - o Scholars that count on from one number to find out if both cards equal 6. - o Scholars that are purposeful about how many more they need – “I picked a 4, and I know I need 2 more to make 6.” - o Scholars that use memorized combinations – “I know 3 and 3 make 6.” - o Scholars that record their combinations in an organized way (with or without number sentences). - o Scholars that use number sentences to record their combinations - AT THE END OF DISCOURSE: CREATE A CHART RECORDING THE DIFFERENT NUMBER COMBINATIONS SCHOLARS FOUND (SIMILAR TO THE CHART CREATED DURING TOSS THE CHIPS TOTAL OF 6!)	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
11	6.4.4	- All students do Six Crayons in All activity - Leave plenty of time for Discussion, as it involves an important discussion where scholars look for patterns across the days working with 6	LAUNCH: - Today we are going to continue to learn about combinations of numbers that total 6. - “Today, I need your help in thinking about how boxes of 6 red and blue crayons could be organized. I want to put 6 crayons in a box. I want to have a mix of blue and red crayons, so I need some blue ones and some red ones. How many of each color could I have? How many blues? How many reds? Remember, I need 6 crayons in all.” - Think Pair Share: “Tell your partner one way I could arrange the crayons in a box.” - Share a couple of different ways that the crayons could be arranged, and how these could be recorded. - “Hmmm....so it seems like there is more than one solution to this problem about six red and blue crayons. Your job today is to find different ways to solve the problem, and then use pictures, numbers, or both to show your solutions.” - Thinking Job: How do you know if you have found all the combinations of red and blue crayons that could be in the box? INVESTIGATION: - Notice: - o How do scholars solve the problem? Do they randomly assemble groups of 6 counters, some red and some blue? Do they use a more systematic approach, adjusting one solution to find another? Do they count up from the number of red to figure out how many blue? Do they use knowledge of number combinations? - o Do students find more than one solution? DO they recognize repeated solutions? - o How do students record their solutions? Do they use pictures? Numbers? Words? Notation? Some combination of these? Do they keep	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
			track of the number of blue crayons, red crayons, and the number in all? Do their representations accurately convey their solutions? (see page 140 for sample student work) DISCOURSE: - Sharing Look-Fors (see page 141-142 for Discourse ideas) - o Scholars that systematically find combinations in some way - o Scholars that use knowledge of number combinations - o Scholars that count on to figure out the number of the other color they need - o Scholars that record in an organized way using numbers (see page 140 for examples) - o Scholars that use number sentences to record - AT THE END OF DISCOURSE: CREATE A CHART RECORDING THE DIFFERENT NUMBER COMBINATIONS SCHOLARS FOUND (SIMILAR TO THE CHART CREATED DURING TOSS THE CHIPS TOTAL OF 6!) - o Show scholars the posters the class created for Toss the Chips (with 6), Total of Six, and Six Crayons In All. - o Think Pair Share: Here are the posters we made for Toss the Chips, Total of Six, and Six Crayons in All. Take a moment to look at them carefully. What do you notice? - o Lead scholars through a discussion about the fact that the same number combinations are on each poster (“All of them have 3 and 3 make 6!” “All of them have 5+1=6.” Or “all of them have 4 and 2 equal 6.” ETC. - o Wow! I wonder if that will always happen when we are looking for combinations that make 6!	
12		All scholars do Eight Tiles in All activity	- Follow plan from Day 8, but with 8 tiles.	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
13		- All scholars play Toss the Chips Total of 8 - Scholars can play individually OR in pairs. Decide in advance so you can model partner work if needed.	Follow plan from Session 9. Make sure you create a chart at the end showing combinations scholars found that make 8.	
14		All scholars play Total of 8	- Follow plan from Day 10, but with total of 8. - Make sure you create a chart at the end showing combinations scholars found that make 8.	
15		All scholars do activity 8 Crayons in All	- Follow plan from Day 11, but with total of 8. - Make sure you create a chart at the end showing combinations scholars found that make 8. - Include discussion at the end about the patterns scholars see across the charts from working with combinations that make 8.	
16		All scholars play Toss the Chips Total of 10	- Follow plan from Session 9, but with Total of 10. - Make sure you create a chart at the end showing combinations scholars found that make 8.	
17		All scholars play Total of 10	- Follow plan from Session 10, but with Total of 10. - Make sure you create a chart at the end showing combinations scholars found that make 8.	
18		All scholars do 10	- Follow plan from Day 11, but with total of 10.	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
		Crayons in All Activity	- Make sure you create a chart at the end showing combinations scholars found that make 8. - Include discussion at the end about the patterns scholars see across the charts from working with combinations that make 10.	
19	6.1.5	- All scholars play Racing Bears - This is a great time to assess whether or not scholars are using the combinations they've been learning to figure out how many more spaces they need to move, and how to split strategically.	LAUNCH: - "Today we are going to be thinking about how we can use or break apart numbers strategically to win a game! You are going to play Racing Bears with your partner, but this time you will have a number cube that goes up to 6. When you are playing Racing Bears, you and your partner are working together to collect 10 buttons in all. When a bear lands on a button, you and your partner get to take that button and keep it." - Play a demonstration round with scholars. - Make sure you THINK ALOUD about how you think about splitting rolls strategically, highlighting the combinations that make 6, and thinking about how many more spaces you need to move to get to 10. - Think Pair Share: Hmmm, I rolled a 5. Based on where my bears are on the tracks, tell your partner what move or moves you think I should make. - You may want to highlight the fact that scholars should only say "1" and begin counting their moves after they have moved a bear one space (instead of counting the space they started on). Question scholars: Why do you think I should say 1 only after I have moved my bear? How do you know? Why do you agree or disagree? - Play a few more rounds, as time allows. Make sure you really highlight: - o How scholars think about how many more spaces they have to reach 10 - o how scholars can think about splitting their rolls. They should be using the knowledge of number combinations they have been developing over the past week. - o How scholars think about not counting "1" until they have moved one	

Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
			space. - Thinking Job: How do you make a decision about whether or not you should split a roll? INVESTIGATION: - All scholars play Racing Bears - Notice: - o Do students recognize dot patterns? Or do the dots to determine the number of spaces to move? - o Do they move the correct number of spaces? Do they say one and only one number for each space they move along the track? Do they count the space they started on? - o How do students choose which bear to move? Do they review their options? Do they figure out how many more space a bear has to go to land on 10? - o How do students handle rolls that would take a bear past 10? Do they split their rolls strategically? DISCOURSE: - Sharing Look-Fors: - o Scholars that think strategically about how many more spaces they have til they reach 10 - o Scholars that split their rolls strategically - o Scholars that “just know” the number of dots, instead of needing to count by 1s - o Scholars that know not to say “1” and start counting their moves until after they have moved their bear one space (instead of counting the space they start in)	
20	Assessment			
21-	Re-teach and/or Extend			

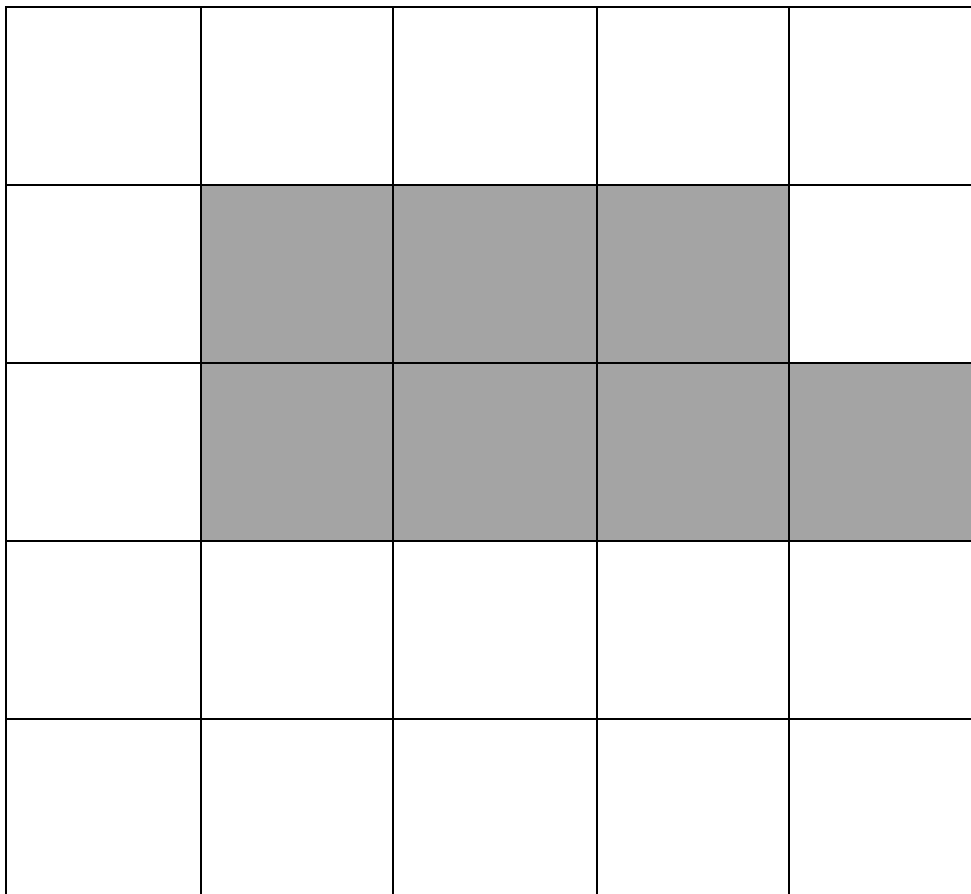


Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
23				

Name: _____

Kindergarten: Unit 6 Math Assessment

1. Label and describe the arrangement below:



2. There are 8 boys and 13 girls playing on the playground.
How many scholars are playing on the playground altogether?
Show your work in the box.

_____ scholars

3. Show all the different combinations of numbers that equal 8.

Did you find all the combinations? _____

How do you know? _____

4. There were 17 people riding on the bus. Then, 8 people got off the bus. How many passengers are still on the bus?

_____ people

5. Write the answer in the blank:

$$3 + 4 = \underline{\hspace{2cm}}$$

$$4 + 4 = \underline{\hspace{2cm}}$$

$$6 + 0 = \underline{\hspace{2cm}}$$

$$2 + 5 = \underline{\hspace{2cm}}$$

$$3 + 7 = \underline{\hspace{2cm}}$$

$$2 + 4 = \underline{\hspace{2cm}}$$

$$1 + 8 = \underline{\hspace{2cm}}$$

11. Pedagogy

Describe the pedagogical approach the school will use to implement its curriculum. Specifically:

- **Describe the instructional methods or techniques to be employed in the proposed school, including any specific requirements for implementing this pedagogical approach, e.g., co-teaching or aides, technology, physical space, etc.**
- **Explain how these instructional methods will achieve the school's mission and goals and allow students to meet or exceed state performance standards.**
- **Identify any research or existing models that support the use of this pedagogy with the student population you intend to serve.**
- **Explain how the school's instructional methods are appropriate for and meet the needs of all students in your school, including students with disabilities and English language learners.**
- **If the proposed school has a unique curriculum focus or design, explain how the instructional methods will support its implementation.**

While many schools endeavor to reduce the achievement gap between different groups of students, SCN schools endeavor instead to prevent the gap from arising in the first place and to provide all children with a phenomenal education. SCN works toward this goal in numerous ways, beginning with school design. SCN schools have been designed incorporating the strongest design elements of the best public and private schools.

SCN has had the advantage of being able to examine the more than 50 charter schools that have operated in New York City since 1998 and hundreds of traditional public schools, parochial schools, and independent schools. It has studied the best practices of many of these schools, including KIPP Academies, Uncommon Schools, and Achievement First Schools, and hundreds of public, parochial and independent schools to select the elements that are most effective in educating students and preparing them to succeed in school, college, and life. It has also studied the practices of schools that have failed and since ceased operations. Through a comparison of both successful and unsuccessful charter schools, it has been able to carefully select those elements that are most effective in helping schools realize impressive student achievement results while maintaining fiscal soundness.

SCN schools use instructional methods that will promote student achievement. Some of the methods employed at SCN schools include, but are not limited to the following:

- Teaching reading and writing across the curriculum.
 - THINK literacy fosters the integration of reading and writing across the curriculum, requiring students to read and write both formally and informally to express their understanding in a variety of disciplines, not just in English Language Arts classrooms.
- Use of Effective Assessment

- Regular and frequent use of assessment data from multiple measures is used in making instructional decisions so that preventative measures can be implemented immediately and assessed systematically.
 - Students are not assessed solely through high-stakes standardized testing. Assessments of student progress are holistic and frequent and include multiple measures, ranging from reflection on- and critique of student work, fluency checks, the quality of discussion, to standardized test performance.
- Flexible regrouping and acceleration of students for reading class according to instructional levels.
 - Students are informally assessed in reading, writing, and mathematics on a daily basis in order to ensure that all scholars are constantly growing academically and that they are being met with rigorous academic challenges.
 - Every eight weeks, students are formally assessed and promoted to the next instructional reading level if they are ready, thus placing children according to their reading performance, not grade or age.
- Slavin cooperative learning model
 - There are group goals with individual accountability, i.e. students work in teams who are rewarded for their members' success. At the same time, each member of the team is individually accountable for learning the material at hand. No matter what the academic level of the student, each child is challenged to do his or her best, and the contributions of all team members are equally valued. Cooperative learning is one of the most powerful tools teachers have in providing the level of engagement and academic and social support their students need to be successful. In the cooperative learning classroom, all students benefit from the constant coaching, encouragement, and feedback of their peers. Since more of the responsibility for learning rests on students and teams, teachers are able to spend more time working with individuals and small groups of learners, doing the kind of teaching that originally drew teachers into the field of education.
- Success Charter Network's 8 Keys to Classroom Management provide teachers with a framework for classroom management.
 1. Identify yourself as the authority in the classroom
 2. Decide on what you expect
 3. Develop Meaningful Routines
 4. Establish Rules, Rewards, & Consequences
 5. Sweat the Small Stuff - Consistently
 6. Teach Like Your Hair's on Fire
 7. Build Relationships
 8. Instruct, Inspire & Instill ACTION Values

12. Assessment

(a) Assessment System

Describe the diagnostic, formative and summative assessments the school will use to evaluate student knowledge and skills. Your response should:

- **Explain how these assessments will be selected or developed.**
- **Describe each assessment's purpose, design and format.**
- **Explain how the school will ensure assessment results are valid and reliable.**
- **Describe how assessment results will be collected and analyzed.**
- **Describe who will be responsible for administering the assessments and collecting and analyzing the results.**

Please see the tables on the following pages for a clear description of the selection, purpose, and uses of assessment systems.

(b) Use of Assessment Results

- **Explain how assessment results will be used by the following stakeholders:**
 - **Teachers**
 - **School Leaders**
 - **The School's Board of Trustees**
 - **Parents**
 - **Students**
- **Describe how parents and students will be informed about academic achievement and progress.**

Please see the tables on the following pages for a clear description of the selection, purpose, and uses of assessment systems.

Test	Grade s	How assessment was selected /developed	Purpose	Design and format	How schools will ensure results are reliable and valid	Who administrators	How results collected and analyzed	How we know test is a reliable measure of student achievement
Fountas & Pinnell Benchmark Assessment (F&P)	K-5	* nationally recognized and widely used * strong comprehension component * benchmarked against F&P book-leveling system	To assess scholar's reading ability, specifically looking at accuracy, fluency and, above all, comprehension.	F&P is administered one-on-one. Teachers select a book along a 26-level continuum (levels A-Z) and assess how fluently and accurately the scholars can read. The teacher conducts a comprehension conversation to see how well the scholar understood the story.	Student Achievement Coordinators (SAC's) and leaders will quality control testers by observing one-on-one tests and analyzing each scholars' reading folder to ensure the test was administered consistently.	Mostly lead teachers with some support from assistant teachers and leaders.	SAC's at each school send results to the Network. Results are analyzed to understand the distribution of levels, which scholars are not meeting or exceeding expectation and who may need further interventions in the classroom or with tutoring.	We observe scholars' independent reading levels and how quickly they are able to grow. We compare our observations with results from the test as well as informal results to get a holistic sense of scholar performance and growth.
LAB-R	K-5	state requirement	To assess scholars' English language acquisition.	LAB-R has 4 sections: listening, speaking, writing and reading. Each section is administered separately, either whole-group or one-on-one.	Test administered adhering to all state-mandated protocols.	Designated teachers who have received training in LAB-R.	Results sent to relevant SED/DOE office for processing.	This test is "designed to measure the English language proficiency of students who have been identified as limited English proficient (LEP)."
Writing Prompt	K-8	* ambitious, sets a high bar: scholar writing is benchmarked against exemplary writing samples gathered from high-performing charters, private and public schools around New York	To assess scholars' ability to write, looking specifically at their ideas, structure, details and conventions.	The writing prompt asks scholars to write a story from their life using everything they know about writing great stories. In a 45-60 minute block, scholars brainstorm, plan and write their response.	Writing prompt responses are scored centrally by a team of scorers comprised of teachers across the network. Scorers evaluate writing based on the same rubric.	Lead teachers	Scorers input scores into a spreadsheet. Scores are then tabulated to look for trends at schools, within classes and among scholars. Teachers then create small groups based on their scholars' strengths and growth areas. Teachers will meet with these small groups during writing workshops.	Our Director of Literacy creates writing prompt rubrics alongside our writing curriculum. As a result, rubrics tied to the writing prompt relate to what is being taught in class at the time.
Stepping Stones	K	* part of Success For All (SFA) literacy curriculum for kindergarten * tells how well scholars are learning pre-literacy skills such as letters, letter-sounds, sight words and consonant-vowel-consonant words	To see how well kindergarten scholars are learning literacy skills by identifying and sounding out letters, reading consonant-vowel-consonant words, etc.	The teacher administers Stepping Stones one-on-one to each of his/her scholars. As the scholar defines letters and letter-sounds, writes letters and reads, the teacher enters scholar responses into a spreadsheet.	Teachers receive the same training to administer the test, which ensures consistency. Also, SAC's and leaders observe teachers while they administer the test.	Lead teachers and assistant teachers.	Testers enter responses into a spreadsheet. The Network compiles results and reports trends by school, class and scholar groups.	This test is tied to our Success For All kindergarten literacy curriculum and covers all of the pre-literacy skills covered in class. This test provides baseline data and helps us understand any deficiencies among our more struggling scholars.
Reading Roots	1	* part of Success For All literacy curriculum for grade 1, known as Roots * shows how well first graders are advancing through the Roots curriculum	To understand how well scholars are learning and retaining NY State math standards.	Teacher administers Roots one-on-one with the scholar. Scholar reads a story to the teacher, which is close to the scholars' reading level. Teacher notes any missed or skipped words, then asks the scholars questions about the text.	To ensure consistency, we give every tester the same training in Roots. As teachers test scholars, SAC's and leaders observe them to ensure quality. SAC's and leaders also review results to ensure teachers record results properly.	First grade teachers and assistant teachers.	Teachers submit data to their school's SIAC. The SIAC compiles all of his/her school's results and sends them to the Network. The Network compiles the results looking for network-wide, school-wide and class-level trends. Among other things, the Network looks for scholars who are below, on or above grade-level.	This test is tied to our Success For All first grade literacy curriculum (called Roots) and covers all decoding and comprehension skills covered in class. We use results to create reading groups. From our experience, this test helps us accurately place scholars in the correct reading level. In the few cases where the data might be off, we quickly switch a scholar's group to match their ability.
State Math Test	3-8	state requirement	To understand how well scholars are learning and retaining NY State math standards.	This is a two-day test administered whole group that incorporates multiple-choice as well as open-ended questions assessing 3rd grade NY State math standards.	Test administered adhering to all state-mandated protocols.	All teachers in grades 3 and up.	Results sent to relevant SED/DOE office for processing.	We align instruction to state math standards.
State Science Test	4, 8	state requirement	To understand how well scholars are learning and retaining NY State science standards.	This is a two-day test administered whole group that incorporates multiple-choice and open-ended questions for day one. In a separate session, scholars complete a practical portion, during which they independently complete experiments and report their findings.	Test administered adhering to with all state-mandated protocols.	All teachers in grade 4.	Results sent to relevant SED/DOE office for processing.	We align instruction to state science standards.
Interim Assessment - Math (IA)	1-2	* cumulative tests that show how well scholars are learning and retaining math skills * created by a team of leaders, teachers, network staff and outside consultants * questions designed to stretch scholar thinking and to show teachers any breakdowns in scholar understanding so teachers can better differentiate instruction	To understand how scholars are learning and retaining math instruction as taught through TERC and CGI	Interim assessments are two-day whole-group tests that incorporate multiple-choice and open-ended questions.	Same interim assessments administered across all schools. Teachers follow the same administration protocols and score the test using the same rubrics and scoring guides.	All teachers.	SIAC's at each school collect tests, scan and send them to network for processing. Network compiles results and creates reports that display network and class-level trends. They also show line-item analysis by scholar so teachers can better dissect the data.	These assessments test scholars on all skills taught over several math units. The questions are based on unit tests, which relate to skills and competencies scholars learn in class.
State ELA Test	3-8	state requirement	To understand how well scholars are learning and retaining NY State standards for ELA.	This is a three-day test administered whole-group that incorporates multiple-choice, short-response and essay questions.	Test administered adhering to with all state-mandated protocols.	All teachers in grades 3 and up.	Results sent to relevant SED/DOE office for processing.	We align instruction to state ELA standards.
NYSESLAT	K-8	state requirement	To assess scholars' English language acquisition.	The NYSESLAT has 4 sections: listening, speaking, writing and reading. Each section is administered separately, either whole-group or one-on-one.	Test administered adhering to all state-mandated protocols.	Designated teachers who have received training in NYSESLAT.	Results sent to relevant SED/DOE office for processing.	This test is "designed to measure the English language proficiency of students who have been identified as limited English proficient (LEP)."
Counting Jar/Money Jar	K-3	Counting Jar and Money Jar are part of our Cognitively Guided Instruction (CGI) program in math. The goal of CGI is to get scholars thinking more conceptually about math. After working extensively and confidently with math education experts, we adopted Counting Jar and Money Jar as part of CGI so that we could better understand how our scholars are learning math concepts such as counting, skip counting, adding and subtracting.	To assess how scholars count objects, add/subtract quantities, estimate amounts and count money.	The teacher meets individually with the scholar and gives the scholars some performance tasks to complete such as counting a set of objects. The teacher observes what strategies the scholars employ to solve the problem, how fluently s/he is able to access those strategies and whether s/he was accurate.	Teachers administer the same set of performance tasks across all schools. Teachers are trained to use the task as a rubric for evaluating scholars. Principals observe teachers as they administer the test.	All teachers in grades K-3.	SIAC's at each school collect results from teachers. Results are compiled and analyzed by teachers and principals in grade-team meetings.	Counting Jar and Money Jar mirror what scholars are working in math through CGI. These assessments show strategies along a continuum to see where scholars are developing along that continuum.

12(a) Assessment System

Informal Fountas & Pinnell Testing	K-5	We administer informal F&P check-ins to see how scholars' reading skills are developing from month-to-month. Since teachers administer the actual formal Fountas & Pinnell only four or five times a year, the Informal F&P provides teachers with more frequent, timely data.	To assess how scholars are advancing in reading so teachers can better tailor instruction in real-time.	Much like the Fountas & Pinnell test, the scholar reads a story to the teacher. The teacher then asks the scholar questions about the story to see how well s/he understood it.	One of the goals of the Informal F&P is to ensure that teachers are levelling scholars properly and giving them independent reading books that are not too easy or too hard. Principals go around to classrooms and read with scholars at random to make sure the teacher is properly instructed to a reading level. If the principal observes a discrepancy, the teacher immediately follows up to make sure the scholar is properly levelled.	All teachers.	SIAC's at each school collect results from teachers. Results are compiled and analyzed by teachers and principals in grade-team meetings.	Results from the Informal F&P alongside those from the formal F&P show us how scholars are progressing throughout the school year.
Fast-Track Phonics (FTP)	1	FTP works alongside the SFA Roots program and shows how scholars are learning phonics skills as taught through the program. We use FTP to understand how scholars are advancing through the Roots program.	To understand how well scholars are learning phonics skills as taught through the Roots literacy program.	The teacher meets one-on-one with the scholar and asks a series of questions related to phonics and phonemic awareness.	All teachers administer the same test and are trained the same way. Principals observe teachers to ensure they are administering the test properly.	All teachers who teach SFA Roots.	Teachers enter scores either into a spreadsheet or on a test form. SIAC's collect these forms and/or compile spreadsheet data. Results are analyzed by teachers and principals in grade-team meetings.	FTP is administered in tandem with the Roots program. As teachers teach phonics skills in class, they assess scholars on these skills through FTP.

How data is used by different stakeholders					
Test	Teachers	School leaders	Board of Trustees	Parents	Scholars
Fountas & Pinnell Benchmark Assessment	To differentiate instruction and to pair scholars with proper books for independent reading. To understand which scholars need additional interventions.	For holdover decisions, teacher evaluations. To understand who needs tutoring and other interventions.	To understand the state of the schools and for principal evaluations.	To understand scholars' reading progress and to inform discussion with teachers. To understand what leveled books to read at home.	To understand their own growth in reading.
LAB-R	To identify ELL learners in their classes.	To identify ELL learners at their schools.	To identify ELL learners at their schools.	To identify if their scholar needs ESL services.	To understand their English language ability and the work they will need to do to graduate from ELL status.
Writing Prompt	To place scholars in writing groups based on growth areas. To understand what whole-class teaching should be done to make scholars great writers.	For holdover decisions, teacher evaluations, to understand who needs tutoring and other interventions.	To understand the state of the schools and for principal evaluations.	To understand scholars' progress, to inform discussion with teachers.	Scholars compare their writing over the course of the year to understand their growth. Teachers conference with scholars to show them this progress.
Stepping Stones	To understand which scholars need added support to learn pre-literacy skills.	To understand which scholars need added support to learn pre-literacy skills. To understand which teachers may need extra support to teach pre-literacy skills.	N/A	To help scholars scholars learn pre-literacy skills at home.	Scholars learn what letters and letter-sounds they need to learn.
Reading Roots	To understand which scholars are on-track or not on-track to achieve year-end literacy goals. To differentiate instruction for highest and lowest performers.	For holdover decisions, teacher evaluations, to understand who needs tutoring and other interventions.	N/A	To understand what leveled books to read at home.	Teachers conference with scholars to tell them their current Roots level and their goals for the next testing cycle.
State Math Test	To understand class mastery of math standards, which scholars may need extra support and which should get enrichment tasks.	To understand school-wide performance, class-level growth areas. To compare school performance with other schools around the city and state.	To compare school performance with other schools around the city and state.	To understand if scholars mastered math standards and which ones they need to be retaught.	To understand if they mastered math standards and which ones they still need to master.
State Science Test	To understand class mastery of science standards, which scholars may need extra support and which should get enrichment tasks.	To understand school-wide performance, class-level growth areas. To compare school performance with other schools around the city and state.	To compare school performance with other schools around the city and state.	To understand if scholars mastered science standards and which ones they need to be retaught.	To understand if they mastered science standards and which ones they still need to master.
Interim Assessment - Math	To see how well scholars are learning skills through our rigorous math curriculum. To understand how well scholars are able to solve multi-step word problem.	For holdover decisions, teacher evaluations, to understand who needs tutoring and other interventions.	To understand the state of the schools and for principal evaluations.	To understand if scholars mastered math standards and which ones they need to be retaught.	To understand if they mastered math standards and which ones they still need to master.
State ELA Test	To understand class mastery of ELA standards, which scholars may need extra support and which should get enrichment tasks.	To understand school-wide performance, class-level growth areas. To compare school performance with other schools around the city and state.	To compare school performance with other schools around the city and state.	To understand if scholars mastered ELA standards and which ones they need to be retaught.	To understand if they mastered ELA standards and which ones they still need to master.
NYSESLAT	To understand English language acquisition of ELL scholars in their class.	To understand English language acquisition of ELL scholars at their school and across the network. To assess the effectiveness of ELL interventions.	To understand English language acquisition of ELL scholars at their school and across the network. To assess the effectiveness of ELL interventions.	For the parents of ELL scholars to see how well their scholar has learned English language skill and to understand what growth areas might remain.	For ELL scholars to know what growth areas remain, if any, to their graduation from ELL - whether it's speaking, listening, reading and/or writing. Also, to celebrate ELL graduation for those who scored proficient.
Counting Jar/Money Jar	To observe scholars in their class apply math concepts to performance tasks. To understand each scholar's stage of development along the Counting Jar/Money Jar continuum.	To understand the various stages of development among scholars at their schools. To follow up with teachers about strategies to deepen scholar understanding and conceptual thinking of math.	N/A	To more fully understand their scholar's grasp of conceptual math on a more anecdotal level than is provided through math interim assessment results.	Since this test provides teachers with an opportunity to simply observe the scholar, the test results themselves are secondary. The reteaching that occurs afterwards more greatly influences scholar achievement.

Informal Fountas & Pinnell Testing	To monitor scholars' reading growth from month to month in order to ensure everyone is moving towards the end-of-year F&P goal.	To monitor scholars' reading growth from month to month to ensure everyone is moving towards the end-of-year F&P goal.	N/A	To monitor their scholar's reading growth from month to month to ensure s/he is moving towards the end-of-year F&P goal.	To self-monitor reading growth so s/he can attain end-of-year F&P goal.
Fast-Track Phonics	To monitor how well their scholars are learning phonics skills through SFA Roots. To differentiate instruction for scholars struggling with phonics skills.	To monitor how well their scholars are learning phonics skills through SFA Roots. To help teachers differentiate instruction for scholars struggling with phonics skills.	N/A	To monitor how well their scholar is learning phonics skills through SFA Roots. To provide targeted support at home when possible.	To understand how well they are learning phonics skills and what are their growth areas.

Test	How parents and schools are informed of scholar performance	
	Parents	Scholars
Fountas & Pinnell Benchmark Assessment	Data included in progress report. Teachers frequently call parents to inform them of scholars' progress in F&P.	Scholars learn about their growth when teachers conference with them.
LAB-R	Parent letter sent home.	Teachers conference with scholars to discuss growth areas in English.
Writing Prompt	Data included in progress report. Teachers frequently call parents to inform them of scholars' progress in writing.	Scholars compare their writing over the course of the year to understand their growth. Teachers conference with scholars to show them this progress.
Stepping Stones	Data included in progress report.	Teachers conference with scholars to let them know what letters and letter-sounds they missed and will need to learn.
Reading Roots	Teachers call parents of scholars with low scores to encourage them to keep reading at home.	Teachers conference with scholars to let them know their current Roots level and their goals for the next testing cycle.
State Math Test	Parent letter from SED/DOE.	Teachers conference with scholars to let them know their state math scores.
State Science Test	Parent letter sent home.	Teachers conference with scholars to let them know their state science scores.
Interim Assessment - Math	Data included in progress report. Parents frequently call parents to inform them of scholars' progress in F&P.	Teachers conference with scholars to let them know their strengths and growth areas according to the IA.
State ELA Test	Parent letter sent home.	Teachers conference with scholars to let them know their state ELA scores.
NYSESLAT	Parent letters sent home.	Teachers conference with scholars to let them know NYSESLAT results.
Counting Jar/Money Jar	Teachers discuss observations from this assessment with parents during conferences or phone calls.	N/A

Informal Fountas & Pinnell Testing	Teachers discuss results with parents through conferences, phone calls or parent letters.	Teachers conference with scholars to tell them their reading growth.
Fast-Track Phonics	Teachers discuss results with parents through conferences, phone calls or parent letters.	Teachers discuss results with parents through conferences, phone calls or parent letters.